

Reading/ ELA

Grade 11



Dear DPSCD Parents and Guardians,

Welcome to the Weekly Distance Learning packet! This packet is designed to be utilized for student learning during this extended school closure. Within this document, you will find ten weeks' worth of ELA/Literacy lessons for your child. Each week contains lessons that should be completed daily during the school week. The lessons are designed to take approximately one hour each day to complete and each lesson has a direct instruction video that is intended to offer a modeling or example of the learning activity and launch students into the day's lessons. Videos can be accessed on the District's YouTube channel and by searching the video title under each lesson on www.detroitk12.org/youtube. Within this packet there are directions for fluency practice that should be followed each week and a reading log to record daily independent reading. Each week is designed for students to watch a video, read a text daily and complete a lesson activity. Classroom teachers will support students with these daily lessons and activities in their virtual classrooms.

As a reminder, if additional support is needed, classroom teachers will be available to support students via virtual classroom or phone conversations. The lessons were designed to ensure that families and students can complete the activities on their own if needed, and follow a consistent daily structure of read, think, talk, write. After your child has gone through the routine a few times they will become more independent in their learning.

Please know that your family's needs are very important to us and we appreciate your dedication to your child's academic success.

Best regards,

April Imperio
Executive Director K-12 Literacy & Early Learning

Oral Reading Fluency Directions

Directions for high school students:

- Time yourself for the first minute reading the first page of each week's passage. Record the number of words read in a minute.
 - Mark # of words read _____
- Then do the following subtraction formula to see how many words you read correct in a minute.
 - # of words read in a minute - # of errors = correct words read per minute
- The number of words read correctly in a minute is your base score.
- Time yourself for the duration of the passage that you read.
- Length of time it took to read the whole passage _____
- Put a circle around any words you could not read and/or you had trouble with.
- How many words do you need support with or not know at all? _____

Write up to ten of those words here (if any):

1.	2.	3.	4.	5.
6.	7.	8.	9.	10.

Weekly Advice

Monday	Use a timer (cell phone timer is fine) to practice using the directions above	Mark # of words read in 1 minute _____ Length of time it took to read the whole passage _____
Tuesday	Try reading the passage twice (time yourself both times).	Mark # of words read in 1 minute _____ Length of time it took to read the whole passage _____
Wednesday	Practice reading the passage with fluency and expression at least two times.	Mark # of words read in 1 minute _____ Length of time it took to read the whole passage _____
Thursday	Read the passage again, just like you did the first time. Count the number of words you read correctly and record your time. You can mark	Mark # of words read in 1 minute _____ Length of time it took to read the whole passage _____
Friday	Celebrate your growth this week. Read the passage aloud one last time to see if you can beat previous times.	Mark # of words read in 1 minute _____ Length of time it took to read the whole passage _____

Use a notebook to recreate and record your additional weeks' words and notes.

Name _____

Distance Learning Reading Log



Book Title & Author	Date & # of Pages Read	Reading Notes & Questions
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Grade 11 ELA/Reading

WEEKLY DISTANCE LEARNING STUDENT SCHEDULE

Daily 9-12 Videos



Week of 4/14/20 to 4/17/20

To access videos via url, visit Web Address: www.detroitk12.org/youtube

Directions	In Unit 6 students will be introduced to a new type of literature called a narrative short story. A narrative is a story of fiction or non-fiction told from the point of view of a narrator. The theme of the unit focuses on the idea of the “human condition”, a term used to describe the experiences, emotions, and actions, that human beings have in common. As students read each assigned text, they should keep in mind the essential question: “What do stories reveal about the human condition?” Keeping this question in focus will not only help students uncover the themes that connect each text, but will also point them toward the answer.
Guiding Question #1	“What do stories reveal about the human condition?”
Guiding Question #2	How do stressful situations often reveal the best and worst in people?
Materials Needed	Learning Packet, Pencil or Pen, Smartphone-Optional

	Watch	Read	Do
Day 1	ELA_G11_W1_L1	“Old Man at the Bridge”	Vocabulary Chart, summary, reflection
Day 2	ELA_G11_W1_L2	“Old Man at the Bridge”	Review text, identify theme, create an image
Day 3	ELA_G11_W1_L3	“Old Man at the Bridge”	Review text and respond to questions, write an alternate ending
Day 4	ELA_G11_W1_L4	“Old Man at the Bridge”	Respond to prompt in Quick Write, give advice to an author.

Weekly Text

ESSENTIAL QUESTION: What do stories reveal about the human condition?

Academic Vocabulary: Narrative Text

Understanding and using academic terms can help you read, write, and speak with precision and clarity. Here are five academic words that will be useful to you in this unit as you analyze and write fictional narratives.

Complete the chart.

1. Review each word, its root, and the mentor sentences.
2. Use the information and your own knowledge to predict the meaning of each word.
3. For each word, list at least two related words.
4. Refer to a dictionary or other resources if needed.



FOLLOW THROUGH
Study the words in this chart, and mark them or their forms wherever they appear in the unit.

WORD	MENTOR SENTENCES	PREDICT MEANING	RELATED WORDS
colloquial ROOT: -loqu- "speak"; "say"	1. When I was studying Spanish, I learned formal terms more easily than <i>colloquial</i> expressions. 2. I love how the poet combines cultured diction with <i>colloquial</i> language.		colloquially; colloquialism
protagonist ROOT: -agon- "contest"	1. Is the <i>protagonist</i> of the story really a talking dog? 2. In this movie, the <i>protagonist</i> must defeat a politician who has a sinister goal.		
tension ROOT: -tens- "stretch"	1. News of an important announcement increased the level of <i>tension</i> at school. 2. What <i>tension</i> I felt as my turn to speak drew close!		
resolution ROOT: -solv- "loosen"	1. In the play's <i>resolution</i> , the thief is caught and taken to jail. 2. The two sides in the dispute reached a surprising and imaginative <i>resolution</i> .		
epiphany ROOT: -phan-/phen- "show"	1. That <i>epiphany</i> changed my life because it made my career choice clear. 2. At the end of the story, Julia has an <i>epiphany</i> , but we aren't sure if she will act on that insight.		

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Unit Introduction 753

UNIT 6 INTRODUCTION

LAUNCH TEXT | NARRATIVE MODEL

This selection is an example of a narrative text. It is a fictional narrative because it is narrated by a character and describes events that did not actually happen. This is the type of writing you will develop in the Performance-Based Assessment at the end of the unit.

As you read, look closely at the author's use of details and dialogue. Mark words and phrases that suggest the personalities of the narrator and the old man, as well as the tension of the situation in which they meet.



Old Man at the Bridge

Ernest Hemingway

1 An old man with steel rimmed spectacles
and very dusty clothes sat by the side of
the road. There was a pontoon bridge across
the river and carts, trucks, and men, women
and children were crossing it. The mule-
drawn carts staggered up the steep bank
from the bridge with soldiers helping push
against the spokes of the wheels. The trucks
ground up and away heading out of it all
and the peasants plodded along in the ankle
deep dust. But the old man sat there without
moving. He was too tired to go any farther.

2 It was my business to cross the bridge,
explore the bridgehead beyond and find out
to what point the enemy had advanced. I did
this and returned over the bridge. There were
not so many carts now and very few people
on foot, but the old man was still there.

3 "Where do you come from?" I asked him.

4 "From San Carlos," he said, and smiled.

5 That was his native town and so it gave
him pleasure to mention it and he smiled.

6 "I was taking care of animals," he explained.

7 "Oh," I said, not quite understanding.

8 "Yes," he said, "I stayed, you see, taking
care of animals. I was the last one to leave the
town of San Carlos."

9 He did not look like a shepherd nor a
herdsman and I looked at his black dusty
clothes and his gray dusty face and his steel
rimmed spectacles and said, "What animals
were they?"

10 "Various animals," he said, and shook his
head. "I had to leave them."

11 I was watching the bridge and the African
looking country of the Ebro Delta and
wondering how long now it would be before
we would see the enemy, and listening all the
while for the first noises that would signal
that ever mysterious event called contact, and
the old man still sat there.

12 "What animals were they?" I asked.

13 "There were three animals altogether," he
explained. "There were two goats and a cat
and then there were four pairs of pigeons."

14 "And you had to leave them?" I asked.

15 "Yes. Because of the artillery. The captain
told me to go because of the artillery."

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- 16 "And you have no family?" I asked, watching the far end of the bridge where a few last carts were hurrying down the slope of the bank.
- 17 "No," he said, "only the animals I stated. The cat, of course, will be all right. A cat can look out for itself, but I cannot think what will become of the others."
- 18 "What politics have you?" I asked.
- 19 "I am without politics," he said. "I am seventy-six years old. I have come twelve kilometers now and I think now I can go no further."
- 20 "This is not a good place to stop," I said. "If you can make it, there are trucks up the road where it forks for Tortosa."
- 21 "I will wait a while," he said, "and then I will go. Where do the trucks go?"
- 22 "Towards Barcelona," I told him.
- 23 "I know no one in that direction," he said, "but thank you very much. Thank you again very much."
- 24 He looked at me very blankly and tiredly, then said, having to share his worry with some one, "The cat will be all right, I am sure. There is no need to be unquiet about the cat. But the others. Now what do you think about the others?"
- 25 "Why they'll probably come through it all right."
- 26 "You think so?"
- 27 "Why not," I said, watching the far bank where now there were no carts.
- 28 "But what will they do under the artillery when I was told to leave because of the artillery?"
- 29 "Did you leave the dove cage unlocked?" I asked.
- 30 "Yes."
- 31 "Then they'll fly."
- 32 "Yes, certainly they'll fly. But the others. It's better not to think about the others," he said.
- 33 "If you are rested I would go," I urged. "Get up and try to walk now."
- 34 "Thank you," he said and got to his feet, swayed from side to side and then sat down backwards in the dust.
- 35 "I was taking care of animals," he said dully, but no longer to me. "I was only taking care of animals."
- 36 There was nothing to do about him. It was Easter Sunday and the Fascists were advancing toward the Ebro. It was a gray overcast day with a low ceiling so their planes were not up. That and the fact that cats know how to look after themselves was all the good luck that old man would ever have.



WORD NETWORK FOR ORDINARY LIVES, EXTRAORDINARY TALES

Vocabulary A Word Network is a collection of words related to a topic. As you read the unit selections, identify words related to the human condition and add them to your Word Network. For example, you might begin by adding words from the Launch Text, such as *family*. For each word you add, add a related word, such as a synonym or an antonym. Continue to add words as you complete this unit.

Tool Kit
Word Network Model



Lesson 1

Target	<p>I can explain the unit essential question: “What do stories reveal about the human condition?”</p> <p>I can read and summarize the background and plot of <i>Old Man at the Bridge</i>.</p> <p>I can record my ideas and questions about the characters and events as I read the story</p>
Text, Materials, Video Name	<p><i>Old Man at the Bridge</i></p> <p>Lesson 1 Note-catcher</p> <p>Pencil or Pen/Smartphone (optional)</p> <p>WATCH VIDEO ELA_G11_W1_L1</p>
Read	<p>Read the <i>Unit 6 Academic Vocabulary</i> and complete the chart.</p> <p>Read <i>Old Man at the Bridge</i>.</p>
Think	<p>As you read:</p> <ul style="list-style-type: none"> ✓ Underline words, phrases, or sentences that describe the setting and give background information about what is currently happening when the story begins. ✓ Box any unfamiliar words or phrases that you come across as you read the story. ✓ Write down any emotional reactions, opinions, or questions that you have about the characters behavior as the story unfolds in the margins of the text.
Talk	<p>With your family member, caregiver, or friend, talk about examples of the “human condition”. Remember that the “human condition” refers to the common experiences, emotions, and actions of human beings. Write your list down in the Jumpstart section of note-catcher.</p>
Write	<p>Write a brief 5-7 sentence summary of <i>Old Man at the Bridge</i> in your Lesson 1 Note-catcher.</p>
Closing	<p>Reflect on the unit essential question: “What do stories reveal about the human condition?” How does the story <i>Old Man at the Bridge</i> reflect the human condition? What specific aspects of the human condition does it reflect? Write your response in the Day 1 Note-catcher and include examples from the text.</p> <p>After you complete your assignment remember to read a book for 20 minutes.</p>

Note-Catcher/Handout/Student Activity Lesson 1

Day 1

Jumpstart: "What do stories reveal about the human condition?"

Write:

After you have finished reading the story *Old Man and the Bridge*, write a brief 5-7 sentence summary. Use the acronym **SWBST** below to help focus your writing.

Somebody- Who is the story about? (Characters)

Wanted- What does the main character want?

But- What is the problem/challenge the main character faces?

So- How is the problem resolved?

Then- How does the story end?

Remember that a summaries should briefly present the plot of the story and should not include your opinions.

Summary

Closing: How does the story *Old Man at the Bridge* reflect the human condition? What specific aspects of the human condition does it reflect? Include examples from the text.

Lesson 2

Target	<p>I can identify parts of the story that describe the characters' appearance, actions, and feelings.</p> <p>I can respond to the thoughts, feelings, and actions of the characters in the story.</p> <p>I can explain the theme of the story</p>
Text, Materials, Video Name	<p><i>Old Man at the Bridge</i> (text)</p> <p>Lesson 2 Note-catcher</p> <p>Pencil or Pen/Smartphone (optional)</p> <p>WATCH VIDEO ELA_G11_W1_L2</p>
Read	Read <i>Old Man at the Bridge</i>
Think	<p>As you read:</p> <ul style="list-style-type: none"> ✓ Circle descriptive words or phrases that paint a picture of the characters' thoughts or feelings. ✓ Draw quotation marks in the margins beside any dialogue between characters and describe your observations about the tone of the conversation. ✓ Write down any thoughts or questions that you have about the author's word choice, tone, or portrayal of characters in the margins of the text. <p>Question: What is the theme of the story <i>Old Man at the Bridge</i>?</p>
Talk	With your family member, caregiver, or friend, talk about specific examples from the text that support the theme you identified from the story.
Write	Identify and explain the theme of <i>Old Man at the Bridge</i> .
Closing	<p>Create or include an image that you believe best reflects the theme of the story. You may draw, use clip art, or a picture. If you did not create the picture, make sure you give credit to the creator.</p> <p>After you complete your assignment remember to read a book for 20 minutes.</p>

Note-Catcher/Handout/Student Activity Lesson 2

Day 2

Write: Identify and explain the theme of the *Old Man at the Bridge*.

Provide three specific examples from the text that support your answer above. Be sure to include the page and paragraph numbers for your examples.

Example #1:

Example #2:

Example #3:

Create or include an image that you believe best reflects the theme of the story. You may draw, use clip art, or a picture. If you did not create the picture, make sure you give credit to the creator. Include your image here.

Lesson 3

Target	<p>I can evaluate the thoughts, feelings, and actions of the characters in the story.</p> <p>I can connect the plot and theme of the story to the essential question and theme of the unit.</p>
Text, Materials, Video Name	<p><i>Old Man at the Bridge</i> (text)</p> <p>Lesson 3 Note-catcher</p> <p>Pencil or Pen/Smartphone (optional)</p> <p>WATCH VIDEO ELA_G11_W1_L3</p>
Read	Read <i>Old Man at the Bridge</i>
Think	<p>Who is the narrator of <i>Old Man at the Bridge</i>? Identify the three thoughts and feelings that the narrator shares with readers.</p> <p>How does the author's portrayal of the Old Man and the Soldier, support the theme of the story?</p>
Talk	With your family member, caregiver, or friend, talk about specific examples from the text that support your answers to the two questions from the "Think" section.
Write	Compare and contrast the Old Man and the Soldier. What do they have in common? How are they different? Focus on their physical attributes, experiences, emotions, and actions. Use the chart provided in the note catcher to record your observations and include specific examples from the text.
Closing	<p>Consider this statement from the end of the story, "There was nothing to be done for him". Based on your understanding of the circumstances of the story, do you agree or disagree that nothing could have been done for the Old Man? How would you have ended the story? Use the space in your note-catcher to rewrite the last few lines of <i>The Old Man at the Bridge</i> and share it with someone.</p> <p>After you complete your assignment remember to read a book for 20 minutes.</p>

Note-Catcher/Handout/Student Activity Lesson 3

Day 3

Think/Talk: Write your answers here, include evidence from the text.

Who is the narrator of Old Man at the Bridge? Identify the three thoughts and feelings that the narrator shares with readers.

How does the author's portrayal of the Old Man and the Soldier, support the theme of the story?

Write: Compare and contrast the Old Man and the Soldier. What do they have in common? How are they different? Focus on their physical attributes, experiences, emotions, and actions. Use the chart provided in the note catcher to record your observations and include specific examples from the text.

	Old Man	Soldier
Appearance:		
Emotions		
Actions:		

Closing: Write an alternate ending to the *Old Man at the Bridge* below:

Original text: "*There was nothing to be done for him*"

Alternate Ending:

Lesson 4

Target	<p>I can explain how the author uses descriptive language and dialogue to develop the plot, characters, and themes of the story.</p> <p>I can describe the impact that the author's representation of the characters in the story has on the reader.</p>
Text, Materials, Video Name	<p><i>Old Man at the Bridge</i> (text)</p> <p>Lesson 4 Note-catcher</p> <p>Pencil or Pen/Smartphone (optional)</p> <p>WATCH VIDEO ELA_G11_W1_L4</p>
Read	Read <i>Old Man at the Bridge</i>
Think	What has reading this story taught you about how a fictional character or characters respond to life-changing news?
Talk	With your family member, caregiver, or friend, talk about specific examples from the text that support your answer to the question from the "Think" section.
Write	<p>Write a 5-7 sentence response to the prompt below. Remember that you must provide specific examples from the text of the story to support your answer.</p> <p>PROMPT: What has reading this story taught you about how a fictional character or characters respond to life-changing news?</p>
Closing	<p>Reflect on what makes a fictional character believable and realistic. What advice would you give an author for making their characters more real? Record your answer in the note-catcher.</p> <p>After you complete your assignment remember to read a book for 20 minutes.</p>

Note-Catcher/Handout/Student Activity Lesson 4

Day 4

Think/Talk: What has reading this story taught you about how a fictional character or characters respond to life-changing news? Include evidence from the text.

Write: Use the items below to help you write a 5-7 sentence response to the prompt below. Remember that you must provide specific examples from the text of the story to support your answer.

- ✓ Response the Jump Start (Day 1)
- ✓ Story summary (Day 2)
- ✓ In text notes (Days 2 & 3)
- ✓ Answers to questions (Day 2 & 3)

PROMPT: What has reading this story taught you about how a fictional character or characters respond to life-changing news?

QUICK WRITE

Closing: Reflect on what makes a fictional character believable and realistic. What advice would you give an author for making their characters more real?



Grade 11 ELA/Reading

WEEKLY DISTANCE LEARNING STUDENT SCHEDULE

Daily 9-12 Videos



Week of 4/20/20 to 4/24/20

To access videos via url, visit Web Address: www.detroitk12.org/youtube

Directions	"Everyday Use" is a fictional narrative text by Alice Walker that focuses on a Mom, her two daughters, and a set of family heirlooms. As students read the text they should continue to keep in mind the unit essential question: "What do stories reveal about the human condition?" and the text specific guiding question: "What factors lead a person to embrace, reject, or feel neutral about his or her heritage?"
Guiding Question #1	"What do stories reveal about the about the human condition?"
Guiding Question #2	"What factors lead a person to embrace, reject, or feel neutral about his or her heritage?"
Materials Needed	Learning Packet, Pencil or Pen, Smartphone-Optional

	Watch	Read	Do
Day 1	ELA_G11_W2_L5	<i>A Fast-Changing Society</i>	Read, questions, reflection
Day 2	ELA_G11_W2_L6	<i>Everyday Use</i>	First read, annotations, questions, research
Day 3	ELA_G11_W2_L7	<i>Everyday Use</i>	First read (cont.), annotations, summary
Day 4	ELA_G11_W2_L8	<i>Everyday Use</i>	Close read, annotations, image quilt
Day 1	ELA_G11_W2_L9	<i>Everyday Use</i>	Read, analysis questions, reflection

Weekly Text



HISTORICAL PERSPECTIVES • FOCUS PERIOD: 1950–PRESENT

A Fast-Changing Society

Voices of the Period

"There is more recognition now that things are changing, but not because there is a political move to do it. It is simply a result of the information being there. Our survival won't depend on political or economic systems. It's going to depend on the courage of the individual to speak the truth, and to speak it lovingly and not destructively."

—Buckminster Fuller, architect and inventor

"[E]xperience has taught me that you cannot value dreams according to the odds of their coming true. Their real value is in stirring within us the will to aspire."

—Sonia Sotomayor, Supreme Court Justice

"Beyond work and love, I would add two other ingredients that give meaning to life. First, to fulfill whatever talents we are born with. However blessed we are by fate with different abilities and strengths, we should try to develop them to the fullest. . . . Second, we should try to leave the world a better place than when we entered it."

—Michio Kaku, futurist, theoretical physicist, and author

History of the Period

Chasing the American Dream By the 1950s, postwar America was "on top of the world" with pride and confidence in its position as a world power. The nation had a booming economy and a booming population. As a result of a strong job market and the availability of federal loans to returning soldiers and other service personnel, Americans purchased houses in record numbers. More than eighty percent of new homes were in suburbs, which became the new lifestyle norm—a change made possible by the rise of "car culture."

The Age of Aquarius Elected president in 1960, John F. Kennedy spearheaded new domestic and foreign programs, known collectively as the New Frontier. Among these initiatives was the goal of landing an American on the moon and the establishment of the Peace Corps, an overseas volunteer program. A national spirit of optimism turned to grief, however, when Kennedy was assassinated in 1963.

The escalating and increasingly unpopular war in Vietnam elicited waves of protest, with idealistic but strident demands for an end to the conflict, as well as changes in society. As the 1960s wore on, more and more Americans made strong assertions of their individuality. This new spirit of independence energized passions for justice and equality. Some Americans expressed idealistic values that called for an "Age of Aquarius"—an era of universal peace and love. At the same time, some Americans created a counterculture, seeking lifestyles that challenged the prevailing

TIMELINE

1950

1952: The U.S. detonates the first hydrogen bomb.



1957: President Eisenhower sends troops to Little Rock, Arkansas, to enforce high school integration.



1957: Jack Kerouac's *On the Road* is published.

1965: Congress passes the Voting Rights Act.



1963: President John F. Kennedy is assassinated.

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norms in music, art, literature, occupations, speech, and dress.

Protest and Progress Although there were times of crisis and confrontation, the 1960s also was an era of genuine progress, especially in the continuing struggle for civil rights and racial equality. Civil rights leaders and other Americans, both black and white, protested segregation and racism. Violence and unrest spread as protestors faced resistance in places such as Birmingham and Selma, Alabama. The nation made momentous progress when, under the leadership of President Lyndon B. Johnson, Congress passed key legislation in 1964 and 1965 to counter racism. A century after constitutional amendments guaranteed rights to African Americans, the struggle to claim them continued.

Changing Roles Throughout the 1960s, American women struggled for greater economic and social power, changing the workforce and the political landscape in the process. In 1970, thousands of women marched to honor the fiftieth anniversary of women's suffrage. The women's movement continued to gain strength in the 1970s, with various groups forming to protest gender discrimination.

Following the lead of the civil rights and women's movements, other groups from a variety of backgrounds, ranging from Native Americans to migrant workers to gays and lesbians, organized to demand their rights. Over time, most Americans have come to appreciate the variety of perspectives that diversity can bring. Today, virtually every societal group has entered into the mainstream of American political, business, and artistic life.

Leadership and Conflict Voters sent Ronald Reagan, the Republican governor of California,

to the White House in 1980 and again in 1984. George H. W. Bush, Reagan's vice president, was elected president in 1988 and sought reelection in 1992, but was defeated by Democrats Bill Clinton and his running mate, Al Gore—the youngest ticket in American history—who were reelected in 1996. In 2000, Vice President Al Gore lost his presidential bid to George Bush's son, George W. Bush. Bush was reelected in 2004. The contests of 2008 and 2012 resulted in historic victories, with the election and reelection of Barack Obama, the nation's first African American president.

9/11: A World Transformed The terrorist attacks of September 11, 2001, had an enormous impact on the American consciousness. In addition to the tragic loss of thousands of lives, the threat of terrorism brought profound changes to the sense of security and openness that Americans had long enjoyed. The 9/11 attacks also precipitated controversial military action in Afghanistan and later in Iraq. Today, the continued rise of global terrorism continues to challenge the world's safety.

Planet Earth In 1962, Rachel Carson's book *Silent Spring* exposed the sometimes catastrophic effect of human actions on the natural world. In 1972, American astronauts took a photograph of Earth that became famously known as "the big blue marble." Over the years, Americans have become increasingly aware of the importance of caring for the planet's health. In recent years, human-induced climate change—long a concern of scientists—has emerged as a significant issue in the public's consciousness and actions to slow its impact are widely discussed and argued about in the media and in government.

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1968: Civil rights leader Martin Luther King, Jr., is assassinated.



1969: Astronaut Neil Armstrong becomes the first person to set foot on the moon.

1972: Congress passes the Equal Rights Amendment, but it fails to achieve ratification.



1973: The last U.S. combat troops leave Vietnam, where war has been waged since 1955.

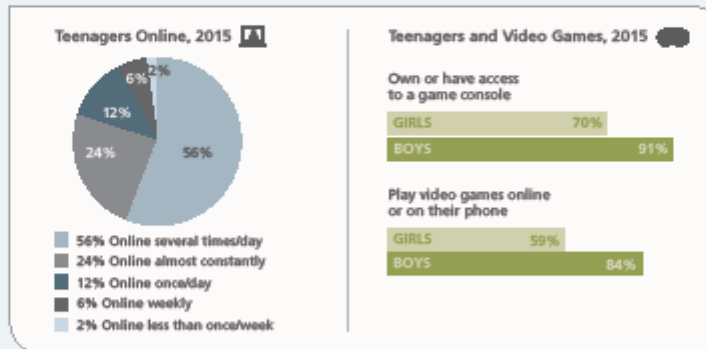
1974: President Richard Nixon resigns after the Watergate crisis.

1980



Integration of Knowledge and Ideas

Notebook According to this survey, what total percentage of teenagers go online at least once a day? What do the graph and table suggest about entertainment among today's teens?



Source: Pew Research Center's Teens Relationship Survey 2014, 2015

A Technological Revolution With the introduction of the microprocessor in the 1970s, life shifted dramatically. In a breathtakingly short time, computers—which began as military and business tools—transformed industry and became personal companions for many Americans. Ever smaller, faster, and easier to use, technology—via the Internet—can now electronically connect anyone with everyone, raising complex questions about privacy and personal relations.

The New Millennium Despite technological advances, traditional issues still dominate human affairs. How do—and how should—human beings relate to the natural world? How can people of different cultures live together peacefully? How can people build a better future? One thing is certain: Although the world will continue to change as the new millennium moves forward, Americans will continue to explore new aspects and applications of the principles of life, liberty, and the pursuit of happiness.

TIMELINE

1980



1981: IBM releases its first personal computer.

1982: Alice Walker's *The Color Purple* is published.



1989: Germany The Berlin Wall, constructed in 1961, comes down.

1991: South Africa Apartheid, the system of racial segregation, is repealed.

1991: USSR The Soviet Union is dissolved, resulting in the formation of fifteen independent nations.

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Everyday Use

Alice Walker

BACKGROUND

Quilts play an important part in this story. Quilting, in which layers of fabric and padding are sewn together, dates back to the Middle Ages and perhaps even to ancient Egypt. Today, quilts serve both practical and aesthetic purposes: keeping people warm, recycling old clothing, providing focal points for social gatherings, preserving precious bits of family history, and adding color and beauty to a home. Pay attention to how these purposes relate to the tension that arises among the characters you meet in this story.

SCAN FOR
MULTIMEDIA



- 1 I will wait for her in the yard that Maggie and I made so clean and wavy yesterday afternoon. A yard like this is more comfortable than most people know. It is not just a yard. It is like an extended living room. When the hard clay is swept clean as a floor and the fine sand around the edges lined with tiny, irregular grooves, anyone can come and sit and look up into the elm tree and wait for the breezes that never come inside the house.
- 2 Maggie will be nervous until after her sister goes: she will stand hopelessly in corners, homely and ashamed of the burn scars down her arms and legs, eyeing her sister with a mixture of envy and awe. She thinks her sister has held life always in the palm of one hand, that "no" is a word the world never learned to say to her.

NOTES

CLOSE READ

ANNOTATE: In paragraph 2, mark the adjectives that describe Maggie.

QUESTION: Why does the author choose these adjectives?

CONCLUDE: What portrait of Maggie do these adjectives help paint?

NOTES

sidle (SY duhl) *v.* move sideways, as in an unobtrusive, stealthy, or shy manner

shuffle (SHUHf uhl) *n.* dragging movement of the feet over the ground or floor without lifting them

- 3 You've no doubt seen those TV shows where the child who has "made it" is confronted, as a surprise, by her own mother and father, tottering in weakly from backstage. (A pleasant surprise, of course: What would they do if parent and child came on the show only to curse out and insult each other?) On TV mother and child embrace and smile into each other's faces. Sometimes the mother and father weep, the child wraps them in her arms and leans across the table to tell how she would not have made it without their help. I have seen these programs.
- 4 Sometimes I dream a dream in which Dee and I are suddenly brought together on a TV program of this sort. Out of a dark and soft-seated limousine I am ushered into a bright room filled with many people. There I meet a smiling, gray, sporty man like Johnny Carson who shakes my hand and tells me what a fine girl I have. Then we are on the stage and Dee is embracing me with tears in her eyes. She pins on my dress a large orchid, even though she has told me once that she thinks orchids are tacky flowers.
- 5 In real life I am a large, big-boned woman with rough, man-working hands. In the winter I wear flannel nightgowns to bed and overalls during the day. I can kill and clean a hog as mercilessly as a man. My fat keeps me hot in zero weather. I can work outside all day, breaking ice to get water for washing; I can eat pork liver cooked over the open fire minutes after it comes steaming from the hog. One winter I knocked a bull calf straight in the brain between the eyes with a sledge hammer and had the meat hung up to chill before nightfall. But of course all of this does not show on television. I am the way my daughter would want me to be: a hundred pounds lighter, my skin like an uncooked barley pancake. My hair glistens in the hot bright lights. Johnny Carson has much to do to keep up with my quick and witty tongue.
- 6 But that is a mistake. I know even before I wake up. Who ever knew a Johnson with a quick tongue? Who can even imagine me looking a strange white man in the eye? It seems to me I have talked to them always with one foot raised in flight, with my head turned in whichever way is farthest from them. Dee, though. She would always look anyone in the eye. Hesitation was no part of her nature.
- 7 "How do I look, Mama?" Maggie says, showing just enough of her thin body enveloped in pink skirt and red blouse for me to know she's there, almost hidden by the door.
- 8 "Come out into the yard," I say.
- 9 Have you ever seen a lame animal, perhaps a dog run over by some careless person rich enough to own a car, **sidle** up to someone who is ignorant enough to be kind to him? That is the way my Maggie walks. She has been like this, chin on chest, eyes on ground, feet in **shuffle**, ever since the fire that burned the other house to the ground.

- 10 Dee is lighter than Maggie, with nicer hair and a fuller figure. She's a woman now, though sometimes I forget. How long ago was it that the other house burned? Ten, twelve years? Sometimes I can still hear the flames and feel Maggie's arms sticking to me, her hair smoking and her dress falling off her in little black papery flakes. Her eyes seemed stretched open, blazed open by the flames reflected in them. And Dee. I see her standing off under the sweet gum tree she used to dig gum out of; a look of concentration on her face as she watched the last dingy gray board of the house fall in toward the red-hot brick chimney. Why don't you do a dance around the ashes? I'd want to ask her. She had hated the house that much.
- 11 I used to think she hated Maggie, too. But that was before we raised the money, the church and me, to send her to Augusta to school. She used to read to us without pity; forcing words, lies, other folks' habits, whole lives upon us two, sitting trapped and ignorant underneath her voice. She washed us in a river of make-believe, burned us with a lot of knowledge we didn't necessarily need to know. Pressed us to her with the serious way she read, to shove us away at just the moment, like dimwits, we seemed about to understand.
- 12 Dee wanted nice things. A yellow organdy dress to wear to her graduation from high school; black pumps to match a green suit she'd made from an old suit somebody gave me. She was determined to stare down any disaster in her efforts. Her eyelids would not flicker for minutes at a time. Often I fought off the temptation to shake her. At sixteen she had a style of her own, and knew what style was.
- 13 I never had an education myself. After second grade the school was closed down. Don't ask me why: in 1927 colored asked fewer questions than they do now. Sometimes Maggie reads to me. She stumbles along good-naturedly but can't see well. She knows she is not bright. Like good looks and money, quickness passed her by. She will marry John Thomas (who has mossy teeth in an earnest face) and then I'll be free to sit here and I guess just sing church songs to myself. Although I never was a good singer. Never could carry a tune. I was always better at a man's job. I used to love to milk till I was hooved in the side in '49. Cows are soothing and slow and don't bother you, unless you try to milk them the wrong way.
- 14 I have deliberately turned my back on the house. It is three rooms, just like the one that burned, except the roof is tin; they don't make shingle roofs any more. There are no real windows, just some holes cut in the sides, like the portholes in a ship, but not round and not square, with rawhide holding the shutters up on the outside. This house is in a pasture, too, like the other one. No doubt when Dee sees it she will want to tear it down. She wrote me once that no matter where we "choose" to live, she will manage to come see us. But she will never bring her friends. Maggie and I thought about this and Maggie asked me, "Mama, when did Dee ever *have* any friends?"

NOTES

CLOSE READ

ANNOTATE: In paragraph 14, mark Maggie's response to Dee's declaration about never bringing friends to Mama's house.

QUESTION: What is surprising about this response?

CONCLUDE: What might this response signal to readers?

NOTES

furtive (FUHR tihv) *adj.*
done or acting in a stealthy
manner to avoid being
noticed; secret

CLOSE READ

ANNOTATE: In paragraph 20, mark sentence fragments—groups of words punctuated as sentences that do not contain both a subject and a verb.

QUESTION: Why does the author use fragments in this description?

CONCLUDE: How does the use of fragments add to the drama or tension of the moment?

- 15 She had a few. **Furtive** boys in pink shirts hanging about on washday after school. Nervous girls who never laughed. Impressed with her they worshiped the well-turned phrase, the cute shape, the scalding humor that erupted like bubbles in lye.¹ She read to them.
- 16 When she was courting Jimmy T she didn't have much time to pay to us, but turned all her faultfinding power on him. He *flew* to marry a cheap city girl from a family of ignorant flashy people. She hardly had time to recompose herself.
- 17 When she comes I will meet—but there they are!
- 18 Maggie attempts to make a dash for the house, in her shuffling way, but I stay her with my hand. "Come back here," I say. And she stops and tries to dig a well in the sand with her toe.
- 19 It is hard to see them clearly through the strong sun. But even the first glimpse of leg out of the car tells me it is Dee. Her feet were always neat-looking, as if God himself had shaped them with a certain style. From the other side of the car comes a short, stocky man. Hair is all over his head a foot long and hanging from his chin like a kinky mule tail. I hear Maggie suck in her breath. "Uhhnnh," is what it sounds like. Like when you see the wriggling end of a snake just in front of your foot on the road. "Uhhnnh."
- 20 Dee next. A dress down to the ground, in this hot weather. A dress so loud it hurts my eyes. There are yellows and oranges enough to throw back the light of the sun. I feel my whole face warming from the heat waves it throws out. Earrings gold, too, and hanging down to her shoulders. Bracelets dangling and making noises when she moves her arm up to shake the folds of the dress out of her armpits. The dress is loose and flows, and as she walks closer, I like it. I hear Maggie go "Uhhnnh" again. It is her sister's hair. It stands straight up like the wool on a sheep. It is black as night and around the edges are two long pigtails that rope about like small lizards disappearing behind her ears.
- 21 "Wa-su-zo-Teen-o!"² she says, coming on in that gliding way the dress makes her move. The short stocky fellow with the hair to his navel is all grinning and he follows up with "Asalamalakim,"³ my mother and sister! He moves to hug Maggie but she falls back, right up against the back of my chair. I feel her trembling there and when I look up I see the perspiration falling off her chin.
- 22 "Don't get up," says Dee. Since I am stout it takes something of a push. You can see me trying to move a second or two before I make it. She turns, showing white heels through her sandals, and goes back to the car. Out she peeks next with a Polaroid. She stoops down quickly and lines up picture after picture of me sitting there in front

1. **lye** (ly) *n.* strong alkaline solution used in cleaning and making soap.

2. **Wa-su-zo-Teen-o** (wah soo zoh TEEN oh) "Good morning" in Lugandan, a language spoken in the African country of Uganda.

3. **Asalamalakim** *Salaam aleikhim* (suh LAHM ah LY keem) Arabic greeting meaning "Peace be with you" that is commonly used by Muslims.

of the house with Maggie **cowering** behind me. She never takes a shot without making sure the house is included. When a cow comes nibbling around the edge of the yard she snaps it and me and Maggie and the house. Then she puts the Polaroid in the back seat of the car, and comes up and kisses me on the forehead.

23 Meanwhile Asalamalakim is going through motions with Maggie's hand. Maggie's hand is as limp as a fish, and probably as cold, despite the sweat, and she keeps trying to pull it back. It looks like Asalamalakim wants to shake hands but wants to do it fancy. Or maybe he don't know how people shake hands. Anyhow, he soon gives up on Maggie.

24 "Well," I say. "Dee."

25 "No, Mama," she says. "Not 'Dee,' Wangero Leewanika Kemanjo!"

26 "What happened to 'Dee'?" I wanted to know.

27 "She's dead," Wangero said. "I couldn't bear it any longer, being named after the people who oppress me."

28 "You know as well as me you was named after your aunt Dicie," I said. Dicie is my sister. She named Dee. We called her "Big Dee" after Dee was born.

29 "But who was *she* named after?" asked Wangero.

30 "I guess after Grandma Dee," I said.

31 "And who was she named after?" asked Wangero.

32 "Her mother," I said, and saw Wangero was getting tired. "That's about as far back as I can trace it," I said. Though, in fact, I probably could have carried it back beyond the Civil War through the branches.

33 "Well," said Asalamalakim, "there you are."

34 "Uhhnnh," I heard Maggie say.

35 "There I was not," I said, "before 'Dicie' cropped up in our family, so why should I try to trace it that far back?"

36 He just stood there grinning, looking down on me like somebody inspecting a Model A car. Every once in a while he and Wangero sent eye signals over my head.

37 "How do you pronounce this name?" I asked.

38 "You don't have to call me by it if you don't want to," said Wangero.

39 "Why shouldn't I?" I asked. "If that's what you want us to call you, we'll call you."

40 "I know it might sound **awkward** at first," said Wangero.

41 "I'll get used to it," I said. "Ream it out again."

42 Well, soon we got the name out of the way. Asalamalakim had a name twice as long and three times as hard. After I tripped over it two or three times he told me to just call him Hakim-a-barber. I wanted to ask him was he a barber, but I didn't really think he was, so I didn't ask.

43 "You must belong to those beef-cattle people down the road," I said. They said "Asalamalakim" when they met you, too, but they didn't shake hands. Always too busy: feeding the cattle, fixing the fences,

NOTES

cowering (KOW uhr ihng) *adj.*
crouching or drawing back
in fear or shame

"I couldn't bear it any longer, being named after the people who oppress me."

awkward (AWK wuhrd) *adj.*
not graceful or skillful in
movement or shape; clumsy

putting up salt-lick shelters, throwing down hay. When the white folks poisoned some of the herd the men stayed up all night with rifles in their hands. I walked a mile and a half just to see the sight.

44 Hakim-a-barber said, "I accept some of their doctrines, but farming and raising cattle is not my style." (They didn't tell me, and I didn't ask, whether Wangero (Dee) had really gone and married him.)

45 We sat down to eat and right away he said he didn't eat collards⁴ and pork was unclean. Wangero, though, went on through the chitlins⁵ and corn bread, the greens and everything else. She talked a blue streak over the sweet potatoes. Everything delighted her. Even the fact that we still used the benches her daddy made for the table when we couldn't afford to buy chairs.

46 "Oh, Mama!" she cried. Then turned to Hakim-a-barber. "I never knew how lovely these benches are. You can feel the rump prints," she said, running her hands underneath her and along the bench. Then she gave a sigh and her hand closed over Grandma Dee's butter dish. "That's it!" she said. "I knew there was something I wanted to ask you if I could have." She jumped up from the table and went over in the corner where the churn stood, the milk in it clabber by now. She looked at the churn and looked at it.

47 "This churn top is what I need," she said. "Didn't Uncle Buddy whittle it out of a tree you all used to have?"

48 "Yes," I said.

49 "Uh huh," she said happily. "And I want the dasher, too."

50 "Uncle Buddy whittle that, too?" asked the barber.

51 Dee (Wangero) looked up at me.

52 "Aunt Dee's first husband whittled the dash," said Maggie so low you almost couldn't hear her. "His name was Henry, but they called him Stash."

53 "Maggie's brain is like an elephant's," Wangero said, laughing. "I can use the churn top as a centerpiece for the alcove table," she said, sliding a plate over the churn, "and I'll think of something artistic to do with the dasher."

54 When she finished wrapping the dasher the handle stuck out. I took it for a moment in my hands. You didn't even have to look close to see where hands pushing the dasher up and down to make butter had left a kind of sink in the wood. In fact, there were a lot of small sinks; you could see where thumbs and fingers had sunk into the wood. It was beautiful light yellow wood, from a tree that grew in the yard where Big Dee and Stash had lived.

55 After dinner Dee (Wangero) went to the trunk at the foot of my bed and started rifling through it. Maggie hung back in the kitchen over the dishpan. Out came Wangero with two quilts. They had been pieced by Grandma Dee and then Big Dee and me had hung them on the quilt frames on the front porch and quilted them. One was in the Lone Star pattern. The other was Walk Around the Mountain. In both of them

4. **collards** *n.* leaves of the collard plant, often referred to as "collard greens."

5. **chitlins** *n.* chitterlings, a pork dish popular among southern African Americans.

were scraps of dresses Grandma Dee had worn fifty and more years ago. Bits and pieces of Grandpa Jarrell's Paisley shirts. And one teeny faded blue piece, about the size of a penny matchbox, that was from Great Grandpa Ezra's uniform that he wore in the Civil War.

56 "Mama," Wangero said sweet as a bird. "Can I have these old quilts?"

57 I heard something fall in the kitchen, and a minute later the kitchen door slammed.

58 "Why don't you take one or two of the others?" I asked. "These old things was just done by me and Big Dee from some tops your grandma pieced before she died."

59 "No," said Wangero. "I don't want those. They are stitched around the borders by machine."

60 "That'll make them last better," I said.

61 "That's not the point," said Wangero. "These are all pieces of dresses Grandma used to wear. She did all this stitching by hand. Imagine!" She held the quilts securely in her arms, stroking them.

62 "Some of the pieces, like those lavender ones, come from old clothes her mother handed down to her," I said, moving up to touch the quilts. Dee (Wangero) moved back just enough so that I couldn't reach the quilts. They already belonged to her.

63 "Imagine!" she breathed again, clutching them closely to her bosom.

64 "The truth is," I said, "I promised to give them quilts to Maggie, for when she marries John Thomas."

65 She gasped like a bee had stung her.

66 "Maggie can't appreciate these quilts!" she said. "She'd probably be backward enough to put them to everyday use."

67 "I reckon she would," I said. "God knows I been saving 'em for long enough with nobody using 'em. I hope she will!" I didn't want to bring up how I had offered Dee (Wangero) a quilt when she went away to college. Then she had told me they were old-fashioned, out of style.

68 "But they're *priceless*!" she was saying now, furiously; for she has a temper. "Maggie would put them on the bed and in five years they'd be in rags. Less than that!"

69 "She can always make some more," I said. "Maggie knows how to quilt."

70 Dee (Wangero) looked at me with hatred. "You just will not understand. The point is these quilts, *these quilts*!"

71 "Well," I said, stumped. "What would *you* do with them?"

72 "Hang them," she said. As if that was the only thing you *could* do with quilts.

73 Maggie by now was standing in the door. I could almost hear the sound her feet made as they scraped over each other.

74 "She can have them, Mama," she said, like somebody used to never winning anything, or having anything reserved for her.

NOTES

CLOSE READ

ANNOTATE: In paragraph 55, mark details that describe the fabrics used in the quilts.

QUESTION: Why does the author include this information?

CONCLUDE: How does this information affect readers' sympathies?



NOTES

hangdog (HANG DAWG) *adj.*
sad; ashamed; guilty

CLOSE READ

ANNOTATE: In paragraph 76, mark the sentences in which Mama expresses Maggie's feelings and thoughts.

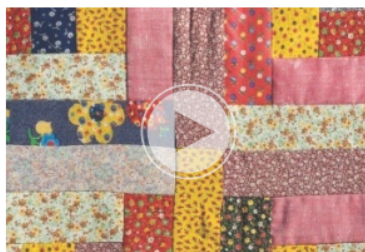
QUESTION: Why does the author choose to have Mama express Maggie's feelings?

CONCLUDE: How does this choice emphasize differences in Mama's relationships with her two daughters?

- 75 "I can 'member Grandma Dee without the quilts."
- 76 I looked at her hard. She had filled her bottom lip with checkerberry snuff and it gave her face a kind of dopey, **hangdog** look. It was Grandma Dee and Big Dee who taught her how to quilt herself. She stood there with her scarred hands hidden in the folds of her skirt. She looked at her sister with something like fear but she wasn't mad at her. This was Maggie's portion. This was the way she knew God to work.
- 77 When I looked at her like that something hit me in the top of my head and ran down to the soles of my feet. Just like when I'm in church and the spirit of God touches me and I get happy and shout. I did something I never had done before: hugged Maggie to me, then dragged her on into the room, snatched the quilts out of Miss Wangero's hands and dumped them into Maggie's lap. Maggie just sat there on my bed with her mouth open.
- 78 "Take one or two of the others," I said to Dee.
- 79 But she turned without a word and went out to Hakim-a-barber.
- 80 "You just don't understand," she said, as Maggie and I came out to the car.
- 81 "What don't I understand?" I wanted to know.
- 82 "Your heritage," she said. And then she turned to Maggie, kissed her, and said, "You ought to try to make something of yourself, too, Maggie. It's really a new day for us. But from the way you and Mama still live you'd never know it."
- 83 She put on some sunglasses that hid everything above the tip of her nose and her chin.
- 84 Maggie smiled; maybe at the sunglasses. But a real smile, not scared. After we watched the car dust settle I asked Maggie to bring me a dip of snuff. And then the two of us sat there just enjoying, until it was time to go in the house and go to bed. 🌟

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MEDIA CONNECTION



Alice Walker's "Everyday Use"

Discuss It How does listening to someone tell this story help you understand Mama and the tensions among the characters?

Write your response before sharing your ideas.

SCAN FOR
MULTIMEDIA



Lesson 5

Target	I can explain the importance of understanding historical context when reading or writing story.
Text, Materials, Video Name	<i>A Fast-Changing Society</i> Pencil or Pen, Smartphone Optional WATCH VIDEO ELA_G11_W2_L5
Read	Read <i>A Fast-Changing Society</i> (Historical Perspectives)
Think	How is a story's plot affected by the time period during which the story takes place?
Talk	With your family member, caregiver, or friend, talk about the following question: How is a story's plot affected by the time period during which the story takes place? Discuss examples from last week's text <i>Old Man at the Bridge</i> .
Write	<p>After reading <i>A Fast-Changing Society</i>, answer the following questions in your Day 1 Note-catcher:</p> <p>What were the moments of progress and setback related to equality and freedom during this period?</p> <p>How do the historical events identified in the reading reflect the relationship between destruction and growth?</p>
Closing	<p>Consider how some authors are inspired by past (history) or current (present) events. How can knowledge about the past and present help readers better understand stories? How can stories help readers better understand the past and present? Record your answers in the day 1 note-catcher.</p> <p>After you complete your assignment remember to read a book for 20 minutes.</p>

Note-Catcher/Handout/Student Activity Lesson 5

Day 1

Think/Talk: How is a story's plot affected by the time period during which the story takes place? Discuss examples from another short story or book that you have read.

Write: After reading *A Fast-Changing Society*, answer the following questions:

What were the moments of progress and setback related to equality and freedom during this period?

How do the historical events identified in the reading reflect the relationship between destruction and growth?

Closing: Consider how some authors are inspired by past (history) or current (present) events. How can knowledge about the past and present help readers better understand stories? How can stories help readers better understand the past and present?

Lesson 6

Target	I can read and summarize the background and plot of <i>Everyday Use</i> . I can record my ideas and questions about the characters and events as I read the story
Text, Materials, Video Name	<i>Everyday Use</i> Pencil or Pen, Smartphone (Optional) WATCH VIDEO ELA_G11_W2_L6
Read	Read pages. 765-770 (stop at line 46) from <i>Everyday Use</i> by Alice Walker
Think	<p>As you read:</p> <ul style="list-style-type: none"> ✓ Underline words, phrases, or sentences that describe the setting and give background information about what is currently happening when the story begins. ✓ Box any unfamiliar words or phrases that you come across as you read the story. ✓ Write down any emotional reactions, opinions, or questions that you have about the characters behavior as the story unfolds in the margins of the text.
Talk	With your family member, caregiver, or friend, talk about the following question: If you had to choose an item that you currently own to become an "heirloom", what would it be and why? Record your response in the "talk" section of the Note-catcher.
Write	<p>After reading pgs. 765-770 from <i>Everyday Use</i> answer the following questions in the Note-catcher:</p> <p>Early in the story, how does Mama describe herself?</p> <p>According to mama, how did Dee treat her and Maggie when she came home from college?</p> <p>Who arrives with Dee/Wangero on this visit?</p>
Closing	<p>The story <i>Everyday Use</i> is setting during the 1960's. Research what was going on in Detroit during the 1960's. Information can be found online at the Detroit Historical Museum or ask a family member, caregiver, or community member that lived in the city during this time.</p> <p>After you complete your assignment remember to read a book for 20 minutes.</p>

Note-Catcher/Handout/Student Activity Lesson 6

Day 2

Talk: If you had to choose an item that you currently own to become an "heirloom", what would it be and why?

Write: After reading pgs. 765-770 from *Everyday Use*, answer the questions below. Include specific examples from the text to support your answer.

Early in the story, how does Mama describe herself?

According to mama, how did Dee treat her and Maggie when she came home from college?

Who arrives with Dee/Wangero on this visit?

Closing: The story *Everyday Use* is setting during the 1960's. Research what was going on in Detroit during the 1960's. Information can be found online at the Detroit Historical Museum or ask a family member, care-giver, or community member that lived in the city during this time. How were things in Detroit similar to or different than the setting/experiences for the characters in *Everyday Use*?

Lesson 7

Target	I can read and summarize the background and plot of <i>Everyday Use</i> . I can record my ideas and questions about the characters and events as I read the story
Text, Materials, Video Name	<i>Everyday Use</i> Pencil or Pen, Smartphone (Optional) WATCH VIDEO ELA_G11_W2_L7
Read	Read pages 770-772 of <i>Everyday Use</i>
Think	<p>As you read:</p> <ul style="list-style-type: none"> ✓ Underline words, phrases, or sentences that describe the setting and give background information about what is currently happening when the story begins. ✓ Box any unfamiliar words or phrases that you come across as you read the story. ✓ Write down any emotional reactions, opinions, or questions that you have about the characters behavior as the story unfolds in the margins of the text.
Talk	With your family member, caregiver, or friend, talk about the following question: Why would a quilt be considered a good heirloom? What could it symbolize? Record your answer in the note-catcher for today.
Write	<p>Write a brief 5-7 sentence summary. Use the acronym SWBST below to help focus your writing.</p> <ul style="list-style-type: none"> • Somebody- Who is the story about? (Characters) • Wanted-What does the main character want? • But- What is the problem/challenge the main character faces? • So- How is the problem resolved? • Then-How does the story end? <p>Remember that summaries briefly present the plot of the story and should not include your opinions.</p>
Closing	Share your summary with a family member, caregiver, or friend and get their opinion of Mama's decision about the quilt. After you complete your assignment remember to read a book for 20 minutes.

Note-Catcher/Handout/Student Activity Lesson 7

Day 3

Talk: Why would a quilt be considered a good heirloom? What could it symbolize?

Write:

After you have finished reading the story *Everyday Use*, write a brief 5-7 sentence summary. Use the acronym **SWBST** below to help focus your writing.

- **S**omebody- Who is the story about? (Characters)
- **W**anted-What does the main character want?
- **B**ut- What is the problem/challenge the main character faces?
- **S**o- How is the problem resolved?
- **T**hen-How does the story end?

Remember that summaries briefly present the plot of the story and should not include your opinions.

Summary

Closing: Share your summary with a family member, caregiver, or friend and get their opinion of Mama's decision about the quilt and record it below.

Lesson 8

Target	<p>I can identify parts of the story that describe the characters' appearance, actions, and feelings.</p> <p>I can respond to the thoughts, feelings, and actions of the characters in the story.</p> <p>I can explain the theme of the story</p>
Text, Materials, Video Name	<p><i>Everyday Use</i></p> <p>Pencil or Pen, Smartphone (Optional)</p> <p>WATCH VIDEO ELA_G11_W2_L8</p>
Read	Read <i>Everyday Use</i>
Think	<p>As you read:</p> <ul style="list-style-type: none"> ✓ Circle descriptive words or phrases that paint a picture of the characters' thoughts or feelings. ✓ Draw quotation marks in the margins beside any dialogue between characters and describe your observations about the tone of the conversation. ✓ Write down any thoughts or questions that you have about the author's word choice, tone, or portrayal of characters in the margins of the text. <p>Question: What is the theme of the story <i>Everyday Use</i>?</p>
Talk	With your family member, caregiver, or friend, talk about specific examples from the text that support the theme you identified from the story.
Write	Identify and explain the theme of the <i>Everyday Use</i> . Provide three specific examples from the text that support your answer
Closing	<p>Create or include nine small images in the spaces below that visually reflect the plot, characters, and theme of the story to create a story quilt. You may draw, use clip art, or a picture</p> <p>After you complete your assignment remember to read a book for 20 minutes.</p>

Note-Catcher/Handout/Student Activity Lesson 8

Day 4

Write: Identify and explain the theme of the *Everyday Use*.

Provide three specific examples from the text that support your answer above. Be sure to include the page and paragraph numbers for your examples.

Example #1:

Example #2:

Example #3:

Closing: Create or include nine small images in the spaces below that visually reflect the plot, characters, and theme of the story to create a story quilt. You may draw, use clip art, or a picture. If you did not create the picture, make sure you give credit to the creator. Include your image here.

Lesson 9

Target	<p>I can evaluate the thoughts, feelings, and actions of the characters in the story.</p> <p>I can connect the plot and theme of the story to the essential question and theme of the unit.</p>
Text, Materials, Video Name	<p><i>Everyday Use</i></p> <p>Pencil or Pen, Smartphone (Optional)</p> <p>WATCH VIDEO ELA_G11_W2_L9</p>
Read	Read <i>Everyday Use</i>
Think	<p>What do the quilts symbolize, or represent?</p> <p>In what ways do the quilts hold different meanings for Dee/Wangero and for Maggie?</p> <p>What does Dee/Wangero plan to do with the items that she requests?</p>
Talk	<p>With your family member, caregiver, or friend, talk about the following question: Should heirlooms be used every day? Why or why not?</p> <p>Record your answers in the note-catcher</p>
Write	In what ways do the quilts hold different meanings for Dee/Wangero, Maggie, and Mama? Use the chart in the note-catcher to compare and contrast their perspectives.
Closing	<p>Think about a personal item you own that may seem ordinary to other people but has great value to you. Why might other people not understand the value of the object?</p> <p>After you complete your assignment remember to read a book for 20 minutes.</p>

Note-Catcher/Handout/Student Activity Lesson 9

Day 5

Talk: Should heirlooms be used every day? Why or why not?

Think: Record your responses below and provide evidence from the text.

What do the quilts symbolize, or represent?

What does Dee/Wangero plan to do with the items that she requests?

Write: In what ways do the quilts hold different meanings for Dee/Wangero, Maggie, and Mama? Use the chart below to compare and contrast their perspectives.

Dee/Wangero	Maggie	Mama

Closing: Think about a personal item you own that may seem ordinary to other people, but has great value to you. Why might other people not understand the value of the object?

After you complete your assignment remember to read a book for 20 minutes.

Grade 11 ELA/Reading

WEEKLY DISTANCE LEARNING STUDENT SCHEDULE

Daily 9-12 Videos



Week of 4/27/20 to 5/1/20

To access videos via url, visit Web Address: www.detroitk12.org/youtube

Directions	<p>"Everyday Use" is a fictional narrative text by Alice Walker that focuses on a Mom, her two daughters, and a set of family heirlooms. As students read the text they should continue to keep in mind the unit essential question: "What do stories reveal about the human condition?" and the text specific guiding question: "What factors lead a person to embrace, reject, or feel neutral about his or her heritage?"</p> <p>NOTE: You will use the same text as last week.</p>
Guiding Question #1	"What do stories reveal about the about the human condition?"
Guiding Question #2	"What factors lead a person to embrace, reject, or feel neutral about his or her heritage?"
Materials Needed	Learning Packet, Pencil or Pen, Smartphone-Optional

	Watch	Read	Do
Day 1	ELA_G11_W3_L10	<i>Everyday Use</i>	Read, analysis questions, quick write
Day 2	ELA_G11_W3_L11	<i>Everyday Use</i>	Read, craft and structure analysis, compare and contrast, read aloud
Day 3	ELA_G11_W3_L12	<i>Everyday Use</i>	Read, concept vocabulary, reflection
Day 4	ELA_G11_W3_L13	<i>Everyday Use</i>	Read, questions, dialogue remix
Day 1	ELA_G11_W3_L14	<i>Everyday Use</i>	Point of View Narrative

Lesson 10

Target	<p>I can evaluate the thoughts, feelings, and actions of the characters in the story.</p> <p>I can connect the plot and theme of the story to the essential question and theme of the unit.</p>
Text, Materials, Video Name	<p><i>Everyday Use</i></p> <p>Pencil or Pen, Smartphone (Optional)</p> <p>WATCH VIDEO ELA_G11_W3_L10</p>
Read	Read <i>Everyday Use</i>
Think	<p>What is ironic about Dee/Wangero's request for the quilts and her professed interest in her heritage?</p> <p>How do Dee/Wangero's and her companion's clothing and overall appearance reflect a change in African American culture in the 1960's</p>
Talk	With your family member, caregiver, or friend, talk about the following question: How do you think families should determine who receives family heirlooms?
Write	<p>Write a 5-7 sentence Quick Write addressing the following prompt:</p> <p>What about the human condition does the story <i>Everyday Use</i> reveal? Write your answer and evidence from the text in the note-catcher</p>
Closing	<p>Consider why Mama refers to Hakim-a-barber as Asalamalakim. Does she do this out loud, or only in her head? What does this nickname imply about what Mama thinks about him and Dee/Wangero? Get the opinion of a family member, caregiver, or friend.</p> <p>After you complete your assignment remember to read a book for 20 minutes.</p>

Note-Catcher/Handout/Student Activity Lesson 10

Day 1

Talk: How do you think should families determine who receives family heirlooms?

Think: Record your responses below and provide evidence from the text.

What is ironic about Dee/Wangero's request for the quilts and her professed interest in her heritage?

How do Dee/Wangero's and her companion's clothing and overall appearance reflect a change in African American culture in the 1960's?

Quick Write: What about the human condition does the story *Everyday Use* reveal? Write your answer and evidence from the text in the note-catcher.

Closing: Consider why Mama refers to Hakim-a-barber as Asalamalakim. Does she do this out loud, or only in her head? What does this nickname imply about what Mama thinks about him and Dee/Wangero?

Lesson 11

Target	<p>I can explain how the author uses descriptive language and dialogue to develop the plot, characters, and themes of the story.</p> <p>I can describe the impact that the author's representation of the characters in the story has on the reader.</p>
Text, Materials, Video Name	<p><i>Everyday Use</i> (text)</p> <p>Pencil or Pen</p> <p>Smartphone (optional)</p> <p>WATCH VIDEO ELA_G11_W3_L11</p>
Read	Read <i>Everyday Use</i>
Think	Who is the narrator of <i>Everyday Use</i> ? Identify three thoughts and feelings the narrator shares with readers.
Talk	With your family member, caregiver, or friend, talk about the following question: Do you trust this narrator's account of people and events? Explain. Record your answer in the note-catcher.
Write	Compare and contrast the appearances, life experiences, relationships, and values of Mama and Dee/Wangero. Cite examples from the text and record in the chart in the note-taker.
Closing	<p>Reread lines 64-82 on pages 771-772 out loud with a family member, caregiver, or friend. Be sure to read with emotion and feeling. How did reading the story out loud help you understand Mama and the tension among the characters?</p> <p>After you complete your assignment remember to read a book for 20 minutes.</p>

Note-Catcher/Handout/Student Activity Lesson 11

Day 2

Think: Who is the narrator of Everyday Use? Identify three thoughts and feelings the narrator shares with readers.

Talk: Do you trust this narrator's account of people and events? Explain.

Write: Compare and contrast the appearances, life experiences, relationships, and values of Mama and Dee/Wangero. Cite examples from the text.

	Dee/Wangero	Mama
Appearance		
Experiences		
Relationships		
Values		

Closing: Reread lines 64-82 on pages 771-772 out loud with a family member, caregiver, or friend. Be sure to read with emotion and feeling. How did reading the story out loud help you understand Mama and the tension among the characters?

Lesson 12

Target	I can describe how the author's word choice contributes to the portrayal of characters and the overall tone of the story.
Text, Materials, Video Name	<i>Everyday Use</i> (text) Pencil or Pen Smartphone (optional) WATCH VIDEO ELA_G11_W3_L12
Read	Read <i>Everyday Use</i>
Think	How do the concept vocabulary words help you understand why Mama and Dee/Wangero have different attitudes toward Maggie?
Talk	With your family member, caregiver, or friend, take turns brainstorming a list of 2-3 words that come to mind when you think of each of the main characters in the story.
Write	Complete the Concept Vocabulary Chart included in the note-catcher.
Closing	Identify other strong descriptive words in the text that paint a clear picture of Maggie, Dee/Wangero's, and Mama's personalities? After you complete your assignment remember to read a book for 20 minutes.

Note-Catcher/Handout/Student Activity Lesson 12

Day 3

Talk: With your family member, caregiver, or friend, take turns brainstorming a list of 2-3 words that come to mind when you think of each of the main characters in the story.

Think: How do the concept vocabulary words help you understand why Mama and Dee/Wangero have different attitudes toward Maggie?

Write: Complete the Concept Vocabulary Chart

Word	Definition	Synonym
Sidle		
Shuffle		
Furtive		
Cowering		
Awkward		
Hangdog		

Closing: Identify other strong descriptive words in the text that paint a clear picture of Maggie, Dee/Wangero's, and Mama's personalities.

Dee/Wangero	Maggie	Mama

Lesson 13

Target	I can explain the impact of the author's use of dialect in the story.
Text, Materials, Video Name	<i>Everyday Use</i> (text) Pencil or Pen Smartphone (optional) WATCH VIDEO ELA_G11_W3_L13
Read	Read <i>Everyday Use</i>
Think	What is dialect and regionalism? When is dialect used in the story <i>Everyday Use</i> ? Identify places in the story when then author uses dialect. How would you describe the language the author uses when she is not using dialect?
Talk	With your family member, caregiver, or friend, answer the question: What would be lost if authors only used formal language when writing dialogue between characters?
Write	Use examples from <i>Everyday Use</i> to describe what would be lost if Alice Walker had chosen to write dialogue using the same style that she uses for description. Record your answer in the note-catcher.
Closing	One could make a case that the language used in text messages is a dialect. Select a passage of dialogue from the story, turn it into a text message conversation, and record it in the note-catcher. After you complete your assignment remember to read a book for 20 minutes.

Note-Catcher/Handout/Student Activity Lesson 13

Day 4

Think: What is dialect and regionalism?

When is dialect used in the story *Everyday Use*?

Identify places in the story when the author uses dialect. How would you describe the language the author uses when she is not using dialect?

Talk: What would be lost if authors only used formal language when writing dialogue between characters?

Write: Use examples from *Everyday Use* to describe what would be lost if Alice Walker had chosen to write dialogue using the same style that she uses for description.

Closing: Select a passage of dialogue from the story, turn it into a text message conversation, and record it in the note-catcher. Include the original dialogue side by side with the revised text message style dialogue.

Lesson 14

Target	I can demonstrate the impact of point of view on the narrative of a story.
Text, Materials, Video Name	<i>Everyday Use</i> (text) Pencil or Pen Smartphone (optional) WATCH VIDEO ELA_G9_W4_L14
Read	Read <i>Everyday Use</i>
Think	How would the story <i>Everyday Use</i> be different if another character was the narrator? What information and insight would the reader gain or lose? How might the tone change?
Talk	With your family member, caregiver, or friend, discuss the question: From whose perspective, other than Mama, would you want an event from the story <i>Everyday Use</i> to be told? Explain and record your answer in the note-catcher.
Write	Write a short narrative (one to two paragraphs) in which you retell an event from <i>Everyday Use</i> from the perspective of a character other than Mama. You may choose to describe Dee's visit or an event from the past. Make sure your narrative is consistent with the characters and setting created by Walker. Include descriptive details that illustrate the characters thoughts and engage the reader.
Closing	Share your narrative with a family member, caregiver, or friend. After you complete your assignment remember to read a book for 20 minutes.

Note-Catcher/Handout/Student Activity Lesson 14

Day 5

Think/Talk: How would the story *Everyday Use* be different if another character was the narrator? What information and insight would the reader gain or lose? How might the tone change?

Talk: From whose perspective, other than Mama, would you want an event from the story *Everyday Use* to be told? Explain?

Write: Write a short narrative (One to two paragraphs) in which you retell an event from *Everyday Use* from the perspective of a character other than Mama. You may choose to describe Dee's visit or an event from the past. Make sure your narrative is consistent with the characters and setting created by Walker. Include descriptive details that illustrate the characters thoughts and engage the reader.

Narrative:

Grade 11 ELA/Reading

WEEKLY DISTANCE LEARNING STUDENT SCHEDULE

Daily 9-12 Videos



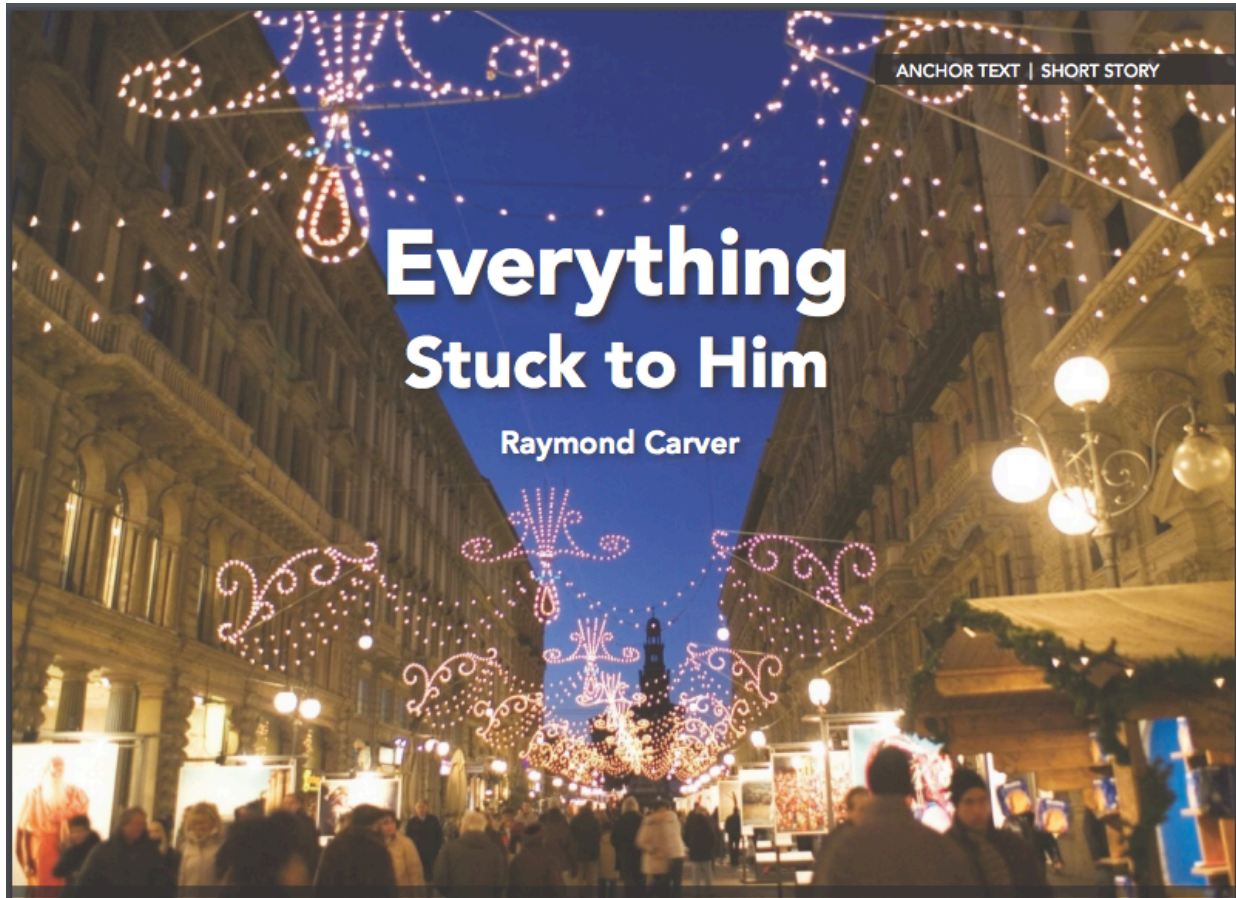
Week of 5/4/20 to 5/8/20

To access videos via url, visit Web Address: www.detroitk12.org/youtube

Directions	Everything Stuck to Him is a fictional narrative written by Raymond Carter about two teenaged newlyweds and their baby daughter. Students will be introduced to the concept of a "frame story" also known as a story within a story. Students should continue to keep the unit essential question in mind: "What do stories reveal about the human condition?" as well as the text specific guiding question: "What impact can age have on relationships?"
Guiding Question #1	"What do stories reveal about the human condition?"
Guiding Question #2	"What impact can age have on relationships?"
Materials Needed	Learning Packet, Pencil or Pen, Smartphone-Optional

	Watch	Read	Do
Day 1	ELA_G11_W4_L15	Everything Stuck to Him	First read, annotations, summary
Day 2	ELA_G11_W4_L16	Everything Stuck to Him	Close read, annotations, theme meme
Day 3	ELA_G11_W4_L17	Everything Stuck to Him	Read, analyze, questions, reflection
Day 4	ELA_G11_W4_L18	Everything Stuck to Him	Read, title analysis, plot chart, reflection
Day 1	ELA_G11_W4_L19	Everything Stuck to Him	Read, write alternate ending, share writing

Weekly Text



ANCHOR TEXT | SHORT STORY

Everything Stuck to Him

Raymond Carver

BACKGROUND

This is a frame story, or a story within a story. There are many frame narratives in world literature, including the *Arabian Nights* and *The Canterbury Tales*. "The Notorious Jumping Frog of Calaveras County," by Mark Twain (in Unit 4), is an American example. In frame narratives, the introductory story is typically of secondary importance to the internal one. Consider whether this is true of Carver's tale.

SCAN FOR
MULTIMEDIA



- 1 **S**he's in Milan for Christmas and wants to know what it was like when she was a kid.
- 2 Tell me, she says. Tell me what it was like when I was a kid. She sips Strega,¹ waits, eyes him closely.
- 3 She is a cool, slim, attractive girl, a survivor from top to bottom.
- 4 That was a long time ago. That was twenty years ago, he says.
- 5 You can remember, she says. Go on.
- 6 What do you want to hear? he says. What else can I tell you? I could tell you about something that happened when you were a baby. It involves you, he says. But only in a minor way.

1. **Strega** Italian herbal liqueur.

NOTES

Everything Stuck to Him 781

NOTES

waterfowl (WAWT uhr fowl)
n. birds that live in or near water

letterhead (LEHT uhr hehd)
n. personalized stationery

- 7 Tell me, she says. But first fix us another so you won't have to stop in the middle.
- 8 He comes back from the kitchen with drinks, settles into his chair, begins.
- 9 They were kids themselves, but they were crazy in love, this eighteen-year-old boy and this seventeen-year-old girl when they married. Not all that long afterwards they had a daughter.
- 10 The baby came along in late November during a cold spell that just happened to coincide with the peak of the **waterfowl** season. The boy loved to hunt, you see. That's part of it.
- 11 The boy and girl, husband and wife, father and mother, they lived in a little apartment under a dentist's office. Each night they cleaned the dentist's place upstairs in exchange for rent and utilities. In summer they were expected to maintain the lawn and the flowers. In winter the boy shoveled snow and spread rock salt on the walks. Are you still with me? Are you getting the picture?
- 12 I am, she says.
- 13 That's good, he says. So one day the dentist finds out they were using his **letterhead** for their personal correspondence. But that's another story.
- 14 He gets up from his chair and looks out the window. He sees the tile rooftops and the snow that is falling steadily on them.
- 15 Tell the story, she says.
- 16 The two kids were very much in love. On top of this they had great ambitions. They were always talking about the things they were going to do and the places they were going to go.



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- 17 Now the boy and girl slept in the bedroom, and the baby slept in the living room. Let's say the baby was about three months old and had only just begun to sleep through the night.
- 18 On this one Saturday night after finishing his work upstairs, the boy stayed in the dentist's office and called an old hunting friend of his father's.
- 19 Carl, he said when the man picked up the receiver, believe it or not, I'm a father.
- 20 Congratulations, Carl said. How is the wife?
- 21 She's fine, Carl. Everybody's fine.
- 22 That's good, Carl said, I'm glad to hear it. But if you called about going hunting, I'll tell you something. The geese are flying to beat the band. I don't think I've ever seen so many. Got five today. Going back in the morning, so come along if you want to.
- 23 I want to, the boy said.
- 24 The boy hung up the telephone and went downstairs to tell the girl. She watched while he laid out his things. Hunting coat, shell bag, boots, socks, hunting cap, long underwear, pump gun.
- 25 What time will you be back? the girl said.
- 26 Probably around noon, the boy said. But maybe as late as six o'clock. Would that be too late?
- 27 It's fine, she said. The baby and I will get along fine. You go and have some fun. When you get back, we'll dress the baby up and go visit Sally.
- 28 The boy said, Sounds like a good idea.
- 29 Sally was the girl's sister. She was striking. I don't know if you've seen pictures of her. The boy was a little in love with Sally, just as he

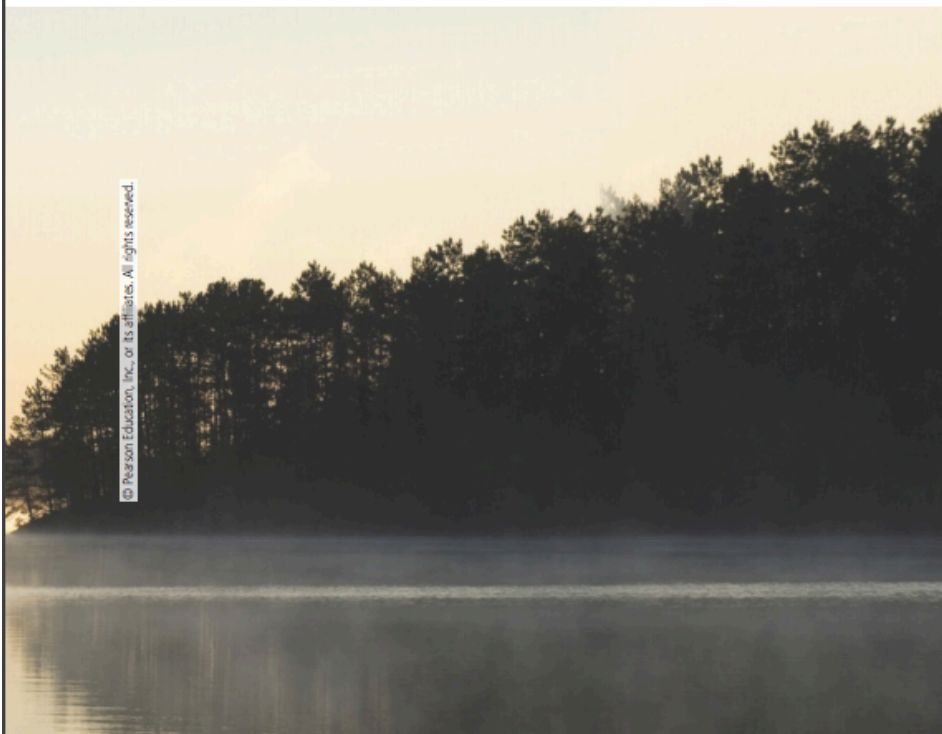
NOTES

CLOSE READ

ANNOTATE: In paragraphs 18–24, mark the phrases that the author uses to refer to the two protagonists of the remembered (internal) story.

QUESTION: Why does the author name Carl, a minor character, but leave the two protagonists unnamed?

CONCLUDE: What effect does this choice have on the way that readers perceive the characters?



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NOTES

overcast (OH vuhr kast) *adj.*
covered with clouds, as a
gray sky

shotgun (SHOT guhn) *n.* gun
with a long, smooth barrel,
that is often used to fire
“shot,” or small, pellet-like
ammunition

CLOSE READ

ANNOTATE: In paragraphs
39–45, mark the repeated
actions of the baby.

QUESTION: Why does the
author repeat references to
this action?

CONCLUDE: How does this
repeated detail add to the
effect of the remembered
story?

was a little in love with Betsy, who was another sister the girl had. The boy used to say to the girl, If we weren't married, I could go for Sally.

30 What about Betsy? the girl used to say. I hate to admit it, but I truly feel she's better looking than Sally and me. What about Betsy?

31 Betsy too, the boy used to say.

32 After dinner he turned up the furnace and helped her bathe the baby. He marveled again at the infant who had half his features and half the girl's. He powdered the tiny body. He powdered between fingers and toes.

33 He emptied the bath into the sink and went upstairs to check the air. It was **overcast** and cold. The grass, what there was of it, looked like canvas, stiff and gray under the street light.

34 Snow lay in piles beside the walk. A car went by. He heard sand under the tires. He let himself imagine what it might be like tomorrow, geese beating the air over his head, **shotgun** plunging against his shoulder.

35 Then he locked the door and went downstairs.

36 In bed they tried to read. But both of them fell asleep, she first, letting the magazine sink to the quilt.

37 It was the baby's cries that woke him up.

38 The light was on out there, and the girl was standing next to the crib rocking the baby in her arms. She put the baby down, turned out the light, and came back to the bed.

39 He heard the baby cry. This time the girl stayed where she was. The baby cried fitfully and stopped. The boy listened, then dozed. But the baby's cries woke him again. The living room light was burning. He sat up and turned on the lamp.

40 I don't know what's wrong, the girl said, walking back and forth with the baby. I've changed her and fed her, but she keeps on crying. I'm so tired I'm afraid I might drop her.

41 You come back to bed, the boy said. I'll hold her for a while.

42 He got up and took the baby, and the girl went to lie down again.

43 Just rock her for a few minutes, the girl said from the bedroom. Maybe she'll go back to sleep.

44 The boy sat on the sofa and held the baby. He jiggled it in his lap until he got its eyes to close, his own eyes closing right along. He rose carefully and put the baby back in the crib.

45 It was a quarter to four, which gave him forty-five minutes. He crawled into bed and dropped off. But a few minutes later the baby was crying again, and this time they both got up.

46 The boy did a terrible thing. He swore.

47 For God's sake, what's the matter with you? the girl said to the boy. Maybe she's sick or something. Maybe we shouldn't have given her the bath.

48 The boy picked up the baby. The baby kicked its feet and smiled.

- 49 Look, the boy said, I really don't think there's anything wrong with her.
- 50 How do you know that? the girl said. Here, let me have her. I know I ought to give her something, but I don't know what it's supposed to be.
- 51 The girl put the baby down again. The boy and the girl looked at the baby, and the baby began to cry.
- 52 The girl took the baby. Baby, baby, the girl said with tears in her eyes.
- 53 Probably it's something on her stomach, the boy said.
- 54 The girl didn't answer. She went on rocking the baby, paying no attention to the boy.
- 55 The boy waited. He went to the kitchen and put on water for coffee. He drew his woolen underwear on over his shorts and T-shirt, buttoned up, then got into his clothes.
- 56 What are you doing? the girl said.
- 57 Going hunting, the boy said.
- 58 I don't think you should, she said. I don't want to be left alone with her like this.
- 59 Carl's planning on me going, the boy said. We've planned it.
- 60 I don't care about what you and Carl planned, she said. And I don't care about Carl, either. I don't even know Carl.
- 61 You've met Carl before. You know him, the boy said. What do you mean you don't know him?
- 62 That's not the point and you know it, the girl said.
- 63 What is the point? the boy said. The point is we planned it.
- 64 The girl said, I'm your wife. This is your baby. She's sick or something. Look at her. Why else is she crying?
- 65 I know you're my wife, the boy said.
- 66 The girl began to cry. She put the baby back in the crib. But the baby started up again. The girl dried her eyes on the sleeve of her nightgown and picked the baby up.
- 67 The boy laced up his boots. He put on his shirt, his sweater, his coat. The kettle whistled on the stove in the kitchen.
- 68 You're going to have to choose, the girl said. Carl or us. I mean it.
- 69 What do you mean? the boy said.
- 70 You heard what I said, the girl said. If you want a family, you're going to have to choose.
- 71 They stared at each other. Then the boy took up his hunting gear and went outside. He started the car. He went around to the car windows and, making a job of it, scraped away the ice.
- 72 He turned off the motor and sat awhile. And then he got out and went back inside.

If you want a family, you're going to have to choose.

NOTES

CLOSE READ

ANNOTATE: In paragraphs 74–84, mark the main parts of speech—nouns, verbs, and any adjectives or adverbs.

QUESTION: Why does the author omit most modifiers?

CONCLUDE: What is the effect of the author's choice to limit the types of words used in this scene?

- 73 The living-room light was on. The girl was asleep on the bed. The baby was asleep beside her.
- 74 The boy took off his boots. Then he took off everything else. In his socks and his long underwear, he sat on the sofa and read the Sunday paper.
- 75 The girl and the baby slept on. After a while, the boy went to the kitchen and started frying bacon.
- 76 The girl came out in her robe and put her arms around the boy.
- 77 Hey, the boy said.
- 78 I'm sorry, the girl said.
- 79 It's all right, the boy said.
- 80 I didn't mean to snap like that.
- 81 It was my fault, he said.
- 82 You sit down, the girl said. How does a waffle sound with bacon?
- 83 Sounds great, the boy said.
- 84 She took the bacon out of the pan and made waffle batter. He sat at the table and watched her move around the kitchen.
- 85 She put a plate in front of him with bacon, a waffle. He spread butter and poured syrup. But when he started to cut, he turned the plate into his lap.
- 86 I don't believe it, he said, jumping up from the table.
- 87 If you could see yourself, the girl said.
- 88 The boy looked down at himself, at everything stuck to his underwear.
- 89 I was starved, he said, shaking his head.
- 90 You were starved, she said, laughing.
- 91 He peeled off the woolen underwear and threw it at the bathroom door. Then he opened his arms and the girl moved into them.
- 92 We won't fight anymore, she said.
- 93 The boy said, We won't.
- 94 He gets up from his chair and refills their glasses.
- 95 That's it, he says. End of story. I admit it's not much of a story.
- 96 I was interested, she says.
- 97 He shrugs and carries his drink over to the window. It's dark now but still snowing.
- 98 Things change, he says. I don't know how they do. But they do without your realizing it or wanting them to.
- 99 Yes, that's true, only—But she does not finish what she started.
- 100 She drops the subject. In the window's reflection he sees her study her nails. Then she raises her head. Speaking brightly, she asks if he is going to show her the city, after all.
- 101 He says, Put your boots on and let's go.
- 102 But he stays by the window, remembering. They had laughed. They had leaned on each other and laughed until the tears had come, while everything else—the cold, and where he'd go in it—was outside, for a while anyway.

Lesson 15

Target	<p>I can read and summarize the background and plot of <i>Everything Stuck to Him</i>.</p> <p>I can record my ideas and questions about the characters and events as I read the story</p>
Text, Materials, Video Name	<p><i>Everything Stuck to Him</i></p> <p>Lesson 15 note-catcher</p> <p>Pencil or Pen</p> <p>Smartphone (optional)</p> <p>WATCH VIDEO ELA_G11_W4_L15</p>
Read	Read <i>Everything Stuck to Him</i> .
Think	<p>As you read:</p> <ul style="list-style-type: none"> ✓ Underline words, phrases, or sentences that describe the setting and give background information about what is currently happening when the story begins. ✓ Box any unfamiliar words or phrases that you come across as you read the story. ✓ Write down any emotional reactions, opinions, or questions that you have about the characters behavior as the story unfolds in the margins of the text.
Talk	With your family member, caregiver, or friend, talk about who you were in middle school, your personality, interests, opinions and who you are now. How have you changed? How does getting older impact your perspective on life, your behavior? Record your answers in the note-catcher.
Write	Write a brief 5-7 sentence summary of <i>Everything Stuck to Him</i> in your Lesson 15 note-catcher.
Closing	<p>Reflect How does the story <i>Everything Stuck to Him</i> reflect the human condition? What specific aspects of the human condition does it reflect? Write your response in the Lesson 15 note-catcher and include examples from the text.</p> <p>After you complete your assignment remember to read a book for 20 minutes.</p>

Note-Catcher/Handout/Student Activity Lesson 15

Day 1

Talk: How does getting older impact your perspective on life, your behavior? Record your answers in the note-catcher.

Write:

After you have finished reading the story *Everything Stuck to Him*, write a brief 5-7 sentence summary. Use the acronym **SWBST** below to help focus your writing.

Somebody- Who is the story about? (Characters)

Wanted- What does the main character want?

But- What is the problem/challenge the main character faces?

So- How is the problem resolved?

Then- How does the story end?

Remember that summaries briefly present the plot of the story and should not include your opinions.

Summary

Closing: How does the story *Everything Stuck to Him* reflect the human condition? What specific aspects of the human condition does it reflect? Include examples from the text.

Lesson 16

Target	<p>I can identify parts of the story that describe the characters' appearance, actions, and feelings.</p> <p>I can respond to the thoughts, feelings, and actions of the characters in the story.</p> <p>I can explain the theme of the story</p>
Text, Materials, Video Name	<p><i>Everything Stuck to Him</i> (text)</p> <p>Lesson 15 note-catcher</p> <p>Pencil or Pen</p> <p>Smartphone (optional)</p> <p>WATCH VIDEO ELA_G11_W4_L16</p>
Read	Read <i>Everything Stuck to Him</i>
Think	<p>As you read:</p> <ul style="list-style-type: none"> ✓ Circle descriptive words or phrases that paint a picture of the characters' thoughts or feelings. ✓ Draw quotation marks in the margins beside any dialogue between characters and describe your observations about the tone of the conversation. ✓ Write down any thoughts or questions that you have about the author's word choice, tone, or portrayal of characters in the margins of the text. <p>Question: What is the theme of the story <i>Everything Stuck to Him</i>?</p>
Talk	With your family member, caregiver, or friend, talk about this quote from the father in the story: "Things change. I don't know how they do. But they do without your realizing it or wanting them to." Do you agree or disagree with this statement? Provide evidence from the text.
Write	Identify and explain the theme of <i>Everything Stuck to Him</i> .
Closing	<p>Create or include an image or meme that you believe best reflects the theme of the story. You may draw, use clip art, or a picture. If you did not create the picture, make sure you give credit to the creator.</p> <p>After you complete your assignment remember to read a book for 20 minutes.</p>

Note-Catcher/Handout/Student Activity Lesson 16

Day 2

Talk: "Things change. I don't know how they do. But they do without your realizing it or wanting them to." Do you agree or disagree with this statement? Provide evidence from the text.

Write: Identify and explain the theme of the *Everything Stuck to Him*.

Provide three specific examples from the text that support your answer above. Be sure to include the page and paragraph numbers for your examples.

Example #1:

Example #2:

Example #3:

Closing: Create or include an image or meme that you believe best reflects the theme of the story. You may draw, use clip art, or a picture. If you did not create the picture, make sure you give credit to the creator.

Lesson 17

Target	<p>I can evaluate the thoughts, feelings, and actions of the characters in the story.</p> <p>I can connect the plot and theme of the story to the essential question and theme of the unit.</p>
Text, Materials, Video Name	<p><i>Everything Stuck to Him</i> (text)</p> <p>Lesson 17 note-catcher</p> <p>Pencil or Pen</p> <p>Smartphone (optional)</p> <p>WATCH VIDEO ELA_G11_W4_L17</p>
Read	Read <i>Everything Stuck to Him</i>
Think	<p>What does the daughter's request suggest about her relationship with her father?</p> <p>Why might the boy have been so eager to go hunting with Carl?</p>
Talk	Share the summary of the story that you wrote in lesson one with a family member, friend, or caregiver.
Write	Provide evidence from the text to support your answers to the questions in the "Think" section.
Closing	<p>What impact does the fact that the characters do not have names have on the reader? Provide evidence from the story.</p> <p>After you complete your assignment remember to read a book for 20 minutes.</p>

Note-Catcher/Handout/Student Activity Lesson 17

Day 3

Think:

What does the daughter's request suggest about her relationship with her father?

Why might the boy have been so eager to go hunting with Carl?

Write: Provide evidence from the text to support your answers to the questions in the "Think" section.

Closing: What impact does the fact that the characters do not have names have on the reader? Provide evidence from the story.

Lesson 18

Target	<p>I can explain how the author uses descriptive language and dialogue to develop the plot, characters, and themes of the story.</p> <p>I can describe the impact that the author's representation of the characters in the story has on the reader.</p>
Text, Materials, Video Name	<p><i>Everything Stuck to Him</i> (text)</p> <p>Lesson 18 note-catcher</p> <p>Pencil or Pen</p> <p>Smartphone (optional)</p> <p>WATCH VIDEO ELA_G11_W4_L18</p>
Read	Read <i>Everything Stuck to Him</i>
Think	<p>A frame story is a narrative that consists of two parts: an introductory story and an internal story. The narrative begins and ends with the introductory story, which frames the internal story like bookends. In which paragraph does the internal story begin? How do you know? Record your answer in the note-taker.</p>
Talk	Discuss with your family member, caregiver, or friend the meaning of the title to the story <i>Everything Stuck to Him</i> . Provide evidence from the text to support your answer. Record your responses in the note-catcher.
Write	Complete the plot chart for the internal story in <i>Everything Stuck to Him</i> .
Closing	<p>How does the author's inclusion of the internal story support the theme of <i>Everything Stuck to Him</i>? How would eliminating the internal story impact the overall plot? Record your answer in the note-catcher.</p> <p>After you complete your assignment remember to read a book for 20 minutes.</p>

Note-Catcher/Handout/Student Activity Lesson 18

Day 4

Talk: What do you think is the meaning of the title to the story *Everything Stuck to Him*. Provide evidence from the text to support your answer.

WRITE: Complete the plot chart for the internal story in *Everything Stuck to Him*.

ELEMENTS	DETAILS AND IMAGES
Setting	
Characters	
Conflict	
Climax	
Resolution	

Closing: How does the author's inclusion of the internal story support the theme of *Everything Stuck to Him*? How would eliminating the internal story impact the overall plot?

Lesson 19

Target	I can use the author's portrayal of the characters in the story to create an alternate ending to the story.
Text, Materials, Video Name	<i>Everything Stuck to Him</i> (text) Lesson 19 note-catcher Pencil or Pen Smartphone (optional) WATCH VIDEO ELA_G11_W4_L19
Read	Read <i>Everything Stuck to Him</i>
Think	Reread the last page of the story (pg. 786). What do you think the daughter was starting to say to her father before she changed the subject?
Talk	Reread the last page of the story (pg. 786) to your family member, caregiver, or friend and discuss what you think the daughter was starting to say to her father before she changed the subject. Provide evidence from the text to support your answer.
Write	Based on your answer from the "Talk" section, rewrite the dialogue between the father and daughter. Keep in mind each of the character's motivations. Why is the daughter bringing up the topic now? Is there anything the father wants to say?
Closing	Share your dialogue with a family member, caregiver, or friend. After you complete your assignment remember to read a book for 20 minutes.

Note-Catcher/Handout/Student Activity Lesson 19

Day 5

Think: What do you think the daughter was starting to say to her father before she changed the subject?

Talk: Provide evidence from the text to support your answer.

Write: Based on your answer from the "Talk" section, rewrite the dialogue between the father and daughter. Keep in mind each of the character's motivations. Why is the daughter bringing up the topic now? Is there anything the father wants to say?

Dialogue:

Grade 11 ELA/Reading

WEEKLY DISTANCE LEARNING STUDENT SCHEDULE

Daily 9-12 Videos



Week of 5/11/20 to 5/15/20

To access videos via url, visit Web Address: www.detroitk12.org/youtube

Directions	Students will be introduced to their first nonfiction narrative text this unit called, <i>A Brief History of the Short Story</i> . This text by D.F. McCourt, chronicles the history of the short story from its beginnings in the 1820s to its current state. As students read and complete the lessons they should keep in mind the unit essential question: “What do stories reveal about the human condition?” as well as the text specific guiding question: “How does this literary history shed light on the short story’s ability to address the human condition?”
Guiding Question #1	“What do stories reveal about the human condition?”
Guiding Question #2	“How does this literary history shed light on the short story’s ability to address the human condition?”
Materials Needed	Learning Packet, Pencil or Pen, Smartphone-Optional

	Watch	Read	Do
Day 1	ELA_G11_W5_L20	<i>A Brief History of the Short Story</i>	First read, annotations, summary
Day 2	ELA_G11_W5_L21	<i>A Brief History of the Short Story</i>	Close read, annotations, questions, reflection
Day 3	ELA_G11_W5_L22	<i>A Brief History of the Short Story</i>	Read, analyze, questions, reflection
Day 4	ELA_G11_W5_L23	<i>A Brief History of the Short Story</i>	Read, chronology chart, timeline.
Day 1	ELA_G11_W5_L24	<i>A Brief History of the Short Story</i>	Review text, metaphor summary, concept vocabulary.

Weekly Text



BACKGROUND

Electronic books, or e-books, are digital files that can display on various devices, such as computers and cellphones, in a way similar to printed books. Though e-books first emerged in the late 1990s, they failed to gain popularity until the mid-2000s, when dedicated electronic reading devices improved the quality of the reading experience. This new medium has allowed more writers to publish a wider variety of work, including short stories. It has also lowered the costs that writers and publishers previously faced when bringing new work to appreciative audiences.



¹ There's something you should know. The short story was very nearly drowned in the tub as an infant. As literary forms go, the short story is very young. Certainly its roots go back centuries—we can see it gestating in *The Canterbury Tales*,¹ in fairy tales, and in poems of a middling length. Arguably, even the conversational traditions of the anecdote, the joke, and the parable can be seen as precursors of the form. But the short story as we know it sprang into full-fledged existence as recently as the 1820s. It appeared, unheralded, to fill a sudden need created by the invention of the “gift book.”

² Gift books were annual collections of poems, artwork, and literary criticism, aimed primarily at an audience of upper-class women in England and North America. Seeking additional ways to fill the pages of these popular publications, editors began soliciting submissions of short pieces of prose to accompany artwork already purchased (rather the opposite of the way it is usually done these days). In so doing, they created the first paying market for short fiction. All modern literary magazines can trace their pedigree back to these gift books. In 1837, Nathaniel Hawthorne collected a number of stories that he had written for the gift book market and published them to great critical acclaim as *Twice Told Tales*. And with that, short stories had arrived.

1. *The Canterbury Tales* collection of stories written by Geoffrey Chaucer in the fourteenth century.

NOTES

Mark context clues or indicate another strategy you used that helped you determine meaning.
supplanted (suh PLANT ihd) v.
 MEANING:

3 Two hundred years may seem quite a long time, but consider that the novel dates back to at least 1605 (the year Miguel de Cervantes's *Don Quixote* was published) and you get a better idea of the short story's relative youth. Over its entire lifetime, the fate of the form has been inextricably tied to that of magazines. In the early twentieth century, literacy in the United States and Canada became near universal for the first time and, as a direct result, magazine sales boomed. On the erudite² front, there were publications like *The English Review* and *The Southwest Review*, but there were also the decidedly lower brow *Argosy* and *Adventure*. This was the era of the pulp magazine and it brought with it the birth of genre literature.

4 Horror stories, detective stories, and most especially science fiction evolved in short stories, cut their teeth in the magazines. It is no surprise that the beginning of the Golden Age of Science Fiction is identified most strongly not with a novel but with the publication of a magazine (the July 1939 issue of *Astounding Science Fiction*, to be precise). Most of the formative novels of early- and mid-twentieth-century science fiction were more like grown-up short stories in form than like other contemporary novels. In fact, some of the most famous science fiction novels—including Isaac Asimov's *Foundation*, A. E. Van Vogt's *The Silkie*, Robert A. Heinlein's *Orphans of the Sky*, and Ray Bradbury's *The Martian Chronicles*—were fix-ups (a term for a novel created by stitching a series of previously published short stories together). It wasn't until quite recently, around the 1984 publication of William Gibson's *Neuromancer* and the 1985 publication of Margaret Atwood's *The Handmaid's Tale*, that the two parallel traditions of the science fiction novel and the modern literary novel began to collide.

5 And yet, despite the fact that in its brief history the short story had brought into existence entire genres and traditions of literature, it came perilously close to death. In the 1950s, owning a television suddenly became within reach of the average North American family. The half-an-hour-less-commercials format of shows like *I Love Lucy*, *Dragnet*, and *The Honeymooners* targeted the same entertainment niche as the magazine. Over the decades that followed, the circulation numbers of almost all magazines that ran short fiction saw a steady decline. The novel soldiered on, but the state of the short story became so dire that in 2007 Stephen King³ opened his piece "What Ails the Short Story" for the *New York Times Book Review* thus:

The American short story is alive and well. Do you like the sound of that? Me too. I only wish it were actually true.

6 So much can happen in four years. 2007 was the year that e-book readers burst onto the scene and, while the rise of the online magazine was already underway, it has stepped up considerably in the years since. More importantly, in 2007 television was still clinging to its cultural sovereignty, but it has since been firmly **supplanted**

2. erudite (EHR oo dyt) adj. characterized by great knowledge; learned or scholarly.

3. Stephen King (b. 1947) American author of horror novels and short stories.

by the Internet. At the turn of the millennium, there was much ink spilled over the decline in the amount of reading people were doing, but the truth is that many of us are reading more than ever, we just aren't doing it on paper. When reading on a screen rather than the page, there are new considerations. A narrative of a few thousand words can be easily read, enjoyed, and digested while sitting before a monitor; a novella, far less so. This is an environment practically designed for the literary form Edgar Allan Poe defined as a tale that "can be read in one sitting." Further, e-book readers are allowing publishers to easily make shorter works available at a reasonable price, without having to worry that a book's spine be thick enough to hold its own on a bookstore shelf.

- 7 Video, of course, is quite at home online, but the real meat of the Internet has always been text. Preferably text that limits itself to a screen or two in length. As long as the Internet holds its throne as the defining medium of our time, the short story will be **ascendant**. It is true however that the form is undoubtedly being influenced and changed by the demands of its new homes. Personally, I'm thrilled to be taking part in that continued evolution, thrilled just to be present for the **renaissance** of the form that shaped science fiction, thrilled to be able to say unequivocally: "The short story is alive and well." ✎

NOTES

Mark context clues or indicate another strategy you used that helped you determine meaning.

ascendant (uh SEHN duhnt)
adj.


MEANING:

renaissance (RBHN uh sons) n.

MEANING:

Comprehension Check

Complete the following items after you finish your first read. Review and clarify details with your group.

1. According to the author, what significant event happened in 1837?
2. According to the author, what three genres owe their origins to the short story?
3. Why did the short story nearly die in the 1950s? What developments made it strong again?
4.  **Notebook** Confirm your understanding of the text by writing a summary.

RESEARCH

Research to Explore Conduct research on an aspect of the text you find interesting. For example, you may want to learn more about one of the short-story magazines the author mentions: *The English Review*, *The Southwest Review*, *Argosy*, *Adventure*, or *Astounding Science Fiction*. Share your discoveries with your group.

A Brief History of the Short Story 823

Lesson 20

Target	<p>I can read and summarize the information presented in <i>A Brief History of the Short Story</i>.</p> <p>I can record my ideas and questions about the characters facts and events as I read the story.</p>
Text, Materials, Video Name	<p><i>A Brief History of the Short Story</i></p> <p>Lesson 20 note-catcher</p> <p>Pencil or Pen</p> <p>Smartphone (optional)</p> <p>WATCH VIDEO ELA_G11_W5_L20</p>
Read	Read <i>A Brief History of the Short Story</i> .
Think	<p>As you read:</p> <ul style="list-style-type: none"> ✓ Underline words, phrases, or sentences that identify important events in the history of the Short Story. ✓ Box how the three genres owe their origins to the short story. ✓ Write a #1,2,3 etc. to identify the reasons the short story nearly died in the 1950s? What developments made it strong again? (Write response in the margins.)
Talk	With a family member, caregiver, or friend, discuss which of the three stories you have read so far that you've enjoyed the most and why. Be specific and record your answers in the note-catcher.
Write	After reading the story, write a 5-7 sentence summary of the story in the note-catcher using the 5Ws + H framework.
Closing	<p>If you were going to gift a book to your best friend, what book would it be and why? Record your answer in the note-taker.</p> <p>After you complete your assignment remember to read a book for 20 minutes.</p>

Note-Catcher/Handout/Student Activity Lesson 20

Day 1

Talk: With a family member, caregiver, or friend, discuss which of the three stories you have read so far that you've enjoyed the most and why. Be specific and record your answers in the note-catcher.

Write:

After reading the story respond write a 5-7 sentence summary of the story in the note-catcher using the 5Ws + H framework.

Who?

What?

Where?

When?

Why?

Summary

Closing: If you were going to gift a book to your best friend, what book would it be and why? Record your answer in the note-taker.

Lesson 21

Target	I can connect causes to their corresponding effects in the text. I can explain the main idea of the text.
Text, Materials, Video Name	<i>A Brief History of the Short Story</i> Lesson 21 note-catcher Pencil or Pen Smartphone (optional) WATCH VIDEO ELA_G11_W5_L21
Read	Read <i>A Brief History of the Short Story</i>
Think	As you read: <ul style="list-style-type: none"> ✓ Circle descriptive words or phrases that identify the cause of a major event in the history of the short story. ✓ Draw an arrow from the cause to the effect of the major event in the history of the short story. ✓ Write down any thoughts or questions that you have about why this cause-effect relationship is important to the history of the short story.
Talk	With your family member, caregiver, or friend, talk about this question: What do you think will be the next technological innovation that will change how people read for entertainment and for information?
Write	Identify and explain the main idea of <i>A Brief History of the Short Story</i> .
Closing	<p>Explain how the information the author presents reflects your own experience with short stories. Record your answer in the note-catcher.</p> <p>After you complete your assignment remember to read a book for 20 minutes.</p>

Note-Catcher/Handout/Student Activity Lesson 21

Day 2

Talk: With your family member, caregiver, or friend, talk about this question: What do you think will be the next technological innovation that will change how people read for entertainment and for information?

Write: Identify and explain the main idea of *A Brief History of the Short Story*.

Provide three specific examples from the text that support your answer above. Be sure to include the page and paragraph numbers for your examples.

Example #1:

Example #2:

Example #3:

Closing: Explain how the information the author presents reflects your own experience with short stories.

Lesson 22

Target	I can evaluate the impact of historical events on the short story. I can connect information presented in the text to the essential question and theme of the unit.
Text, Materials, Video Name	<i>A Brief History of the Short Story</i> (text) Lesson 22 note-catcher Pencil or Pen Smartphone (optional) WATCH VIDEO ELA_G11_W5_L22
Read	Read <i>A Brief History of the Short Story</i>
Think	How did the gift book give rise to the short story and to literary magazines?
Talk	Share the most important fact presented in the text with a family member, friend, or caregiver.
Write	Provide evidence from the text to support your answer to the question in the “Think” section.
Closing	How does this literary history shed light on the short story's ability to address the human condition? Provide answer to the text to support you answer. After you complete your assignment remember to read a book for 20 minutes.

Note-Catcher/Handout/Student Activity Lesson 22

Day 3

Think: How did the gift book give rise to the short story and to literary magazines?

Write: Provide evidence from the text to support your answer to the question in the "Think" section.

Closing: How does this literary history shed light on the short story's ability to address the human condition? Provide evidence from the text.

Lesson 23

Target	<p>I can analyze how the author sequences events in the text.</p> <p>I can create a chronological timeline to reflect the events presented in the text.</p>
Text, Materials, Video Name	<p><i>A Brief History of the Short Story</i> (text)</p> <p>Lesson 23 note-catcher</p> <p>Pencil or Pen</p> <p>Smartphone (optional)</p> <p>WATCH VIDEO ELA_G11_W5_L23</p>
Read	Read <i>A Brief History of the Short Story</i>
Think	Authors can choose to present events organized topically, thematically or chronologically. Which approach do you think is the most effective and why?
Talk	Share the list of literary genres from the text with your family member, caregiver, or friend, discuss which genre is your favorite and why and ask them to do the same. Include your responses in the note-catcher.
Write	Complete the chronology chart for the text <i>A Brief History of the Short Story</i> to analyze how the author sequences events.
Closing	<p>Use the chronology chart to create a timeline of events. Include the timeline in the note-catcher.</p> <p>After you complete your assignment remember to read a book for 20 minutes.</p>

Note-Catcher/Handout/Student Activity Lesson 23

Day 4

Talk: Which genre is your favorite? Explain.

Think: Which approach to presenting historical events, topical, thematic, or chronological or do you think is the most effective and why? Cite examples from the text.

Write: Complete the chronology chart for the text *A Brief History of the Short Story* to analyze how the author sequences the events.

PARAGRAPH	TIME FRAME	EVENT	SIGNIFICANCE
1	<ul style="list-style-type: none"> 14th century 1820s 	<ul style="list-style-type: none"> <i>Canterbury Tales</i> published "gift books" invented 	<ul style="list-style-type: none"> first use of short story form created need for short stories
2			
3			
4			
5-6			
7-8			

Closing: Use the chronology chart you completed in the "Write" section to create a timeline of events.

Lesson 24

Target	<p>I can explain how the author's word choice supports the main idea and theme of the text.</p> <p>I can explain how the author's use of extended metaphor supports the main idea of the text.</p>
Text, Materials, Video Name	<p><i>A Brief History of the Short Story</i> (text)</p> <p>Lesson 24 note-catcher</p> <p>Pencil or Pen</p> <p>Smartphone (optional)</p> <p>WATCH VIDEO ELA_G11_W5_L24</p>
Read	Read <i>A Brief History of the Short Story</i>
Think	<p>An extended metaphor is a comparison between two things without using like or as throughout the course of a text.</p> <p>How does the author's description of the short story as if it was a "living thing" help support the main idea of the text?</p>
Talk	With a family member, caregiver, or friend discuss the question: How does the author's description of the short story as if it was a "living thing" help support the main idea of the text? Provide evidence from the text to support your answer.
Write	Use a different metaphor to generate a brief 3-5 sentence summary of the history of the short story.
Closing	<p>Complete the concept vocabulary chart and answer the reflection question in the note-catcher.</p> <p>After you complete your assignment remember to read a book for 20 minutes.</p>

Note-Catcher/Handout/Student Activity Lesson 24

Day 5

Think: How does the author's description of the short story as it was a "living thing" help support the main idea of the text?

Talk: Provide evidence from the text to support your answer.

Write: Use a different metaphor to generate a brief 3-5 sentence summary of the history of the short story.

Closing: Complete the vocabulary chart below.

Word	Definition	Synonym
Supplanted		
Ascendant		
Renaissance		

Question: How does the author's use of the concept vocabulary reflect the main idea of the text? Cite evidence from the text.



Grade 11 ELA/Reading

WEEKLY DISTANCE LEARNING STUDENT SCHEDULE

Daily 9-12 Videos



Week of 5/18/20 to 5/22/20

To access videos via url, visit Web Address: www.detroitk12.org/youtube

Directions	<i>The Tell-Tale Heart</i> is a fictional narrative text by Edgar Allen Poe focused on a crime, criminal, and cover-up. As students read the text, they should continue to keep in mind the unit essential question: “What do stories reveal about the human condition?” and the text specific guiding question: “What sinister parts of the human condition does <i>The Tell-Tale Heart</i> Reveal?”
Guiding Question #1	“What do stories reveal about the about the human condition?”
Guiding Question #2	“What sinister parts of the human condition does <i>The Tell-Tale Heart</i> reveal?”
Materials Needed	Learning Packet, Pencil or Pen, Smartphone-Optional

	Watch	Read	Do
Day 1	ELA_G11_W6_L25	<i>The Tell-Tale Heart</i>	First read, annotations, predictions
Day 2	ELA_G11_W6_L26	<i>The Tell-Tale Heart</i>	First read, annotations, questions, review
Day 3	ELA_G11_W6_L27	<i>The Tell-Tale Heart</i>	Close read, annotations, summary, rank
Day 4	ELA_G11_W6_L28	<i>The Tell-Tale Heart</i>	Close read, annotations, predictions
Day 1	ELA_G11_W6_L29	<i>The Tell-Tale Heart</i>	Read, questions, modern connections

Weekly Text

SHORT STORY

The Tell-Tale Heart

Edgar Allan Poe



About the Author



Edgar Allan Poe (1809–1849) had a short and troubled life, but his groundbreaking stories have long survived him. Shortly after Poe's birth, his father abandoned his family. When Poe was only two years old, his mother died, leaving him in the care of foster parents. With dreams of becoming a poet, the teenaged Poe quarreled bitterly with his business-minded foster father, John Allan. Poe then went from one job to another, struggling to make a living while practicing his craft. He died in poverty at the age of 40.

BACKGROUND

Gothic literature is a style of writing that is characterized by fear, death, doom, and horror. Settings in gothic literature are often wildly romantic—with dramatic landscapes, gloomy mansions, and wild weather adding to the sense of suspense. Edgar Allan Poe transformed the genre by moving the settings to everyday locations and focusing on the more subtle, psychological horrors of the human mind.

NOTES

- ¹ **T** rue!—nervous—very, very dreadfully nervous I had been and am; but why *will* you say that I am mad? The disease had sharpened my senses—not destroyed—not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? Hearken!¹ and observe how healthily—how calmly I can tell you the whole story.
- ² It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night. Object there was none. Passion there was none. I loved the old man. He had never

1. Hearken! (HAHR kuhn) listen!

wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! yes, it was this! One of his eyes resembled that of a vulture—a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so by degrees—very gradually—I made up my mind to take the life of the old man, and thus rid myself of the eye forever.

- 3 Now this is the point. You fancy me mad. Madmen know nothing. But you should have seen *me*. You should have seen how wisely I proceeded—with what caution—with what foresight—with what dissimulation² I went to work! I was never kinder to the old man than during the whole week before I killed him. And every night, about midnight, I turned the latch of his door and opened it—oh, so gently! And then, when I had made an opening sufficient for my head, I put in a dark lantern, all closed, closed, so that no light shone out, and then I thrust in my head. Oh, you would have laughed to see how cunningly I thrust it in! I moved it slowly—very, very slowly, so that I might not disturb the old man's sleep. It took me an hour to place my whole head within the opening so far that I could see him as he lay upon his bed. Ha!—would a madman have been so wise as this? And then, when my head was well in the room, I undid the lantern cautiously—oh, so cautiously—cautiously (for the hinges creaked)—I undid it just so much that a single thin ray fell upon the vulture eye. And this I did for seven long nights—every night just at midnight—but I found the eye always closed; and so it was impossible to do the work; for it was not the old man who vexed me, but his evil eye. And every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty tone, and inquiring how he had passed the night. So you see he would have been a very profound old man, indeed, to suspect that every night, just at twelve, I looked in upon him while he slept.

- 4 Upon the eighth night I was more than usually cautious in opening the door. A watch's minute hand moves more quickly than did mine. Never, before that night, had I *felt* the extent of my own powers—of my sagacity.³ I could scarcely contain my feelings of triumph. To think that there I was, opening the door, little by little, and he not even to dream of my secret deeds or thoughts. I fairly chuckled at the idea; and perhaps he heard me; for he moved on the bed suddenly, as if startled. Now you may think that I drew back—but no. His room was as black as pitch with the thick darkness (for the shutters were close fastened, through fear of robbers), and so I knew that he could not see the opening of the door, and I kept pushing it on steadily, steadily.

2. dissimulation (dih sthm yoo LAY shuhn) *n.* hiding of one's thoughts or feelings.

3. sagacity (suh GAS uh tee) *n.* high intelligence and sound judgment.

- 5 I had my head in, and was about to open the lantern, when my thumb slipped upon the tin fastening, and the old man sprang up in the bed, crying out—"Who's there?"
- 6 I kept quite still and said nothing. For a whole hour I did not move a muscle, and in the meantime I did not hear him lie down. He was still sitting up in the bed, listening;—just as I have done, night after night, hearkening to the deathwatches⁴ in the wall.
- 7 Presently I heard a slight groan, and I knew it was the groan of mortal terror. It was not a groan of pain or of grief—oh, no!—it was the low stifled sound that arises from the bottom of the soul when overcharged with awe. I knew the sound well. Many a night, just at midnight, when all the world slept, it has welled up from my own bosom, deepening, with its dreadful echo, the terrors that distracted me. I say I knew it well. I knew what the old man felt, and pitied him, although I chuckled at heart.
- 8 I knew that he had been lying awake ever since the first slight noise, when he had turned in the bed. His fears had been ever since growing upon him. He had been trying to fancy them causeless, but could not. He had been saying to himself—"It is nothing but the wind in the chimney—it is only a mouse crossing the floor," or "it is merely a cricket which has made a single chirp." Yes, he had been trying to comfort himself with these suppositions: but he had found all in vain. *All in vain*; because Death, in approaching him, had stalked with his black shadow before him, and enveloped the victim. And it was the mournful influence of the unperceived shadow that caused him to feel—although he neither saw nor heard—to *feel* the presence of my head within the room.
- 9 When I had waited a long time, very patiently, without hearing him lie down, I resolved to open a little—a very, very little crevice in the lantern. So I opened it—you cannot imagine how stealthily, stealthily—until, at length, a single dim ray, like the thread of the spider, shot from out the crevice and fell upon the vulture eye.
- 10 It was open—wide, wide open—and I grew furious as I gazed upon it. I saw it with perfect distinctness—all a dull blue, with a hideous veil over it that chilled the very marrow in my bones; but I could see nothing else of the old man's face or person for I had directed the ray as if by instinct, precisely upon the spot.
- 11 And now—have I not told you that what you mistake for madness is but over acuteness of the senses?—now, I say, there came to my ears a low, dull, quick sound, such as a watch makes when enveloped in cotton. I knew *that* sound well, too. It was the beating of the old man's heart. It increased my fury, as the beating of a drum stimulates the soldier into courage.

4. deathwatches (DETH woch uhz) *n.* wood-boring beetles whose heads make a tapping sound; they are superstitiously regarded as an omen of death.

- 12 But even yet I refrained and kept still. I scarcely breathed. I held the lantern motionless. I tried how steadily I could maintain the ray upon the eye. Meantime the hellish tattoo of the heart increased. It grew quicker and quicker, and louder and louder every instant. The old man's terror *must* have been extreme! It grew louder, I say, louder every moment!—do you mark me well? I have told you that I am nervous: so I am. And now at the dead hour of the night, amid the dreadful silence of that old house, so strange a noise as this excited me to uncontrollable terror. Yet, for some minutes longer I refrained and stood still. But the beating grew louder, louder! I thought the heart must burst. And now a new anxiety seized me—the sound would be heard by a neighbor! The old man's hour had come! With a loud yell, I threw open the lantern and leaped into the room. He shrieked once—once only. In an instant I dragged him to the floor, and pulled the heavy bed over him. I then smiled gaily, to find the deed so far done. But, for many minutes, the heart beat on with a muffled sound. This, however, did not vex me; it would not be heard through the wall. At length it ceased. The old man was dead. I removed the bed and examined the corpse. Yes, he was stone, stone dead. I placed my hand upon the heart and held it there many minutes. There was no pulsation. He was stone dead. His eye would trouble me no more.
- 13 If still you think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body. The night waned, and I worked hastily, but in silence. First of all I dismembered the corpse. I cut off the head and the arms and the legs.
- 14 I then took up three planks from the flooring of the chamber, and deposited all between the scantlings.⁵ I then replaced the boards so cleverly, so cunningly, that no human eye—not even *his*—could have detected anything wrong. There was nothing to wash out—no stain of any kind—no blood-spot whatever. I had been too wary for that. A tub had caught all—ha! ha!
- 15 When I had made an end of these labors, it was four o'clock—still dark as midnight. As the bell sounded the hour, there came a knocking at the street door. I went down to open it with a light heart—for what had I *now* to fear? There entered three men, who introduced themselves, with perfect suavity, as officers of the police. A shriek had been heard by a neighbor during the night; suspicion of foul play had been aroused; information had been lodged at the police office, and they (the officers) had been deputed to search the premises.
- 16 I smiled—for *what* had I to fear? I bade the gentlemen welcome. The shriek, I said, was my own in a dream. The old man,

5. scantlings (SKANT lihngz) *n.* small beams or timbers.

I mentioned, was absent in the country. I took my visitors all over the house. I bade them search—search *well*. I led them, at length, to *his* chamber. I showed them his treasures, secure, undisturbed. In the enthusiasm of my confidence, I brought chairs into the room, and desired them *here* to rest from their fatigues, while I myself, in the wild audacity of my perfect triumph, placed my own seat upon the very spot beneath which reposed the corpse of the victim.

17 The officers were satisfied. My *manner* had convinced them. I was singularly at ease. They sat, and while I answered cheerily, they chatted of familiar things. But, ere long, I felt myself getting pale and wished them gone. My head ached, and I fancied a ringing in my ears: but still they sat and still chatted. The ringing became more distinct—it continued and became more distinct: I talked more freely to get rid of the feeling; but it continued and gained definitiveness—until, at length, I found that the noise was *not* within my ears.

18 No doubt I now grew *very* pale;—but I talked more fluently, and with a heightened voice. Yet the sound increased—and what could I do? It was a *low, dull, quick sound—much such a sound as a watch makes when enveloped in cotton*. I gasped for breath—and yet the officers heard it not. I talked more quickly—more vehemently; but the noise steadily increased. I arose and argued about trifles, in a high key and with violent gesticulations⁶; but the noise steadily increased. Why *would* they not be gone? I paced the floor to and fro with heavy strides, as if excited to fury by the observations of the men—but the noise steadily increased. Oh! what *could* I do? I foamed—I raved—I swore! I swung the chair upon which I had been sitting, and grated it upon the boards, but the noise arose over all and continually increased. It grew louder—louder—*louder!* And still the men chatted pleasantly, and smiled. Was it possible they heard not?—no, no! They heard!—they suspected!—they *knew!*—they were making a mockery of my horror!—this I thought, and this I think. But anything was better than this agony! Anything was more tolerable than this derision! I could bear those hypocritical smiles no longer! I felt that I must scream or die!—and now—again!—hark! louder! louder! louder! *louder!*—

19 “Villains!” I shrieked, “dissemble⁷ no more! I admit the deed!—tear up the planks!—here, here!—it is the beating of his hideous heart!”

6. gesticulations (jehs tihk yuh LAY shuhnz) *n.* energetic hand or arm movements.

7. dissemble (dih SEHM buhl) *v.* conceal one's true feelings.

Lesson 25

Target	<p>I can read and summarize the background and plot of <i>The Tell-Tale Heart</i>.</p> <p>I can record my ideas and questions about the characters and events as I read the story</p>
Text, Materials, Video Name	<p><i>The Tell-Tale Heart</i></p> <p>Lesson 25 note-catcher</p> <p>Pencil or Pen, Smartphone (Optional)</p> <p>WATCH VIDEO ELA_G11_W6_L25</p>
Read	Read pages IL1-IL3 from <i>The Tell-Tale Heart</i> by Edgar Allen Poe.
Think	<p>As you read:</p> <ul style="list-style-type: none"> ✓ Underline words, phrases, or sentences that describe the setting and give background information about what is currently happening when the story begins. ✓ Box any unfamiliar words or phrases that you come across as you read the story. ✓ Write down any emotional reactions, opinions, or questions that you have about the characters behavior as the story unfolds in the margins of the text.
Talk	With your family member, caregiver, or friend, talk about the following question: What comes to mind when you hear the word sinister? Brainstorm a list of words that mean the same thing. Record them in your note-catcher.
Write	Predict how you think the next half of the story will unfold. Write your response in the note-catcher.
Closing	<p>Think about movies/tv shows you have seen recently or books that you have read. List the title of a movie, tv show, or book that accurately represents your reaction to the events of the story so far. Explain why this title matches your reaction.</p> <p>After you complete your assignment remember to read a book for 20 minutes.</p>

Note-Catcher/Handout/Student Activity Lesson 25

Day 1

Talk: What comes to mind when you hear the word sinister? Brainstorm a list of words that mean the same thing.

Write: Predict how you think the next half of the story will unfold. Provide evidence from the text to support your prediction.

Closing: Think about movies/tv shows you have seen recently or books that you have read. List the title of a movie, tv show, or book that accurately represents your reaction to the events of the story so far. Explain why this title matches your reaction.

Lesson 26

Target	I can read and summarize the background and plot of <i>The Tell-Tale Heart</i> . I can record my ideas and questions about the characters and events as I read the story
Text, Materials, Video Name	<i>The Tell-Tale Heart</i> Lesson 26 note-catcher Pencil or Pen, Smartphone (Optional) WATCH VIDEO ELA_G11_W6_L26
Read	Read pages IL4- IL5 from <i>The Tell-Tale Heart</i> by Edgar Allen Poe
Think	<p>As you read:</p> <ul style="list-style-type: none"> ✓ Underline words, phrases, or sentences that describe the setting and give background information about what is currently happening when the story begins. ✓ Box any unfamiliar words or phrases that you come across as you read the story. ✓ Write down any emotional reactions, opinions, or questions that you have about the characters behavior as the story unfolds in the margins of the text.
Talk	With your family member, caregiver, or friend, talk about the following question: Why do you think some people like suspenseful or scary stories? Explain Record your response in the “talk” section of the Note-catcher.
Write	<p>Write a brief 5-7 sentence summary. Use the acronym SWBST below to help focus your writing.</p> <p>Somebody- Who is the story about? (Characters) Wanted-What does the main character want? But- What is the problem/challenge the main character faces? So- How is the problem resolved? Then-How does the story end?</p> <p>Remember that summaries briefly present the plot of the story and should not include your opinions.</p>
Closing	<p>How suspenseful have you found the story <i>The Tell-Tale Heart</i> so far? Explain your answer and provide evidence from the text.</p> <p>After you complete your assignment remember to read a book for 20 minutes.</p>

Note-Catcher/Handout/Student Activity Lesson 26

Day 2

Talk: Why do you think some people like suspenseful or scary stories?

Write:

After you have finished reading the story *The Tell-Tale Heart*, write a brief 5-7 sentence summary. Use the acronym **SWBST** below to help focus your writing.

Somebody- Who is the story about? (Characters)

Wanted- What does the main character want?

But- What is the problem/challenge the main character faces?

So- How is the problem resolved?

Then- How does the story end?

Remember that summaries briefly present the plot of the story and should not include your opinions.

Summary

Closing: How suspenseful have you found the story *The Tell-Tale Heart* so far? Explain your answer and provide evidence from the text.

Lesson 27

Target	<p>I can read and summarize the background and plot of <i>The Tell-Tale Heart</i>.</p> <p>I can record my ideas and questions about the characters and events as I read the story</p>
Text, Materials, Video Name	<p><i>The Tell-Tale Heart</i></p> <p>Lesson 27 note-catcher</p> <p>Pencil or Pen, Smartphone (Optional)</p> <p>WATCH VIDEO ELA_G11_W6_L27</p>
Read	Read <i>The Tell-Tale Heart</i> by Edgar Allen Poe
Think	<p>As you read:</p> <ul style="list-style-type: none"> ✓ Underline words, phrases, or sentences that describe the setting and give background information about what is currently happening when the story begins. ✓ Box any unfamiliar words or phrases that you come across as you read the story. ✓ Write down any emotional reactions, opinions, or questions that you have about the characters behavior as the story unfolds in the margins of the text.
Talk	With your family member, caregiver, or friend, talk about the following question: What feelings or emotions did you feel while you read the text through the first time? Provide specific examples from parts of the text and describe your emotions.
Write	Starting with the last event in the story and working backwards, identify five major events that led to the story's end. Major events are essential to the plot line and are not just a minor detail. Record your five major events in the note-catcher.
Closing	<p>From the list of events you wrote down, identify what you think is the most important event in the plot of the story. Explain and cite evidence from the text.</p> <p>After you complete your assignment remember to read a book for 20 minutes.</p>

Note-Catcher/Handout/Student Activity Lesson 27

Day 3

Talk: What feelings or emotions did you feel while you read the text through the first time? Provide specific examples from parts of the text and describe your emotions.

Write: Starting with the last event in the story and working backwards, identify five major events that led to the story's end. Major events are essential to the plot line and are not just a minor detail. Record your five major events in the note-catcher.

End of the story:

Event 5:

Event 4:

Event 3:

Event 2:

Event 1:

Closing: From the list of events you wrote down, identify what you think is the most important event in the plot of the story. Explain and cite evidence from the text.

Lesson 28

Target	<p>I can identify parts of the story that describe the characters' appearance, actions, and feelings.</p> <p>I can respond to the thoughts, feelings, and actions of the characters in the story.</p> <p>I can explain the theme of the story</p>
Text, Materials, Video Name	<p><i>The Tell-Tale Heart</i></p> <p>Lesson 28 note-catcher</p> <p>Pencil or Pen, Smartphone (Optional)</p> <p>WATCH VIDEO ELA_G11_W6_L28</p>
Read	Read <i>The Tell-Tale Heart</i> by Edgar Allen Poe
Think	<p>As you read:</p> <ul style="list-style-type: none"> ✓ Circle descriptive words or phrases that paint a picture of the characters' thoughts or feelings. ✓ Draw quotation marks in the margins beside any dialogue between characters and describe your observations about the tone of the conversation. ✓ Write down any thoughts or questions that you have about the author's word choice, tone, or portrayal of characters in the margins of the text.
Talk	With your family member, caregiver, or friend, talk about the question: What do you think motivates a guilty person to confess? Provide evidence from the story <i>The Tell-Tale Heart</i> .
Write	Answer the following question in your note-catcher: Do you think the officers would have uncovered the crime if the narrator had not confessed? Why or why not? Provide evidence from the text to support your answer.
Closing	<p>Share your summary of the story with a family member, caregiver, or friend and discuss your theory about the officers discovering the crime. Ask if they agree or disagree with you and record their responses.</p> <p>After you complete your assignment remember to read a book for 20 minutes.</p>

Note-Catcher/Handout/Student Activity Lesson 28

Day 4

Talk: What do you think motivates a guilty person to confess? Provide evidence from the story *The Tell-Tale Heart*.

Write: Answer the following question in your note-catcher: Do you think the officers would have uncovered the crime if the narrator had not confessed? Why or why not? Provide evidence from the text to support your answer.

Closing: Share your summary of the story with a family member, caregiver, or friend and discuss your theory about the officers discovering the crime. Ask if they agree or disagree with you and record their responses.

Lesson 29

Target	<p>I can evaluate the thoughts, feelings, and actions of the characters in the story.</p> <p>I can connect the plot and theme of the story to the essential question and theme of the unit.</p>
Text, Materials, Video Name	<p><i>The Tell-Tale Heart</i></p> <p>Lesson 29 note-catcher</p> <p>Pencil or Pen, Smartphone (Optional)</p> <p>WATCH VIDEO ELA_G11_W6_L29</p>
Read	Read <i>The Tell-Tale Heart</i> by Edgar Allen Poe
Think	What sinister parts of the human condition does <i>The Tell-Tale Heart</i> reflect?
Talk	With your family member, caregiver, or friend, talk about the following question: What sinister parts of the human condition does <i>The Tell-Tale Heart</i> reflect? Provide evidence from the text and record your response in the note-catcher.
Write	Provide three examples to support your response to the question in the "Think/Talk" sections. Record in the note-catcher.
Closing	<p>What elements from Poe's story do you see reflected in modern crime and suspense stories either in print or in movies? Include specific examples from <i>The Tell-Tale Heart</i> in your comparison.</p> <p>After you complete your assignment remember to read a book for 20 minutes.</p>

Note-Catcher/Handout/Student Activity Lesson 29

Day 5

Think/Talk: What sinister parts of the human condition does *The Tell-Tale Heart* reflect?

Write: Provide three specific examples from the text that support your answer above. Be sure to include the page and paragraph numbers for your examples.

Example #1:

Example #2:

Example #3:

Closing: What elements from Poe's story do you see reflected in modern crime and suspense stories either in print or in movies? Include specific examples from *The Tell-Tale Heart* in your comparison.

Grade 11 ELA/Reading

WEEKLY DISTANCE LEARNING STUDENT SCHEDULE

Daily 9-12 Videos



Week of 5/26/20 to 5/29/20

To access videos via url, visit Web Address: www.detroitk12.org/youtube

Directions	<p><i>The Tell-Tale Heart</i> is a fictional narrative text by Edgar Allen Poe focused on a crime, criminal, and cover-up. As students read the text, they should continue to keep in mind the unit essential question: “What do stories reveal about the human condition?” and the text specific guiding question: “What sinister parts of the human condition does <i>The Tell-Tale Heart</i> reveal?”</p> <p>NOTE: You will read the same text as last week.</p>
Guiding Question #1	“What do stories reveal about the about the human condition?”
Guiding Question #2	“What sinister parts of the human condition does <i>The Tell-Tale Heart</i> reveal?”
Materials Needed	Learning Packet, Pencil or Pen, Smartphone-Optional

	Watch	Read	Do
Day 1	ELA_G11_W7_L30	<i>The Tell-Tale Heart</i>	Read & quick write
Day 2	ELA_G11_W7_L31	<i>The Tell-Tale Heart</i>	Read, questions, alternate titles
Day 3	ELA_G11_W7_L32	<i>The Tell-Tale Heart</i>	Read, foreshadow/pacing chart, read aloud
Day 4	ELA_G11_W7_L33	<i>The Tell-Tale Heart</i>	Point of View Narrative

Lesson 30

Target	<p>I can evaluate the thoughts, feelings, and actions of the characters in the story.</p> <p>I can connect the plot and theme of the story to the essential question and theme of the unit.</p>
Text, Materials, Video Name	<p><i>The Tell-Tale Heart</i></p> <p>Lesson 30 note-catcher</p> <p>Pencil or Pen, Smartphone (Optional)</p> <p>Watch ELA_G11_W7_L30</p>
Read	Read <i>The Tell-Tale Heart</i> by Edgar Allen Poe
Think	What does the narrator say in the first paragraph that may make the reader think that he is in fact insane?
Talk	With your family member, caregiver, or friend, talk about the following question: What circumstances or character flaws often leads a person's downfall in a story? Provide examples from the story <i>The Tell-Tale Heart</i> to support your answer.
Write	<p>Write a 5-7 sentence Quick Write addressing the following prompt:</p> <p>What circumstances or character flaws often lead a person's downfall in a story? Provide examples from the story <i>The Tell-Tale Heart</i> to support your answer.</p>
Closing	<p>Identify and explain the theme of <i>The Tell-Tale Heart</i>. Cite evidence from the text.</p> <p>After you complete your assignment remember to read a book for 20 minutes.</p>

Note-Catcher/Handout/Student Activity Lesson 30

Day 1

Talk: What circumstances or character flaws often leads a person's downfall in a story?

Think: Answer the questions below. Provide examples from the story *The Tell-Tale Heart* to support your answer.

What does the narrator say in the first paragraph that may make the reader think that he is in fact insane?

What circumstances or character flaws often leads a person's downfall in a story?

Write a 5-7 sentence Quick Write addressing the following prompt:

What circumstances or character flaws often lead a person's downfall in a story? Provide examples from the story *The Tell-Tale Heart* to support your answer.

Quick Write:

Lesson 31

Target	<p>I can explain how the author the author's use of first-person point of view helps develop the plot, characters, and themes of the story.</p> <p>I can describe the impact that the author's use of stream of consciousness in the story has on the reader.</p>
Text, Materials, Video Name	<p><i>The Tell-Tale Heart</i></p> <p>Lesson 31 note-catcher</p> <p>Pencil or Pen</p> <p>Smartphone (optional)</p> <p>WATCH VIDEO ELA_G11_W7_L31</p>
Read	Read <i>The Tell-Tale Heart</i>
Think	<p>How are the thoughts running through the narrator's head different from what is actually happening around him?</p> <p>What is the impact of the difference between the narrator's thoughts and perceptions and reality on the reader?</p>
Talk	<p>With your family member, caregiver, or friend, talk about the following question: What role does tension play in creating suspense in a story? Record your responses in the note-catcher.</p>
Write	<p>Provide examples from the text to support your answers to the questions in the "Think" section. Record your responses in the note-catcher.</p>
Closing	<p>Give the story another title. Why would you call it this? Record your response in the note-catcher.</p> <p>After you complete your assignment remember to read a book for 20 minutes.</p>

Note-Catcher/Handout/Student Activity Lesson 31

Day 2

Think:

How are the thoughts running through the narrator's head different from what is actually happening around him?

What is the impact of the difference between the narrator's thoughts and perceptions and reality on the reader?

Talk: What role does tension play in creating suspense in a story? Provide specific examples from the story.

Write: Compare and contrast the narrator's thoughts and perceptions to what is actually happening around him. Cite examples from the text

	Thoughts	Reality
Narrator		
Example 1		
Example 2		
Example 3		

Closing: Give the story another title. Why would you call it this?

Original Title: *The Tell-Tale Heart*

Your Title:

Explanation:

Lesson 32

Target	I can explain how the author uses foreshadow and pacing to build tension in the story and create suspense.
Text, Materials, Video Name	<i>The Tell-Tale Heart</i> (text) Lesson 32 note-catcher Pencil or Pen Smartphone (optional) WATCH VIDEO ELA_G11_W7_L32
Read	Read <i>The Tell-Tale Heart</i> by Edgar Allen Poe
Think	<p>Foreshadowing is the use of clues to suggest events that have not happened yet.</p> <p>Pacing is the speed or rhythm of writing. Writers may deliberately slow down pacing.</p> <p>How does the author use foreshadowing and pacing to build tension in the story and create suspense?</p>
Talk	With your family member, caregiver, or friend, discuss specific examples from a story you've read or movie you have seen when the audience is given a clue about what might happen later on in the story. Why did including this clue build suspense? Record your responses in the note-catcher.
Write	Complete the Foreshadow and Pacing Chart.
Closing	<p>Identify a passage from the story that you think creates the most suspense for the reader. Read it aloud to a family member, caregiver or friend and see if he or she agrees or disagrees.</p> <p>After you complete your assignment remember to read a book for 20 minutes.</p>

Note-Catcher/Handout/Student Activity Lesson 32

Day 3

Talk: Identify specific examples from a story you've read or movie you have seen when the audience is given a clue about what might happen later on in the story. Why did including this clue build suspense?

Think: How does the author use foreshadow and pacing to build tension in the story and create suspense?

Write: Provide specific examples from the text when the author uses Foreshadow and Pacing and include them in the chart.

Foreshadow	Pacing

Lesson 33

Target	I can demonstrate how shifting the point of view of the story can affect the story's plot.
Text, Materials, Video Name	<i>The Tell-Tale Heart</i> Lesson 33 note-catcher Pencil or Pen Smartphone (optional) WATCH VIDEO ELA_G11_W7_L33
Read	Read <i>The Tell-Tale Heart</i>
Think	How would the plot of the story unfold differently if it was told from another character's point of view? Cite evidence from the story to support your answer.
Talk	With your family member, caregiver, or friend, answer the question: Does it matter from whose perspective a story is told? Why or why not? Provide examples from the text to support your point and view and record it in the note-catcher.
Write	Starting at line 15 on page IL 4, reread the text. Write a brief 7-10 sentence narrative from the perspective of the officers.
Closing	Share your narrative with a family member, caregiver, or friend. Ask for feedback about how you can make your narrative more suspenseful. Record their feedback in the note-catcher. After you complete your assignment remember to read a book for 20 minutes.

Note-Catcher/Handout/Student Activity Lesson 33

Day 4

Think: How would the plot of the story unfold differently if it was told from another character's point of view? Cite evidence from the story to support your answer.

Talk: With your family member, caregiver, or friend, answer the question: Does it matter from whose perspective a story is told? Why or why not? Provide examples from the text to support your point and view

Write: Write a brief 7-10 sentence narrative from the perspective of the officers.

Closing: Share your narrative with a family member, caregiver, or friend. Ask for feedback about how you can make your narrative more suspenseful. Record their feedback

Grade 11 ELA/Reading

WEEKLY DISTANCE LEARNING STUDENT SCHEDULE

Daily 9-12 Videos



Week of 6/1/20 to 6/5/20

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Directions	<i>House Painting</i> is a fictional narrative text written by Lan Samantha Chang. It focuses on how Frances, one of the main characters, wrestles with the conflict she feels as she tries to balance her desires and her parent's expectations. As students read the text, they should continue to keep in mind the unit essential question: "What do stories reveal about the human condition?" and the text specific guiding question: "How do people manage conflict between duty and desire?"
Guiding Question #1	"What do stories reveal about the about the human condition?"
Guiding Question #2	"How do people manage conflict between duty and desire?"
Materials Needed	Learning Packet, Pencil or Pen, Smartphone-Optional

	Watch	Read	Do
Day 1	ELA_G11_W8_L34	<i>House Painting</i>	First read, annotations, summary
Day 2	ELA_G11_W8_L35	<i>House Painting</i>	Close read, annotations, questions
Day 3	ELA_G11_W8_L36	<i>House Painting</i>	Close read, annotations, quick write
Day 4	ELA_G11_W8_L37	<i>House Painting</i>	Read, analysis questions
Day 5	ELA_G11_W8_L38	<i>House Painting</i>	Read, point of view reflection, what about Wei?

Weekly Text



About the Author



Lan Samantha Chang (b. 1965) grew up in Appleton, Wisconsin, learning about China from her Chinese immigrant parents. She has received many awards, including a 2008 Guggenheim Fellowship. Chang is currently the Director of the prestigious Iowa Writers' Workshop.

SCAN FOR
MULTIMEDIA



BACKGROUND

The concept of *face* is deeply rooted in Chinese culture and history. It refers to a person or group's public image as respectable and upright. Within all levels of Chinese society, from family to business relationships, there is a basic social expectation to help others "save face," or maintain their pride or dignity. Children can "give face" to their parents by being obedient or getting good grades. However, actions such as criticizing others in public or not observing proper etiquette can cause people to "lose face." The concept can be difficult for American-born children in immigrant families to negotiate.

- 1 The day before my sister brought her boyfriend home, we had a family conference over fried rice and Campbell's chicken noodle.
- 2 "This is the problem," my mother said. "The thistles are overpowering our mailbox." She looked at my father. "Could you do something about them before Frances and Wei get here?"
- 3 My father grunted from behind his soup. He drank his Campbell's Chinese-style, with the bowl raised to his mouth. "Frances won't care about the thistles," he said. "She thinks only about coming home."

NOTES

- 4 "But what about Wei?" my mother said. "This isn't his home. To him it's just a house that hasn't been painted in ten years. With weeds." She scowled. To her the weeds were a matter of honor. Although Wei had been dating my sister for four years and had visited us three times, he was technically a stranger and subject to the rules of "saving face."
- 5 My father slurped. "Frances is a *xiaoxun* daughter," he said. "She wants to see family, not our lawn. Wei is a good *xiaoxun* boy. He wants Frances to see her family; he doesn't care about the lawn."
- 6 *Xiaoxun* means "filial," or "dutiful to one's parents."
- 7 I was almost to the bottom of my bowl of rice when I noticed my parents were looking at me. "Oh," I said. "Okay, I'll do it."
- 8 "Thank you, Annie," said my mother.
- 9 The next afternoon I went to work on the weeds. My father loved Wei and Frances, but he hated yard work. Whenever I read about Asian gardeners, I thought my father must have come over on a different boat.
- 10 It was a beautiful midwestern afternoon, sunny and dry, with small white clouds high up against a bright blue sky. I wore a pair of my father's old gloves to pull the thistles but kicked off my sandals, curled my toes around the hot reassuring dirt. Inside the house, my mother napped with the air conditioner humming in the window. My father sat in front of the television, rereading the Chinese newspaper from New York that my parents always snatched out of the mail as if they were receiving news of the emperor from a faraway province. I felt an invisible hand hovering over our shabby blue house, making sure everything stayed the same.
- 11 I was hacking at a milky dandelion root when I heard an engine idling. A small brown car, loaded down with boxes and luggage, turned laboriously into the driveway. Through the open window I heard a scrape as my father pushed aside his footrest. My mother's window shade snapped up and she peered outside, one hand on her tousled hair. I rose to meet the car, conscious of my dirt-stained feet, sweaty glasses, and muddy gardening gloves.
- 12 "Annie!" Frances shouted from the rolled-down window. She half-emerged from the car and shouted my name again.
- 13 "Wow," I said. "You guys are early. I thought you wouldn't get here until five o'clock."
- 14 "That was the plan," said Wei, "but your sister here was so excited about getting home that I begged off from call a few hours early." He grinned. He was always showing off about how well he knew my sister. But other than that he had very few defects, even to my critical thirteen-year-old mind. He was medium-sized

and steady, with a broad, cheerful dark face and one gold-rimmed tooth.

15 My mother and father rushed out the front door and let it slam.

16 "Hi, Frances!" they said. "Hi, Wei!" I could tell my mother had stopped to comb her hair and put on lipstick.

17 We stood blinking foolishly in the sunlight as Wei and Frances got out of the car. My family does not hug. It is one of the few traditions that both my parents have preserved from China's pre-Revolutionary times.

18 Frances came and stood in front of my mother. "Let me look at you," my mother said. Her gaze ran over my sister in a way that made me feel knobby and extraneous.

19 Frances was as beautiful as ever. She did not look like she had been sitting in a car all day. Her white shorts and her flowered shirt were fresh, and her long black hair rippled gently when she moved her head. People were always watching Frances, and Wei was no exception. Now he stared transfixed, waiting for her to turn to talk to him, but she did not.

20 Still facing my mother, Frances said, "Wei, could you get the stuff from the car?"

21 "I'll help you!" my father said. He walked around the back of the car and stood awkwardly aside to let Wei open the trunk. "So, how is medical school?" I heard him ask. They leaned into the trunk, their conversation muffled by the hood. I looked at their matching shorts, polo shirts, brown arms and sturdy legs. When Wei came to visit, my father always acted like a caged animal that has been let outside to play with another of its kind.

22 Afterward, we sat in the kitchen and drank icy sweet green-bean porridge from rice bowls. Frances nudged me.

23 "Hey, Annie, I got you something."

24 She pulled a package wrapped in flowered paper from a shopping bag. She never came home without presents for everyone, and she never left without a bag full of goodies from home. It was as if she could maintain a strong enough sense of connection to us only by touching things that had actually belonged, or would soon belong, to us.

25 I looked at the package: a book. I stifled a groan. Frances never knew what I wanted.

26 "Well, open it," my mother said,

27 I tore off the paper. It was a thick volume about the history of medicine. This was supposed to be of great interest to me, because of a family notion that I would become a doctor, like Wei. I did not want to be a doctor.

28 "This is great! Thanks, Frances" I said.

29 "Very nice," said my mother.

- 30 “Ma, I left your present in my room,” Frances said. “Let’s go get it.” They left the kitchen. My father and Wei began a heated discussion about Wimbledon.¹ After a few minutes, I got bored and went to find my mother and Frances.
- 31 From the entrance to the hall I could see that the bedroom door was closed. I stopped walking and snuck up to the door on the balls of my feet. I crouched against the door to listen.
- 32 “I don’t *know*, Mom,” Frances was saying. She sounded close to tears.
- 33 “What is it that you don’t know?” my mother asked her. When my mother got upset, her sentences became more formal and her Chinese accent more obvious. “Are you unsure that he really cares about you, or are you unsure about your feelings for him?”
- 34 “I know he cares about me,” she said. She had answered my mother’s question. There followed a pause in the conversation.
- 35 Then my mother said, “Well, I think he is a very nice boy. Daddy likes him very much.”
- 36 “And of course that’s the most important thing,” said my sister, her anger startling me. I wrapped my arms around my knees.
- 37 “You know that is not, true.” My mother sounded exasperated. “Your father enjoys spending time with other men, that is all. There aren’t very many Chinese men in this area for him to talk to. He also likes Wei because he is capable of giving you the kind of life we have always wanted you to have. Is there something . . .” She paused. “What is wrong with him?”
- 38 Frances burst into a sob.
- 39 “There’s nothing *wrong* with him. There’s *nothing* wrong with him. It’s just—oh, I just don’t know—I don’t know.” She was almost shouting, as if my mother didn’t understand English. “You and Dad don’t think about me at *all*!”
- 40 I imagined my mother’s face, thin and tight, frozen in the light from the window. “Don’t speak to me that way,” she said stiffly. “I am only trying to help you decide. You are very young. You have never lived through a war. You don’t know about the hardships of life as much as your father and I do.”
- 41 “I’m *sorry*,” my sister said, and sobbed even louder. I got up and snuck away down the hall.
- 42 My parents often mentioned the war, especially when I complained about doing something I didn’t want to do. If I couldn’t get a ride to the swimming pool, my mother told me about when *she* was in seventh grade and had to walk to school every day past a lot of dead bodies. My mother was a brave seventh grader who knew how to shoot a gun and speak four dialects. But what did I know? I’d lived in the Midwest my

1. Wimbledon (WIHM buhl duhn) annual international tennis tournament held in Wimbledon, a borough near London, England.

whole life. I ate Sugar Pops and drank milk from a cow. To me, an exciting time meant going downtown to the movies without my parents.

43 That night Wei and Frances and I went to a movie starring Kevin Costner and a blond woman whose name I don't remember. On the way to the theater the car was very quiet. When we arrived, I stood in line to get popcorn and then went into the dim, virtually empty theater to look for Wei and Frances. I saw them almost immediately. They were quarreling. Wei kept trying to take Frances's hand, and she kept snatching it away. As I approached, I heard him say, "Just tell me what you want from me. What do you want?"

44 "I don't know!" Frances said. I approached. She looked up. "Mmm—popcorn! Sit down, Annie. I have to go to the bathroom." Her look said: Don't you dare say a word.

45 I watched her hurry up the aisle. "What's wrong with her?"

46 Wei shook his head a minute, trying to dislodge an answer. "I don't know." My first time alone with him. We sat staring awkwardly at the empty screen. Then he turned to me as if struck by an important thought.

47 "Annie, what would you think if Francie and I got married?"

48 Despite what I had overheard between Frances and my mother, my stomach gave a little jump. I thought about what to say.

49 "That would be nice," I said.

50 "You think so?" Wei said eagerly. "Listen, can you tell her that? I've got to convince her. It's like she can't make up her own mind. Why do you think that is?"

51 "I don't know," I said. "I guess she hasn't had much practice." Although I'd never thought about it before, I knew that I was right. *Xiaoxun* meant that your parents made up your mind. I pictured Wei wrapped up in flowered paper, another gift my sister brought back and forth.

52 Wei sat sunk in his seat, a speculative look on his face. "Hmm," he said. "Hmm."

53 I began to feel uncomfortable, as if I were sitting next to a mad scientist. "I can't wait to see this movie," I said quickly. "Frances and I think Kevin Costner is cute." I stuffed a handful of popcorn into my mouth. While I was chewing, Frances finally came back and sat down between us.

54 "How about it, Frances?" Wei said. "Do you think Kevin Costner is cute?"

55 I looked at Wei's face and suddenly realized that he could not look more different from Kevin Costner.

56 "Actually, Frances doesn't like him," I blurted out. "I just—"

57 At that moment the screen lit up, and despite myself, I gave an audible sigh of relief.

- 58 My father was waiting for us when we got home, under the lamp with the Chinese newspaper, in his sagging easy chair. This habit of waiting had always infuriated Frances, who felt compelled by guilt to return at a reasonable hour.
- 59 Wei greeted my father cheerfully. "Hi, Mr. Wang. Waiting up for us?"
- 60 "Oh no," my father said, regarding Wei with pleasure.
- 61 "I'm glad you're still up," Wei said, with a look of heavy male significance. "I wanted to talk to you about something."
- 62 This time I had no desire to listen in on the conversation. I headed for the bathroom as fast as I could. Frances hurried behind me.
- 63 "Aren't you going to talk with them?" I said.
- 64 Frances grabbed the doorknob. "Just shut up," she said. She closed the door behind us, and we stood for a minute in the pink-tiled room under the glow of the ceiling light. Frances leaned against the counter and sighed. I sat down on the toilet seat.
- 65 "You know," she muttered, "I really do think Kevin Costner is cute."
- 66 "Me too," I said. I stared at the tiny speckle pattern on the floor tiles.
- 67 From the kitchen we heard a burble of laughter.
- 68 "Dad really likes Wei," I said.
- 69 Frances sighed. "It's not just Dad. Mom likes him too. She's just too diplomatic to show it. Dad is more obvious." She raised her eyebrows. "At least I know exactly where I stand with Dad."
- 70 Her words frightened me.
- 71 "I don't get it," I burst out in spite of myself. "Why did you go out with him for four years if you don't really like him?"
- 72 Frances ran her hand around a water faucet. "He reminded me of home," she said. "Why did you sign up for biology instead of art class?" She slid quickly off the counter. "Come on, kiddo, time to hit the sack."
- 73 The next morning I slept late. Around eleven I was awakened by a muffled bang near my bedroom window. My mind whirled like a pinwheel: What on earth—? I jumped out of bed and pushed up the bottom of the shade.
- 74 Two male legs, clad in shorts, stood on a ladder to the right of my window. Then Wei bent down, his smile startling me.
- 75 He was holding a paintbrush.
- 76 "What are you doing?" I almost shrieked.
- 77 "Just giving your father a little help with the house," he said.
- 78 I pulled the shade down, grabbed some clothes, and hurried out of my room to find my mother. As I passed Frances's room, I saw her sitting on her bed, fully dressed, with a completely blank expression on her face.

- 79 My mother was in the kitchen, cutting canned bamboo shoots
into long thin strips.
- 80 "Where is Dad?"
- 81 "Don't shout, Annie," she said. "He went to the hardware store
to match some more paint."
- 82 "Why is Wei painting the house?"
- 83 My mother lined up a handful of bamboo shoots and began
cutting them into cubes. "He's just being helpful."
- 84 "Why is Dad letting him be so helpful?" I couldn't find the right
question. Wei must have asked my father if he needed help with
the house. Why had my father consented? Why was he accepting
help from an outsider?
- 85 My mother turned and looked at me. "Because Wei wanted to
help, that's all. Why don't you go and wash up? You're thirteen
years old; I shouldn't have to remind you to wash your face."
- 86 The next few days passed in a blur, marked only by the growing
patch of fresh pale-yellow paint that grew to cover one side of our
blue house and then the back. Wei worked steadily and cheerfully,
with minimal help from my father. My mother went outside now
and then to give him cold drinks and to comment on the evenness
of his job, or something like that. Frances stayed in her room
reading. I reported to her.
- 87 "Wei's finished with the back side and now he's starting on the
garage," I said.
- 88 "Leave me alone," Frances said.
- 89 I went further into the room and stood in front of her until she
looked up. "I said leave me *alone*, Annie! I'm warning you—"
- 90 "Well, why don't *you* say something about it?" I demanded.
"Why didn't you tell him you didn't want him to do it?"
- 91 Her face contorted in something between anger and tears. "I
can't tell him! He won't listen to me! He says he's just doing them
a favor!" She bent over her book and flipped her hair angrily in
front of her, shielding her face. "Go away!"
- 92 I left the room.
- 93 With things at home going so well, my parents left the next
morning on a day trip to Chicago. Every now and then they made
the four-hour drive to buy supplies—dried mushrooms, canned
vegetables—from a Chinese grocery there. After they left, we ate
breakfast, with Wei and I making awkward conversation because
Frances wouldn't talk to us. Then Wei got up and went out to the
front yard. From an open window I watched him pry the lid off a
can of paint and stir with a wooden stick from the hardware store;
Frances went out on the front porch and stood at the top of the
steps looking down at him.
- 94 "You can stop now, Wei," I heard her say.
- 95 He glanced up, puzzled.

96 “You don’t have to paint today. Mom and Dad aren’t around to see what a dutiful boy you are.”

97 Wei didn’t have a short fuse.² He shook his head slowly and looked back down at what he was doing.

98 Frances tried again. “It makes me sick,” she said, “to see you groveling like this around my parents.”

99 Wei didn’t answer.

100 “What is it with you?” she sneered.

101 Finally his eyes flickered. “My painting the house,” he said, “is something between me and your parents. If you don’t like it, why don’t you go pick a fight with them? And why did you wait until they left to pick a fight with me?”

102 Frances’s upper lip pulled back toward her nose. I thought she was sneering at him again, but when she turned back to the house, I realized she was crying. She looked horrible. She slammed the door, rushed past me, and ran into the garage, where she and Wei had parked the brown car. Then before Wei and I could stop her, she drove away down the street.

103 She came back in about an hour. I sat inside pretending to read a book, but Frances didn’t reenter the house, so I figured she and Wei were talking out there. I was surprised when he came inside. “Where’s Frances?” he said.

104 “I thought she was with you.”

105 “Nope. Just finished the front. I’m about to put a second coat on the south side. Want to take a look?”

106 “Okay.” I put down my book. We walked outside and around the house.

107 There stood Frances with her hair up in a painter’s cap, busily putting blue back over Wei’s work, painting fast, as high as she could reach. Two new cans stood in the grass. She had finished most of the side and had worked almost up to the corner.

108 Frances turned to look at us. There were splotches of blue paint on her hands and clothes. “I liked it better the old way,” she said. She glared at Wei, waiting for him to get angry, but he stood perfectly still. I felt cool sweat break out on my neck and forehead.

109 Finally Wei said, “If you wanted it blue again, you just had to tell me.”

110 Frances threw her brush on the ground and burst into tears.

“Damn you!” she shouted at Wei. “I hate you! You too, Annie! I hate both of you! I hate everything!” She looked at the house. “I don’t care what color it is, I just hate everything!”

111 I took a step backward, but Wei walked right up to her and put his hand on her shoulder. Frances hid her face in her hands and sobbed. They stood like that for a long time, Frances crying and

2. short fuse idiom meaning “a tendency to lose one’s temper easily.”

mumbling under her breath, and then she began to repeat one sentence over and over. I leaned forward, straining to make it out.

112 “Mom and Dad are going to *kill* me.”

113 Wei looked relieved. “If we all start now, we can probably paint yellow over it before they get home,” he said.

114 Two days later Wei finished the house. He and my father drove to the hardware store to buy white paint for the trim. I was sitting in the family room, listlessly leafing through a *Time* magazine, when Frances stopped in the door.

115 “Hey, Annie. Wanna go out and take a look?”

116 “Okay,” I said, surprised by her sudden friendliness.

117 We walked out the front door, crossed the street, and stood facing the house. The street lamps had just turned on, and the house glowed gently in the twilight. Our raggedy lawn and messy garden were hidden in the shadows.

118 We stood for some time, and then Frances said, “I told Wei that I would marry him.”

119 I looked at her. Her face was expressionless in the glow from the street lamp. Finally she turned and briefly met my eyes.

120 “It’s not worth the trouble,” she said. “Let’s not talk about it anymore, okay?”

121 “Okay,” I said. Without talking, we crossed the street and approached the house. It was a beautiful evening. My mother stood behind the kitchen window, washing the dishes. Frances walked smoothly at my side, her long hair flowing back in the dusk. I glanced up at the roof in a hopeful way, but the imaginary hand that had hovered over our home had disappeared. I blinked my eyes a couple of times and looked again, but it was gone.

122 “Come on, Annie,” my sister said, holding the door. “Hurry up, or the mosquitoes will get in.”

123 I took a deep breath and went inside. 🐞

NOTES

Lesson 34

Target	<p>I can read and summarize the background and plot of <i>House Painting</i>.</p> <p>I can record my ideas and questions about the characters and events as I read the story.</p>
Text, Materials, Video Name	<p><i>House Painting</i></p> <p>Lesson 34 note-catcher</p> <p>Pencil or Pen, Smartphone (Optional)</p> <p>WATCH VIDEO ELA_G11_W8_L34</p>
Read	Read <i>House Painting</i>
Think	<p>As you read:</p> <ul style="list-style-type: none"> ✓ Underline words, phrases, or sentences that describe the setting and give background information about what is currently happening when the story begins. ✓ Box any unfamiliar words or phrases that you come across as you read the story. ✓ Write down any emotional reactions, opinions, or questions that you have about the characters behavior as the story unfolds in the margins of the text.
Talk	With your family member, caregiver, or friend, talk about the following question: What should a person do when their own plans and desires conflict with the expectations of the people they love? Record your answer in the note-catcher.
Write	<p>Write a brief 5-7 sentence summary. Use the acronym SWBST below to help focus your writing.</p> <ul style="list-style-type: none"> ✓ Somebody- Who is the story about? (Characters) ✓ Wanted-What does the main character want? ✓ But- What is the problem/challenge the main character faces? ✓ So- How is the problem resolved? ✓ Then-How does the story end? <p>Remember that summaries briefly present the plot of the story and should not include your opinions.</p>
Closing	<p>Share your summary with a family member, caregiver, or friend.</p> <p>After you complete your assignment remember to read a book for 20 minutes.</p>

Note-Catcher/Handout/Student Activity Lesson 34

Day 1

Talk: What should a person do when their own plans and desires conflict with the expectation of the people they love?

Write: After you have finished reading the story *House Painting*, write a brief 5-7 sentence summary. Use the acronym **SWBST** below to help focus your writing.

- ✓ **S**omebody- Who is the story about? (Characters)
- ✓ **W**anted-What does the main character want?
- ✓ **B**ut- What is the problem/challenge the main character faces?
- ✓ **S**o- How is the problem resolved?
- ✓ **T**hen-How does the story end?

Remember that summaries briefly present the plot of the story and should not include your opinions.

Summary

Lesson 35

Target	<p>I can read and summarize the background and plot of <i>House Painting</i>.</p> <p>I can record my ideas and questions about the characters and events as I read the story.</p>
Text, Materials, Video Name	<p><i>House Painting</i></p> <p>Lesson 35 note-catcher</p> <p>Pencil or Pen, Smartphone (Optional)</p> <p>WATCH VIDEO ELA_G11_W8_L35</p>
Read	Read <i>House Painting</i>
Think	<p>As you read:</p> <ul style="list-style-type: none"> ✓ Underline words, phrases, or sentences that describe the setting and give background information about what is currently happening when the story begins. ✓ Box any unfamiliar words or phrases that you come across as you read the story. ✓ Write down any emotional reactions, opinions, or questions that you have about the characters behavior as the story unfolds in the margins of the text.
Talk	With your family member, caregiver, or friend, talk about the following question: Why do you think Frances was so upset that Wei agreed to help paint the house? Provide specific examples from parts of the text and record your answer in the note-catcher.
Write	Research the term <i>Xiaoxun</i> from the story. Explain the connection between <i>Xiaxun</i> and the concept of saving or losing “face”. How do these terms shape the plot of the story <i>House Painting</i> ? Provide support from the text and record your answer in the note-catcher.
Closing	<p>Identify and explain the theme of the story <i>House Painting</i>. Record your response in the note-catcher.</p> <p>After you complete your assignment remember to read a book for 20 minutes.</p>

Note-Catcher/Handout/Student Activity Lesson 35

Day 2

Talk: Why do you think Frances was so upset that Wei agreed to help paint the house?

Write: Research the term *Xiaoxun* from the story. Explain the connection between *Xiaoxun* and the concept of saving or losing "face". How do these terms shape the plot of the story *House Painting*? Provide support from the text and record your answer in the note-catcher.

Closing: Identify and explain the theme of the story *House Painting*. Record your response in the note-catcher.

Lesson 36

Target	<p>I can identify parts of the story that describe the characters' appearance, actions, and feelings.</p> <p>I can respond to the thoughts, feelings, and actions of the characters in the story.</p>
Text, Materials, Video Name	<p><i>House Painting</i></p> <p>Lesson 36 note-catcher</p> <p>Pencil or Pen, Smartphone (Optional)</p> <p>WATCH VIDEO ELA_G11_W8_L36</p>
Read	Read <i>House Painting</i>
Think	<p>As you read:</p> <ul style="list-style-type: none"> ✓ Circle descriptive words or phrases that paint a picture of the characters' thoughts or feelings. ✓ Draw quotation marks in the margins beside any dialogue between characters and describe your observations about the tone of the conversation. ✓ Write down any thoughts or questions that you have about the author's word choice, tone, or portrayal of characters in the margins of the text.
Talk	With your family member, caregiver, or friend, talk about the question: How does the concept of "face" impact the characters in the story? Explain. Provide examples from the text and record your answer in the note-catcher.
Write	Complete a 5-7 sentence Quick Write that describes the relationship between Frances and Wei. Cite specific evidence from the text to support your response. Write your description in the note-catcher.
Closing	<p>Do you think Frances loves Wei? Why do you think she agrees to marry? Explain. Cite evidence from the text to support your answer. Write your answer in the note-catcher.</p> <p>After you complete your assignment remember to read a book for 20 minutes.</p>

Note-Catcher/Handout/Student Activity Lesson 36

Day 3

Talk: How does the concept of “face” impact the characters in the story? Explain. Provide examples from the text and record your answer in the note-catcher.

Write: Complete a 5-7 sentence Quick Write that describes the relationship between Frances and Wei. Cite specific evidence from the text to support your response.

Quick Write:

Closing: Do you think Frances loves Wei? Why do you think she agrees to marry? Explain. Cite evidence from the text to support your answer.

Lesson 37

Target	<p>I can evaluate the thoughts, feelings, and actions of the characters in the story.</p> <p>I can connect the plot and theme of the story to the essential question and theme of the unit.</p>
Text, Materials, Video Name	<p><i>House Painting</i></p> <p>Lesson 37 note-catcher</p> <p>Pencil or Pen, Smartphone (Optional)</p> <p>WATCH VIDEO ELA_G11_W8_L37</p>
Read	Read <i>House Painting</i>
Think	What do the characters do to manage the conflict that exists between their own desires and the expectations of others?
Talk	With your family member, caregiver, or friend, talk about the following question: What do you think painting the house represents in this story?
Write	Identify three places in the text that reflect the conflict between a character's personal desire and the expectation of others. Record in the note-catcher.
Closing	<p>What aspect of the human condition does the story <i>House Painting</i> reflect? Cite evidence from the text. Record your answer in the note-catcher.</p> <p>After you complete your assignment remember to read a book for 20 minutes.</p>

Note-Catcher/Handout/Student Activity Lesson 37

Day 4

Think: What do the characters do to manage the conflict that exists between their own desires and the expectations of others? Cite evidence from the text to support your answer.

Talk: What do you think painting the house represents in this story? Cite evidence from the text to support your answer.

Write: Identify three places in the text that reflect the conflict between a character's personal desire and the expectation of others.

Example #1:

Example #2:

Example #3:

Closing: What aspect of the human condition does the story *House Painting* reflect? Cite evidence from the text.

Lesson 38

Target	I can explain how the author's choice of narrator helps develop the plot, characters, and themes of the story.
Text, Materials, Video Name	<i>House Painting</i> Lesson 38 note-catcher Pencil or Pen Smartphone (optional) WATCH VIDEO ELA_G11_W8_L38
Read	Read <i>House Painting</i>
Think	How does reading the story from the Annie's (the younger sister) point of view impact the story? Why do you think the author chose to tell the story from Annie's point of view instead of Frances?
Talk	With your family member, caregiver, or friend, talk about the following question: Why do you think the author chose the title, "House Painting" for the story? Explain. Provide evidence from the text. Record it in the note-catcher.
Write	Provide examples from the text to support your answers to the questions in the "think" section. Record your responses in the note-catcher.
Closing	What about Wei? What do you think Wei is thinking and feeling? Provide examples from the text to support your answer. As your family member, caregiver, or friend what they think as well. After you complete your assignment remember to read a book for 20 minutes.

Note-Catcher/Handout/Student Activity Lesson 39

Day 5

Think: Answer the questions below.

How does reading the story from the Annie's (the younger sister) point of view impact the story?

Why do you think the author chose to tell the story from Annie's point of view instead of Frances?

Talk: With your family member, caregiver, or friend, talk about the following question: Why do you think the author chose the title, "House Painting" for the story? Explain. Provide evidence from the text.

Write: Provide examples from the text to support your answers to the questions in the "Think" section. Record your responses in the note-catcher.

Closing: What about Wei? What do you think Wei is thinking and feeling? Provide examples from the text to support your answer. As your family member, caregiver, or friend what they think as well.

Grade 11 ELA/Reading

WEEKLY DISTANCE LEARNING STUDENT SCHEDULE

Daily 9-12 Videos



Week of 6/8/20 to 6/12/20

To access videos via url, visit Web Address: www.detroitk12.org/youtube

Directions	<i>The Man to Send Rain Clouds</i> is a fictional narrative text written by Leslie Marmon Silko. It highlights the tension of the relationship between members of the Pueblo Native American community and the local Catholic church. As students read the text, they should continue to keep in mind the unit essential question: “What do stories reveal about the human condition?” and the text specific guiding question: “What role does power and authority play in the human condition?”
Guiding Question #1	“What do stories reveal about the about the human condition?”
Guiding Question #2	“What role does power and authority play in the human condition?”
Materials Needed	Learning Packet, Pencil or Pen, Smartphone-Optional

	Watch	Read	Do
Day 1	ELA_G11_W9_L39	<i>The Man to Send Rain Clouds</i>	First read, annotations, concept vocabulary
Day 2	ELA_G11_W9_L40	<i>The Man to Send Rain Clouds</i>	First read, annotations, summary
Day 3	ELA_G11_W9_L41	<i>The Man to Send Rain clouds</i>	Close read, annotations, questions
Day 4	ELA_G11_W9_L42	<i>The Man to Send Rain clouds</i>	Close read, annotations, quick write
Day 1	ELA_G11_W9_L43	<i>The Man to Send Rain clouds</i>	Read, analysis questions, reflect

Weekly Text

SHORT STORY

The Man to Send Rain Clouds

Leslie Marmon Silko

About the Author



Leslie Marmon Silko was born in New Mexico in 1948, and grew up on the Laguna Pueblo reservation. After graduating from university, Silko entered law school, but she soon dropped her legal studies to pursue a career in writing. Silko's stories are grounded in the traditional tales she learned growing up in the pueblo, and often focus on the struggle of Native Americans to retain their culture in modern America.

SCAN FOR
MULTIMEDIA



BACKGROUND

When the Spanish began to colonize the American Southwest in the 1600s, two worlds collided. Spanish Catholic friars set out to convert the indigenous people known as the Pueblos to Christianity. Native Americans adopted some Catholic ideas into their own beliefs. However, this was not considered acceptable to the friars, and the Spanish were increasingly violent in their missionary work. Following revolts by the Pueblo people in the 1670s, the friars were more willing to allow Native American religious rituals and practices.

¹ They found him under a big cottonwood tree. His Levi jacket and pants were faded light blue so that he had been easy to find. The big cottonwood tree stood apart from a small grove of winterbare cottonwoods which grew in the wide, sandy arroyo.¹ He had been dead for a day or more, and the sheep had wandered and scattered up and down the arroyo. Leon and his brother-in-law, Ken, gathered the sheep and left them in the pen at the sheep camp before they returned to the cottonwood tree. Leon waited under the tree while Ken drove the truck through the deep sand to the edge of the arroyo. He squinted up at the sun and unzipped his jacket—it sure was hot for this time of year. But high and

NOTES

1. arroyo (uh ROY oh) *n.* dry gully or hollow in the earth's surface.

northwest the blue mountains were still in snow. Ken came sliding down the low, crumbling bank about fifty yards down, and he was bringing the red blanket.

2 Before they wrapped the old man, Leon took a piece of string out of his pocket and tied a small gray feather in the old man's long white hair. Ken gave him the paint. Across the brown wrinkled forehead he drew a streak of white and along the high cheekbones he drew a strip of blue paint. He paused and watched Ken throw pinches of corn meal and pollen into the wind that fluttered the small gray feather. Then Leon painted with yellow under the old man's broad nose, and finally, when he had painted green across the chin, he smiled.

3 "Send us rain clouds, Grandfather." They laid the bundle in the back of the pickup and covered it with a heavy tarp before they started back to the pueblo.

4 They turned off the highway onto the sandy pueblo road. Not long after they passed the store and post office they saw Father Paul's car coming toward them. When he recognized their faces he slowed his car and waved for them to stop. The young priest rolled down the car window.

5 "Did you find old Teofilo?" he asked loudly.

6 Leon stopped the truck. "Good morning, Father. We were just out to the sheep camp. Everything is O.K. now."

7 "Thank God for that. Teofilo is a very old man. You really shouldn't allow him to stay at the sheep camp alone."

8 "No, he won't do that any more now."

9 "Well, I'm glad you understand. I hope I'll be seeing you at Mass² this week—we missed you last Sunday. See if you can get old Teofilo to come with you." The priest smiled and waved at them as they drove away.

10 Louise and Teresa were waiting. The table was set for lunch, and the coffee was boiling on the black iron stove. Leon looked at Louise and then at Teresa.

11 "We found him under a cottonwood tree in the big arroyo near sheep camp. I guess he sat down to rest in the shade and never got up again." Leon walked toward the old man's bed. The red plaid shawl had been shaken and spread carefully over the bed, and a new brown flannel shirt and pair of stiff new Levi's were arranged neatly beside the pillow. Louise held the screen door open while Leon and Ken carried in the red blanket. He looked small and shriveled, and after they dressed him in the new shirt and pants he seemed more shrunken.

2. Mass n. church service celebrated by Roman Catholics.

- 12 It was noontime now because the church bells rang the Angelus.³ They ate the beans with hot bread, and nobody said anything until after Teresa poured the coffee.
- 13 Ken stood up and put on his jacket. "I'll see about the gravediggers. Only the top layer of soil is frozen. I think it can be ready before dark."
- 14 Leon nodded his head and finished his coffee. After Ken had been gone for a while, the neighbors and clanspeople came quietly to embrace Teofilo's family and to leave food on the table because the gravediggers would come to eat when they were finished.
- 15 The sky in the west was full of pale yellow light. Louise stood outside with her hands in the pockets of Leon's green army jacket that was too big for her. The funeral was over, and the old men had taken their candles and medicine bags⁴ and were gone. She waited until the body was laid into the pickup before she said anything to Leon. She touched his arm, and he noticed that her hands were still dusty from the corn meal that she had sprinkled around the old man. When she spoke, Leon could not hear her.
- 16 "What did you say? I didn't hear you."
- 17 "I said that I had been thinking about something."
- 18 "About what?"
- 19 "About the priest sprinkling holy water for Grandpa. So he won't be thirsty."
- 20 Leon stared at the new moccasins that Teofilo had made for the ceremonial dances in the summer. They were nearly hidden by the red blanket. It was getting colder, and the wind pushed gray dust down the narrow pueblo road. The sun was approaching the long mesa where it disappeared during the winter. Louise stood there shivering and watching his face. Then he zipped up his jacket and opened the truck door. "I'll see if he's there."
- 21 Ken stopped the pickup at the church, and Leon got out: and then Ken drove down the hill to the graveyard where people were waiting. Leon knocked at the old carved door with its symbols of the Lamb.⁵ While he waited he looked up at the twin bells from the king of Spain with the last sunlight pouring around them in their tower.
- 21 The priest opened the door and smiled when he saw who it was. "Come in! What brings you here this evening?"
- 23 The priest walked toward the kitchen, and Leon stood with his cap in his hand, playing with the earflaps and examining the living room—the brown sofa, the green armchair, and the brass

3. Angelus (AN juh luhs) *n.* bell rung at morning, noon, and evening to announce a prayer.

4. medicine bags bags containing objects that were thought to have special powers.

5. the Lamb Jesus Christ, as the sacrificial Lamb of God.

lamp that hung down from the ceiling by links of chain. The priest dragged a chair out of the kitchen and offered it to Leon.

24 “No thank you, Father. I only came to ask you if you would bring your holy water to the graveyard.”

25 The priest turned away from Leon and looked out the window at the patio full of shadows and the dining-room windows of the nuns’ cloister⁶ across the patio. The curtains were heavy, and the light from within faintly penetrated; it was impossible to see the nuns inside eating supper. “Why didn’t you tell me he was dead? I could have brought the Last Rites⁷ anyway.”

26 Leon smiled. “It wasn’t necessary, Father.”

27 The priest stared down at his scuffed brown loafers and the worn hem of his cassock. “For a Christian burial it was necessary.”

28 His voice was distant, and Leon thought that his blue eyes looked tired.

29 “It’s O.K. Father, we just want him to have plenty of water.”

30 The priest sank down into the green chair and picked up a glossy missionary magazine. He turned the colored pages full of lepers and pagans⁸ without looking at them.

31 “You know I can’t do that, Leon. There should have been the Last Rites and a funeral Mass at the very least.”

32 Leon put on his green cap and pulled the flaps down over his ears. “It’s getting late, Father. I’ve got to go.”

33 When Leon opened the door Father Paul stood up and said, “Wait.” He left the room and came back wearing a long brown overcoat. He followed Leon out the door and across the dim churchyard to the adobe steps in front of the church. They both stooped to fit through the low adobe entrance. And when they started down the hill to the graveyard only half of the sun was visible above the mesa.

34 The priest approached the grave slowly, wondering how they had managed to dig into the frozen ground; and then he remembered that this was New Mexico, and saw the pile of cold loose sand beside the hole. The people stood close to each other with little clouds of steam puffing from their faces. The priest looked at them and saw a pile of jackets, gloves, and scarves in the yellow, dry tumbleweeds that grew in the graveyard. He looked at the red blanket, not sure that Teofilo was so small, wondering if it wasn’t some perverse Indian trick—something they did in March to ensure a good harvest—wondering if maybe old Teofilo was actually at sheep camp corraling the sheep for the night. But there he was, facing into a cold dry wind and squinting at the last sunlight, ready to bury a red wool blanket while the faces of his

6. cloister (KLOYStuhr) *n.* place devoted to religious seclusion.

7. Last Rites religious ceremony for a dying person or for someone who has just died.

8. pagans (PAY guhnz) *n.* people who are not Christians, Muslims, or Jews.

parishioners were in shadow with the last warmth of the sun on their backs.

35 His fingers were stiff, and it took him a long time to twist the lid off the holy water. Drops of water fell on the red blanket and soaked into dark icy spots. He sprinkled the grave and the water disappeared almost before it touched the dim, cold sand; it reminded him of something—he tried to remember what it was, because he thought if he could remember he might understand this. He sprinkled more water; he shook the container until it was empty, and the water fell through the light from sundown like August rain that fell while the sun was still shining, almost evaporating before it touched the wilted squash flowers.

36 The wind pulled at the priest's brown Franciscan robe⁹ and swirled away the corn meal and pollen that had been sprinkled on the blanket. They lowered the bundle into the ground, and they didn't bother to untie the stiff pieces of new rope that were tied around the ends of the blanket. The sun was gone, and over on the highway the eastbound lane was full of headlights. The priest walked away slowly. Leon watched him climb the hill, and when he had disappeared within the tall, thick walls, Leon turned to look up at the high blue mountains in the deep snow that reflected a faint red light from the west. He felt good because it was finished, and he was happy about the sprinkling of the holy water; now the old man could send them big thunderclouds for sure. ❧

9. Franciscan robe (fran SIHS kuhn) robe worn by a member of the Franciscan religious order, founded in 1209 by Saint Francis of Assisi.

Lesson 39

Target	<p>I can read and summarize the background and plot of <i>The Man to Send Rain Clouds</i>.</p> <p>I can record my ideas and questions about the characters and events as I read the story.</p>
Text, Materials, Video Name	<p><i>The Man to Send Rain Clouds</i></p> <p>Lesson 39 note-catcher</p> <p>Pencil or Pen, Smartphone (Optional)</p> <p>WATCH VIDEO ELA_G11_W8_L39</p>
Read	Read pages IL6-IL8 from <i>The Man to Send Rain Clouds</i>
Think	<p>As you read:</p> <ul style="list-style-type: none"> ✓ Underline words, phrases, or sentences that describe the setting and give background information about what is currently happening when the story begins. ✓ Box any unfamiliar words or phrases that you come across as you read the story. ✓ Write down any emotional reactions, opinions, or questions that you have about the characters behavior as the story unfolds in the margins of the text.
Talk	With your family member, caregiver, or friend, talk about the following question: What are some traditions or customs that you practice in your household that reflect your heritage or culture? Record them in your note-catcher.
Write	Complete the concept vocabulary chart.
Closing	<p>Choose one concept vocabulary word to research further. Briefly describe how learning more about the term helped you understand the story. Record your response in the note-catcher.</p> <p>After you complete your assignment remember to read a book for 20 minutes.</p>

Note-Catcher/Handout/Student Activity Lesson 39

Day 1

Talk: What are some traditions or customs that you practice in your household that reflect your heritage or culture?

Write: Complete the concept vocabulary chart below:

Word	Definition	Knew the term already? Yes or No?
Arroyo		
Mass		
Angelus		
Medicine Bag		
The lamb Jesus Christ		
Cloister		
Last Rites		
Pagans		
Franciscan Robe		

Closing: Choose one concept vocabulary word to research further. Briefly describe how learning more about the term helped you understand the story. Record your response in the note-catcher.

Lesson 40

Target	<p>I can read and summarize the background and plot of <i>The Man to Send Rain Clouds</i>.</p> <p>I can record my ideas and questions about the characters and events as I read the story.</p>
Text, Materials, Video Name	<p><i>The Man to Send Rain Clouds</i></p> <p>Lesson 40 note-catcher</p> <p>Pencil or Pen, Smartphone (Optional)</p> <p>WATCH VIDEO ELA_G11_W8_L40</p>
Read	Read pages IL9- IL10 from <i>The Man to Send Rain Clouds</i>
Think	<p>As you read:</p> <ul style="list-style-type: none"> ✓ Underline words, phrases, or sentences that describe the setting and give background information about what is currently happening when the story begins. ✓ Box any unfamiliar words or phrases that you come across as you read the story. ✓ Write down any emotional reactions, opinions, or questions that you have about the characters behavior as the story unfolds in the margins of the text.
Talk	With your family member, caregiver, or friend, talk about the following question: What should a person do when faced with the choice of holding on to their own cultural traditions and adapting to the culture of another group? Record your answer in the note-catcher.
Write	<p>Write a brief 5-7 sentence summary. Use the acronym SWBST below to help focus your writing.</p> <ul style="list-style-type: none"> ✓ Somebody- Who is the story about? (Characters) ✓ Wanted-What does the main character want? ✓ But- What is the problem/challenge the main character faces? ✓ So- How is the problem resolved? ✓ Then-How does the story end? <p>Remember that summaries briefly present the plot of the story and should not include your opinions.</p>
Closing	<p>Share your summary with a family member, caregiver, or friend.</p> <p>After you complete your assignment remember to read a book for 20 minutes.</p>

Note-Catcher/Handout/Student Activity Lesson 40

Day 2

Talk: What should a person do when faced with the choice of holding on to their own cultural traditions and adapting to the culture of another group?

Write: After you have finished reading the story *The Man to Send Rain*, write a brief 5-7 sentence summary. Use the acronym **SWBST** below to help focus your writing.

- ✓ **S**omebody- Who is the story about? (Characters)
- ✓ **W**anted-What does the main character want?
- ✓ **B**ut- What is the problem/challenge the main character faces?
- ✓ **S**o- How is the problem resolved?
- ✓ **T**hen-How does the story end?

Remember that summaries briefly present the plot of the story and should not include your opinions.

Summary

Lesson 41

Target	<p>I can read and summarize the background and plot of <i>The Man to Send Rain Clouds</i>.</p> <p>I can record my ideas and questions about the characters and events as I read the story.</p>
Text, Materials, Video Name	<p><i>The Man to Send Rain Clouds</i></p> <p>Lesson 41 note-catcher</p> <p>Pencil or Pen, Smartphone (Optional)</p> <p>WATCH VIDEO ELA_G11_W8_L41</p>
Read	Read <i>The Man to Send Rain Clouds</i>
Think	<p>As you read:</p> <ul style="list-style-type: none"> ✓ Underline words, phrases, or sentences that describe the setting and give background information about what is currently happening when the story begins. ✓ Box any unfamiliar words or phrases that you come across as you read the story. ✓ Write down any emotional reactions, opinions, or questions that you have about the characters behavior as the story unfolds in the margins of the text.
Talk	With your family member, caregiver, or friend, talk about the following question: Why do you think Leon asked the priest for the holy water? Provide specific examples from parts of the text and record your answer in the note-catcher.
Write	Identify and explain the theme of the story <i>The Man to Send Rain Clouds</i> . Record your response in the note-catcher.
Closing	<p>How did the priest respond to the news of Teofilo's death? Were you surprised by his reaction? Why or why not? Record your answer in the note-catcher.</p> <p>After you complete your assignment remember to read a book for 20 minutes.</p>

Note-Catcher/Handout/Student Activity Lesson 41

Day 3

Talk: Why do you think Leon asked the priest for the holy water? Provide specific examples from parts of the text

Write: Identify and explain the theme of the story *The Man to Send Rain Clouds*. Cite evidence from the text of the story.

Closing: How did the priest respond to the news of Teofilo's death? Were you surprised by his reaction? Why or why not? Cite evidence from the story to support your answer.

Lesson 42

Target	<p>I can identify parts of the story that describe the characters' appearance, actions, and feelings.</p> <p>I can respond to the thoughts, feelings, and actions of the characters in the story.</p>
Text, Materials, Video Name	<p><i>The Man to Send Rain Clouds</i></p> <p>Lesson 42 note-catcher</p> <p>Pencil or Pen, Smartphone (Optional)</p> <p>WATCH VIDEO ELA_G11_W8_L42</p>
Read	Read <i>The Man to Send Rain Clouds</i>
Think	<p>As you read:</p> <ul style="list-style-type: none"> ✓ Circle descriptive words or phrases that paint a picture of the characters' thoughts or feelings. ✓ Draw quotation marks in the margins beside any dialogue between characters and describe your observations about the tone of the conversation. ✓ Write down any thoughts or questions that you have about the author's word choice, tone, or portrayal of characters in the margins of the text.
Talk	With your family member, caregiver, or friend, talk about the question: How does the history impact the way groups of people interact in the present? Provide examples from the text and record your answer in the note-catcher.
Write	What is the priest's attitude toward Leon and his response to Leon's request? Cite evidence from the text to support your answer.
Closing	<p>Who do you think has power and authority in this situation? Explain. Cite evidence from the text to support your answer. Write your answer in the note-catcher.</p> <p>After you complete your assignment remember to read a book for 20 minutes.</p>

Note-Catcher/Handout/Student Activity Lesson 42

Day 4

Talk: How does the history impact the way groups of people interact in the present? Provide examples from the text and record your answer in the note-catcher.

Write: What is the priest's attitude toward Leon and his response to Leon's request? Cite evidence from the text to support your answer.

Closing: Who do you think has power and authority in this situation? Explain. Cite evidence from the text to support your answer.

Lesson 43

Target	<p>I can evaluate the thoughts, feelings, and actions of the characters in the story.</p> <p>I can connect the plot and theme of the story to the essential question and theme of the unit.</p>
Text, Materials, Video Name	<p><i>The Man to Send Rain Clouds</i></p> <p>Lesson 43 note-catcher</p> <p>Pencil or Pen, Smartphone (Optional)</p> <p>WATCH VIDEO ELA_G11_W8_L43</p>
Read	Read <i>The Man to Send Rain Clouds</i>
Think	What do the characters do to manage the tension that exists between their two cultures?
Talk	With your family member, caregiver, or friend, talk about the following question: What do you think the holy water represents in this story?
Write	Identify three places in the text that reflect tension between the two cultures. Record in the note-catcher.
Closing	<p>What aspect of the human condition does the story <i>The Man to Send Rain Clouds</i> reflect? Cite evidence from the text. Record your answer in the note-catcher.</p> <p>After you complete your assignment remember to read a book for 20 minutes.</p>

Note-Catcher/Handout/Student Activity Lesson 43

Day 5

Think: What do the characters do to manage the tension that exists between their two cultures? Cite evidence from the text to support your answer.

Talk: What do you think the holy water represents in this story? Cite evidence from the text to support your answer.

Write: Identify three places in the text that reflect tension between the two cultures. Record in the note-catcher.

Example #1:

Example #2:

Example #3:

Closing: What aspect of the human condition does the story *The Man to Send Rain Clouds* reflect? Cite evidence from the text.

Grade 11 ELA/Reading

WEEKLY DISTANCE LEARNING STUDENT SCHEDULE

Daily 9-12 Videos



Week of 6/15/20 to 6/19/20

To access videos via url, visit Web Address: www.detroitk12.org/youtube

Directions	<p><i>The Man to Send Rain Clouds</i> is a fictional narrative text written by Leslie Marmon Silko. It highlights the tension of the relationship between members of the Pueblo Native American community and the local Catholic church. As students read the text, they should continue to keep in mind the unit essential question: “What do stories reveal about the human condition?” and the text specific guiding question: “What role does power and authority play in the human condition?”</p> <p>NOTE: You will use the same text as last week</p>
Guiding Question #1	“What do stories reveal about the about the human condition?”
Guiding Question #2	“What role does power and authority play in the human condition?”
Materials Needed	Learning Packet, Pencil or Pen, Smartphone-Optional

	Watch	Read	Do
Day 1	ELA_G11_W10_L44	<i>The Man to Send Rain Clouds</i>	Read, questions, alternate dialogue
Day 2	ELA_G11_W10_L45	<i>The Man to Send Rain Clouds</i>	Read, reflect, point of view narrative
Day 3	ELA_G11_W10_L46	<i>The Man to Send Rain clouds</i>	Read, questions, reflect
Day 4	ELA_G11_W10_L47	<i>The Man to Send Rain clouds</i>	Compare and contrast, reflect,
Day 5	ELA_G11_W10_L48	<i>The Man to Send Rain clouds</i>	Review, reflect, book cover design

Lesson 44

Target	<p>I can evaluate the thoughts, feelings, and actions of the characters in the story.</p> <p>I can connect the plot and theme of the story to the essential question and theme of the unit.</p>
Text, Materials, Video Name	<p><i>The Man to Send Rain Clouds</i></p> <p>Lesson 44 note-catcher</p> <p>Pencil or Pen, Smartphone (Optional)</p> <p>WATCH VIDEO ELA_G11_W10_L44</p>
Read	Read <i>The Man to Send Rain Clouds</i>
Think	<p>How would you describe the relationship between the priest and the Pueblo community?</p> <p>Is there any part of the story where you think Leon and/or the Priest should have behaved differently? Why or why not? Provide evidence from the text to support your answer.</p>
Talk	With your family member, caregiver, or friend, talk about the following question: Should Leon have been honest with the priest upfront about Teofilo's death and the holy water? Why or why not? Provide evidence from the story.
Write	Rewrite the dialogue between Leon and the Priest in the part of the story that you identified that either one of them should have behaved differently. Include the original and new dialogue in the note-catcher.
Closing	<p>Share your new dialogue with a family member, caregiver, or friend and get their feedback. Record it in the note-catcher.</p> <p>After you complete your assignment remember to read a book for 20 minutes.</p>

Note-Catcher/Handout/Student Activity Lesson 44

Day 1

Talk: Should Leon have been honest with the priest upfront about Teofilo's death and the holy water? Why or why not? Provide evidence from the story.

Think: Answer the questions below. Provide examples from the story The Tell-Tale Heart to support your answer.

How would you describe the relationship between the priest and the Pueblo community?

Is there any part of the story where you think Leon and/or the Priest should have behaved differently? Why or why not? Provide evidence from the text to support your answer.

Write: Rewrite the dialogue between Leon and the Priest in the part of the story that you identified that either one of them should have behaved differently. Include the original and new dialogue in the note-catcher.

Closing: Share your quick write with a family member, care-giver, or friend.

Lesson 45

Target	I can explain how the author the author's use of third person point of view helps develop the plot, characters, and themes of the story.
Text, Materials, Video Name	<i>The Man to Send Rain</i> Lesson 45 note-catcher Pencil or Pen Smartphone (optional) WATCH VIDEO ELA_G11_W9_L45
Read	Read <i>The Man to Send Rain</i>
Think	How does the author's use of third person point of view help reveal the tension between the two cultures? What insight do you have as the reader that you would not if the story was written from only one character's point of view?
Talk	With your family member, caregiver, or friend, talk about the following question: From what point of view do you prefer that a narrative fictional short story be written? Explain your opinion and provide examples. Record your answer in the note-catcher.
Write	Provide examples from the text to support your answers to the questions in the "Think" section. Record your responses in the note-catcher.
Closing	Identify another object or event that could be seen as a symbol that represents the theme of the story. Explain your choice and record it in the note-catcher. After you complete your assignment remember to read a book for 20 minutes.

Note-Catcher/Handout/Student Activity Lesson 45

Day 2

Think:

How does the author's use of third person point of view help reveal the tension between the two cultures?

What insight do you have as the reader that you would not if the story was written from only one character's point of view?

Talk: From what point of view do you prefer that a narrative fictional short story be written? Explain your opinion and provide examples.

Write: Provide examples from the text to support your answers to the questions in the "Think" section.

Closing: Identify another object or event that could be seen as a symbol that represents the theme of the story.

Lesson 46

Target	<p>I can identify examples of irony in the text.</p> <p>I can explain how the author's use of irony reveals the true nature of the relationship between the priest and the Pueblo community.</p>
Text, Materials, Video Name	<p><i>The Man to Send Rain</i> (text)</p> <p>Lesson 46 note-catcher</p> <p>Pencil or Pen</p> <p>Smartphone (optional)</p> <p>WATCH VIDEO ELA_G11_W10_L46</p>
Read	Read <i>The Man to Send Rain</i>
Think	<p>Situational Irony occurs in a story when something happens that contradicts the readers' expectations.</p> <p>Dramatic Irony occurs in story when readers or viewers are aware of something that a character does not know.</p> <p>Verbal Irony occurs in a story when a person says something that deliberately contradicts what it actually means.</p>
Talk	With your family member, caregiver, or friend, respond to the following question: What makes something ironic? Provide an example from a short story or from real life experience. Record your response in the note-catcher.
Write	Complete the Irony Chart in the note-catcher.
Closing	<p>Choose one example of irony that you identified in the story and explain how changing the point of view from which the story is written could eliminate the irony.</p> <p>After you complete your assignment remember to read a book for 20 minutes.</p>

Note-Catcher/Handout/Student Activity Lesson 46

Day 3

Talk: What makes something ironic? Provide an example from a short story or from real life experience.

Write: Provide specific examples of irony in the text.

Type of Irony	Example from the Text
Situational	
Dramatic	
Verbal	

Closing: Choose one example of irony that you identified in the story and explain how changing the point of view from which the story is written could eliminate the irony.

Lesson 47

Target	I can make connections between the texts in Unit 6 and the essential question, guiding questions, and theme for the Unit.
Text, Materials, Video Name	<i>All Unit 6 Texts, notes, summaries</i> Lesson 47 note-catcher Pencil or Pen Smartphone (optional) WATCH VIDEO ELA_G11_W10_L47
Read	Read <i>text summaries written by student for Unit 6</i>
Think	How do stressful situations bring out the best and worst in people? How do fictional characters respond to life changing news? What do short stories reveal about the human condition?
Talk	With your family member, caregiver, or friend, answer the questions: Which text from Unit 6 was your favorite? What character from the Unit 6 texts was your favorite? What character was your least favorite? Explain. Record your responses in the note-catcher.
Write	Choose two characters from two different texts to compare and contrast. Use the chart in the note-catcher to organize your thoughts.
Closing	Which was your favorite text to read in Unit 6 and why? Provide examples from the text to support your reasons. Record your response in the note-catcher. After you complete your assignment remember to read a book for 20 minutes.

Note-Catcher/Handout/Student Activity Lesson 47

Day 4

Think: Answer the questions below. Provide examples from more than one text from Unit 6 to support your answers.

How do stressful situations bring out the best and worst in people?

How do fictional characters respond to life changing news?

What do short stories reveal about the human condition?

Talk: Which text from Unit 6 was your favorite? What character from the Unit 6 texts was your favorite? What character was your least favorite? Explain. Provide examples from the text to support your answer.

Write: Choose two characters from two different texts to compare and contrast.

Traits	Character 1:	Character 2:
Personality		
Behaviors		
Values		
Relationships		

Closing: Which was your favorite text to read in Unit 6 and why? Provide examples from the text to support your reasons. Record your response in the note-catcher.

Lesson 48

Target	I can make connections between the texts in Unit 6 and the essential question, guiding questions, and theme for the unit.
Text, Materials, Video Name	<i>All Unit 6 Texts, notes, summaries</i> Lesson 48 note-catcher Pencil or Pen Smartphone (optional) WATCH VIDEO ELA_G11_W10_L48
Read	Read all of the text summaries you wrote for Unit 6
Think	What do all the texts in Unit 6 collectively reveal about the human condition? Why is this unit titled, "Ordinary Lives, Extraordinary Tales"?
Talk	With your family member, caregiver, or friend, answer the questions: Do you think the title of the unit reflects the stories well? Why or why not? What title would you give this collection of stories? Record your responses in the note-catcher.
Write	Complete the Word Network for Unit 6 in the note-catcher.
Closing	If this collection of text were to be published in a single book, what would the cover look like? Give the collection of Unit 6 texts a new title and design a book cover that best reflects the themes of the texts. Attach your design to the note-catcher. After you complete your assignment remember to read a book for 20 minutes.

Note-Catcher/Handout/Student Activity Lesson 48

Day 5

Think: Answer the questions below. Provide examples from more than one text from Unit 6 to support your answers.

What do all the texts in Unit 6 collectively reveal about the human condition?

Why is this unit titled, “Ordinary Lives, Extraordinary Tales”?

Talk: Do you think the title of the unit reflects the stories well? Why or why not? What title would you give this collection of stories?

Write: Use your notes and summaries from the Unit 6 texts to complete the word network.



WORD NETWORK FOR ORDINARY LIVES, EXTRAORDINARY TALES

Vocabulary A Word Network is a collection of words related to a topic. As you read the unit selections, identify words related to the human condition and add them to your Word Network. For example, you might begin by adding words from the Launch Text, such as *family*. For each word you add, add a related word, such as a synonym or an antonym. Continue to add words as you complete this unit.



Tool Kit

Word Network Model



Closing: Give the collection of Unit 6 texts a new title and design a book cover that best reflects the themes of the texts. Attach your design to the note-catcher.