

Option 1: Unit 2, Embedded Assessment 2

Applying a Critical Perspective

Assignment:

Your assignment is to write an analytical essay applying the Feminist Critical Perspective to a short story. You have two stories to read and choose from, “The Story of an Hour” by Kate Chopin or “The Chaser” by John Collier. (Both stories are included.)

Planning and Pre-Writing	<ul style="list-style-type: none"> • Which of the two stories resonates with you on a personal level? • What questions are asked about a text when it is read from a feminist perspective? • How will you collect your initial ideas to create a focus on feminist perspective of these stories? (e.g., brainstorming, a graphic organizer)? • How will you determine which ideas should go into your draft? • Who is the audience for your essay? How much do you think this audience knows about feminist issues and feminist criticism?
Drafting	<ul style="list-style-type: none"> • How much summary is necessary to introduce the story to the audience? • How can you summarize and paraphrase the text in a way that keeps the author’s original meaning? • How will you use both evidence from the text and your own words to support your feminist perspective? • How can you make sure that your writing is clear and engaging to the reader (e.g., using appeals, sentence variety, transitions between ideas)?
Evaluating and Revising	<ul style="list-style-type: none"> • How can you determine if your syntax and use of language helps the reader understand your feminist analysis? • How will you determine if your sentence structure and transitions present your ideas in the best way? • How can you use the Scoring Guide to help evaluate your draft and guide your revision?

Next Meeting: Day, Month Date, Year, Time, Location

Editing and Publishing	<ul style="list-style-type: none"> • How will you check for grammatical and technical accuracy? • What tools are available to you to create a technically sound text (e.g., dictionary or format guide, spell check)?
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Reflection:

After completing this Embedded Assessment, think about how you went about accomplishing this assignment, and respond to the following:

- How did your understanding of Feminist Criticism shape your analysis of the short story?

Resources:

This Embedded Assessment is the culmination of Unit 2, Part 2. This portion of the unit begins on Page 240 of the English 4 Student Edition.

Scoring Guide:

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The essay</p> <ul style="list-style-type: none"> demonstrates a thorough understanding of feminist issues in the short story. perceptively applies the Feminist Critical perspective to the text. uses well-chosen details that support the main ideas of the analysis. 	<p>The essay</p> <ul style="list-style-type: none"> demonstrates an understanding of the feminist issues in the short story. appropriately applies the Feminist Critical perspective to the text. analyzes the work with appropriate details that support the main ideas. 	<p>The essay</p> <ul style="list-style-type: none"> demonstrates a superficial understanding of the feminist issues in the short story. contains an underdeveloped application of Feminist Criticism. contains too few examples or details, possibly replaced by excessive and unorganized summary. 	<p>The essay</p> <ul style="list-style-type: none"> demonstrates little understanding of the feminist short story. does not apply Feminist Criticism. contains few examples or details and may repeat some details unnecessarily.
Structure	<p>The essay</p> <ul style="list-style-type: none"> follows an exceptionally clear organization. uses sentence structure and transitions effectively and creatively to move smoothly from one idea to the next. 	<p>The essay</p> <ul style="list-style-type: none"> organizes ideas clearly so that they are easy to follow. uses sentence structure adequately and some transitions to move between ideas. 	<p>The essay</p> <ul style="list-style-type: none"> organizes ideas in ways that are difficult to follow. uses weak sentence structure and few transitions or jumps too rapidly between ideas. 	<p>The essay</p> <ul style="list-style-type: none"> is disorganized or uses a confusing organization. uses poor or awkward sentence structure and few or no transitions to move between limited ideas.
Use of Language	<p>The essay</p> <ul style="list-style-type: none"> crafts language to enhance the analysis and consistently convey an academic voice. successfully weaves in textual evidence from the story. demonstrates strong control and mastery of standard writing conventions. 	<p>The essay</p> <ul style="list-style-type: none"> uses language clearly to communicate the analysis and demonstrate an appropriate academic voice. accurately weaves in textual evidence from the story. demonstrates control of standard writing conventions; may contain minor errors that do not interfere with meaning. 	<p>The essay</p> <ul style="list-style-type: none"> uses language that does not clearly communicate the analysis or demonstrate an academic voice. awkwardly or inaccurately incorporates evidence from the story. contains frequent errors in standard writing conventions that interfere with meaning. 	<p>The essay</p> <ul style="list-style-type: none"> does not clearly communicate the analysis or use an academic voice. inaccurately uses a few details from the story. contains numerous errors in standard writing conventions that seriously impede understanding.

About the Author

A native of St. Louis, Missouri, Kate Chopin (1850–1904) became a keen observer of New Orleans culture after her marriage to Oscar Chopin of Louisiana. She depicted the regional flavor and racial tensions of Creole and Cajun people in the short story collections *Bayou Folk* (1894) and *A Night in Acadie* (1897). Her best-known work is *The Awakening* (1899), a novel that explores the emotional growth of a dissatisfied New Orleans wife and mother. Contemporary critics condemned *The Awakening* for its frank treatment of sexuality and women's independence.



My Notes

Short Story

The Story of an Hour

by Kate Chopin

1 Knowing that Mrs. Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband's death.

2 It was her sister Josephine who told her, in broken sentences; veiled hints that revealed in half concealing. Her husband's friend Richards was there, too, near her. It was he who had been in the newspaper office when intelligence of the railroad disaster was received, with Brently Mallard's name leading the list of "killed." He had only taken the time to assure himself of its truth by a second telegram, and had hastened to forestall any less careful, less tender friend in bearing the sad message.

3 She did not hear the story as many women have heard the same, with a paralyzed inability to accept its significance. She wept at once, with sudden, wild abandonment, in her sister's arms. When the storm of grief had spent itself she went away to her room alone. She would have no one follow her.

4 There stood, facing the open window, a comfortable, roomy armchair. Into this she sank, pressed down by a physical exhaustion that haunted her body and seemed to reach into her soul.

5 She could see in the open square before her house the tops of trees that were all aquiver with the new spring life. The delicious breath of rain was in the air. In the street below a peddler was crying his wares. The notes of a distant song which someone was singing reached her faintly, and countless sparrows were twittering in the eaves.

6 There were patches of blue sky showing here and there through the clouds that had met and piled one above the other in the west facing her window.

My Notes

7 She sat with her head thrown back upon the cushion of the chair, quite motionless, except when a sob came up into her throat and shook her, as a child who has cried itself to sleep continues to sob in its dreams.

8 She was young, with a fair, calm face, whose lines bespoke repression and even a certain strength. But now there was a dull stare in her eyes, whose gaze was fixed away off yonder on one of those patches of blue sky. It was not a glance of reflection, but rather indicated a suspension of intelligent thought.

9 There was something coming to her and she was waiting for it, fearfully. What was it? She did not know; it was too subtle and elusive to name. But she felt it, creeping out of the sky, reaching toward her through the sounds, the scents, the color that filled the air.

10 Now her bosom rose and fell tumultuously. She was beginning to recognize this thing that was approaching to possess her, and she was striving to beat it back with her will—as powerless as her two white slender hands would have been. When she abandoned herself a little whispered word escaped her slightly parted lips. She said it over and over under her breath: “free, free, free!” The vacant stare and the look of terror that had followed it went from her eyes. They stayed keen and bright. Her pulses beat fast, and the coursing blood warmed and relaxed every inch of her body.

11 She did not stop to ask if it were or were not a monstrous joy that held her. A clear and exalted perception enabled her to dismiss the suggestion as trivial. She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had never looked save with love upon her, fixed and gray and dead. But she saw beyond that bitter moment a long procession of years to come that would belong to her absolutely. And she opened and spread her arms out to them in welcome.

12 There would be no one to live for during those coming years; she would live for herself. There would be no powerful will bending hers in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow-creature. A kind intention or a cruel intention made the act seem no less a crime as she looked upon it in that brief moment of illumination.

13 And yet she had loved him—sometimes. Often she had not. What did it matter! What could love, the unsolved mystery, count for in the face of this possession of self-assertion which she suddenly recognized as the strongest impulse of her being!

14 “Free! Body and soul free!” she kept whispering.

15 Josephine was kneeling before the closed door with her lips to the keyhole, imploring for admission. “Louise, open the door! I beg; open the door—you will make yourself ill. What are you doing, Louise? For heaven’s sake open the door.”

16 “Go away. I am not making myself ill.” No; she was drinking in a very elixir of life through that open window.

17 Her fancy was running riot along those days ahead of her. Spring days, and summer days, and all sorts of days that would be her own. She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long.

18 She arose at length and opened the door to her sister's importunities. There was a feverish triumph in her eyes, and she carried herself unwittingly like a goddess of Victory. She clasped her sister's waist, and together they descended the stairs. Richards stood waiting for them at the bottom.

19 Someone was opening the front door with a latchkey. It was Brently Mallard who entered, a little travel-stained, composedly carrying his grip-sack and umbrella. He had been far from the scene of the accident, and did not even know there had been one. He stood amazed at Josephine's piercing cry; at Richards' quick motion to screen him from the view of his wife.

20 When the doctors came they said she had died of heart disease—of the joy that kills.

About the Author

John Collier (1901–1980) was a British-born author and screenplay writer. Collier was educated by his uncle in London and decided in his late teens that he wanted to be a writer. Writers and artists of the 1920s influenced Collier as he was drawn to modern literary styles, visual images, and ideals. He is best known for his short stories, many of which appeared in *The New Yorker*. His story collection *Fancies and Goodnights* won the International Fantasy Award in 1951.

Short Story

The Chaser

by John Collier

1 Alan Austen, as nervous as a kitten, went up certain dark and creaky stairs in the neighborhood of Pell Street, and peered about for a long time on the dime landing before he found the name he wanted written obscurely on one of the doors.

2 He pushed open this door, as he had been told to do, and found himself in a tiny room, which contained no furniture but a plain kitchen table, a rocking chair, and an ordinary chair. On one of the dirty buff-coloured walls were a couple of shelves, containing in all perhaps a dozen bottles and jars. An old man sat in the rocking chair, reading a newspaper. Alan, without a word, handed him the card he had been given.

My Notes

My Notes

3 "Sit down, Mr. Austen," said the old man very politely.

4 "I am glad to make your acquaintance."

5 "Is it true," asked Alan, "that you have a certain mixture that has—er—quite extra ordinary effects?"

6 "My dear sir," replied the old man, "my stock in trade is not very large. I don't deal in laxatives and teething mixtures but such as it is, it is varied. I think nothing I sell has effects which could be precisely described as ordinary."

7 "Well, the fact is ..." began Alan.

8 "Here, for example," interrupted the old man, reaching for a bottle from the shelf. "Here is a liquid as colourless as water, almost tasteless, quite imperceptible in coffee, wine, or any other beverage. It is also quite imperceptible to any known method of autopsy."

9 "Do you mean it is a poison?" cried Alan, very much horrified.

10 "Call it a glove-cleaner if you like," said the old man indifferently. "Maybe it will clean gloves. I have never tried. One might call it a life-cleaner. Lives need cleaning sometimes."

11 "I want nothing of that sort," said Alan.

12 "Probably it is just as well," said the old man. "Do you know the price of this? For one teaspoonful, which is sufficient, I ask five thousand dollars. Never less. Not a penny less."

13 "I hope all your mixtures are not as expensive," said Alan apprehensively.

14 "Oh dear, no," said the old man. "It would be no good charging that sort of price for a love potion, for example. Young people who need a love potion very seldom have five thousand dollars. Otherwise they would not need a love potion."

15 "I am glad to hear that," said Alan.

16 "I look at it like this," said the old man. "Please a customer with one article, and he will come back when he needs another. Even if it is more costly. He will save up for it, if necessary."

17 "So," said Alan, "you really do sell love potions?"

18 "If I did not sell love potions," said the old man, reaching for another bottle, "I should not have mentioned the other matter to you. It is only when one is in a position to oblige that one can afford to be so confidential."

19 "And these potions," said Alan. "They are not just—just—er ..."

20 "Oh, no," said the old man. "Their effects are permanent, and extend far beyond the mere casual impulse. But they include it. Oh, yes they include it. Bountifully, insistently. Everlastingly."

21 "Dear me!" said Alan, attempting a look of scientific detachment. "How very interesting!"

22 "But consider the spiritual side," said the old man.

23 "I do, indeed," said Alan.

24 "For indifference," said the old man, "they substitute devotion. For scorn, adoration. Give one tiny measure of this to the young lady—its flavour is imperceptible in orange juice, soup, or cocktails and however gay and giddy she is, she will change altogether. She will want nothing but solitude and you."

25 "I can hardly believe it," said Alan. "She is so fond of parties."

26 "She will not like them any more," said the old man. "She will be afraid of the pretty girls you may meet."

27 "She will actually be jealous?" cried Alan in a rapture. "Of me?"

28 "Yes, she will want to be everything to you."

29 "She is, already. Only she doesn't care about it."

30 "She will, when she has taken this. She will care intensely. You will be her sole interest in life."

31 "Wonderful!" cried Alan.

32 "She will want to know all you do," said the old man. "All that has happened to you during the day. Every word of it. She will want to know what you are thinking about, why you smile suddenly, why you are looking sad."

33 "That is love!" cried Alan.

34 "Yes," said the old man. "How carefully she will look after you! She will never allow you to be tired, to sit in a draught, to neglect your food. If you are an hour late, she will be terrified. She will think you are killed, or that some siren has caught you."

35 "I can hardly imagine Diana like that!" cried Alan, overwhelmed with joy.

36 "You will not have to use your imagination," said the old man. "And, by the way, since there are always sirens, if by any chance you should, later on, slip a little, you need not worry. She will forgive you, in the end. She will be terribly hurt, of course, but she will forgive you in the end."

37 "That will not happen," said Alan fervently.

38 "Of course not," said the old man. "But, if it did, you need not worry. She would never divorce you. Oh, no! And, of course, she will never give you the least, the very least, grounds for uneasiness."

39 "And how much," said Alan, "is this wonderful mixture?"

40 "It is not as dear," said the old man, "as the glove-cleaner, or life-cleaner, as I sometimes call it. No. That is five thousand dollars, never a penny less. One has to be older than you are, to indulge in that sort of thing. One has to save up for it."

41 "But the love potion?" said Alan.

My Notes

My Notes

42 "Oh, that," said the old man, opening the drawer in the kitchen table, and taking out a tiny, rather dirty-looking phial. "That is just a dollar."

43 "I can't tell you how grateful I am," said Alan, watching him fill it.

44 "I like to oblige," said the old man. "Then customers come back, later in life, when they are better off, and want more expensive things. Here you are. You will find it very effective."

45 "Thank you again," said Alan. "Goodbye."

46 "Au revoir," said the man.

Option 2: Springboard Writer's Workshop Argumentative Essay

Argumentative Response

Learning targets:

- Analyze the characteristics of argumentative writing, and evaluate a writer's use of reasoning and evidence to support a claim.
- Use knowledge of the writing process to plan, write, revise, and edit an argumentative essay that supports claims with valid reasoning and relevant evidence.
- Introduce and develop claims and counterclaims effectively, anticipating the knowledge, concerns, values, and possible biases of the audience.
- Use an organizational structure and transitional words, phrases, and clauses that make the relationships between claims, counterclaims, reasons, and evidence clear and cohesive.
- Edit drafts to conform to standard English conventions.
- Participate collaboratively during discussions by contributing relevant ideas and information, building on others' ideas, and moving the discussion forward with thoughtful questions and responses.

Activity 1: Discovering the Elements of an Argumentative Response Essay

Engaging Online

1. The internet is a fantastic place to find and respond to the views of people from all walks of life. How familiar are you with public message boards, discussion threads, or online debates? What topics or comments inspire you to respond? Describe your prior experience engaging in online debate or responding to the comments of others.?

As You Read

- Highlight the lines that are clearly crafted as responses to opposing sentiments.
- Circle each repetition of the rhetorical question, "Ain't I a woman?"

Background Information: Sojourner Truth was born into slavery, but later lived as a free woman when New York abolished slavery. She was renowned for speaking out eloquently for the causes of emancipation and women's rights. The following text is based on an extemporaneous speech that Sojourner Truth delivered in 1851 at the Ohio Woman's Rights Convention. Truth's exact, original words were not written down, but an account of the speech was published a few weeks later in the Anti-Slavery Bugle, an Ohio-based antislavery paper. The widely known version of Truth's speech included here was written nearly 12 years later, in 1863, by a white abolitionist named Frances Gage. Controversially, Gage's version depicts Truth's words in a southern dialect, which strays from Truth's authentic roots as a Dutchspeaking New Yorker.

Sample Text: Argumentative Response

Ain't I a Woman?

by Sojourner Truth

- 1 Well, children, where there is so much racket there must be something out of kilter. I think that 'twixt the negroes of the South and the women at the North, all talking about rights, the white men will be in a fix pretty soon. But what's all this here talking about?
- 2 That man over there says that women need to be helped into carriages, and lifted over ditches, and to have the best place everywhere. Nobody ever helps me into carriages, or over mud-puddles, or gives me any best place! And ain't I a woman? Look at me! Look at my arm! I have ploughed and planted, and gathered into barns, and no man could head me! And ain't I a woman? I could work as much and eat as much as a man—when I could get it—and bear the lash as well! And ain't I a woman? I have borne thirteen children, and seen most all sold off to slavery, and when I cried out with my mother's grief, none but Jesus heard me! And ain't I a woman?
- 3 Then they talk about this thing in the head; what's this they call it? [member of audience whispers, "intellect"] That's it, honey. What's that got to do with women's rights or negroes' rights? If my cup won't hold but a pint, and yours holds a quart, wouldn't you be mean not to let me have my little half measure full?
- 4 Then that little man in black there, he says women can't have as much rights as men, 'cause Christ wasn't a woman! Where did your Christ come from? Where did your Christ come from? From God and a woman! Man had nothing to do with Him.
- 5 If the first woman God ever made was strong enough to turn the world upside down all alone, these women together ought to be able to turn it back, and get it right side up again! And now they is asking to do it, the men better let them.
- 6 Obligated to you for hearing me, and now old Sojourner ain't got nothing more to say.

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Working From the Text

2. Reread the lines that you highlighted. Then create a “reverse outline” of the three objections made to giving women the right to vote. Then outline the use of logic in response to the objections.

Objection 1:

Response:

Objection 2:

Response

Objection 3:

Response

3. What language in the speech is particularly powerful or convincing?

Check Your Understanding

What is the effect of repeating the question, “Ain’t I a woman?” What is implied by that question?
*For the purpose of this assignment, we are skipping activities 2 and 3 which require group/class writing.

Activity 4: Independent Writing

WRITING PROMPT: Locate a published, publicly expressed claim (e.g., an op-ed piece, a letter to the editor, etc.) that presents a structured argument and that inspires you to respond with a rebuttal. Then respond to the ideas expressed in the piece in a well-crafted letter or essay. Review the writing steps from the class-constructed response, and apply them to the response that you write independently.

- a) Create a reverse outline of the text to be sure that you understand the important points.
- b) Brainstorm possible responses and evidence that could be used to argue against this position.
- c) Conduct research to augment your bank of evidence. Be mindful of selecting credible, unbiased, accurate sources of relevant, valid, and reliable evidence.
- d) Generate an outline for your response.
- e) Determine a tone and persona to promote in the response.
- f) Draft an introduction or opening, body paragraphs, and a conclusion or closing.
- g) Remember to include transitions within and between paragraphs.
- h) Review your work and revise as necessary. Look for opportunities to exploit rhetorical appeals and promote a deliberate persona.
- i) Edit for mistakes in spelling, punctuation, grammar, etc., and produce a final draft.

Refer to the Scoring Guide for this writing task—it will help you understand where to focus your attention and efforts.

Planning and Prewriting:

1.

Claims	Potential Rebuttals and Evidence that Could be Employed to Respond to this Claim

2. Synthesize this information and select the most relevant and persuasive responses and evidence for inclusion in the rebuttal.

3. To augment your evidence, spend time researching online sources as well as conducting informal interviews. Search for both primary and secondary sources. Your goal here is to search out information that represents the entire range of relevant teenage perspectives—not just your own.

4. Once you have found additional sources, consider their credibility, bias, and accuracy. Evidence from your sources should be relevant, valid, and reliable. Ask the following questions:

- Relevant: Is the information timely and closely tied to the rebuttal?
- Valid: Does the information appear to be legitimate? In what ways could this evidence be used to support the ideas generated for response?
- Reliable: Are the author's name and qualifications clearly identified? Is the information from a respected source or publication?

If you deem your new information to be relevant, valid, and reliable, add the information to your brainstorm list so you can accurately represent these viewpoints in your class-constructed text.

Drafting:

5. Draft the introduction, or opening paragraph, of the response.

6. Draft the body paragraphs and conclusion or closing.

Resources:

The full activities are found within the English 4 Writers Workshop Student Edition. Pages 15-26.

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The letter or essay</p> <ul style="list-style-type: none"> • asserts an insightful thesis and position statements that anticipate alternate positions • supports reasons with precise and convincing evidence and commentary • thoughtfully synthesizes information from a variety of relevant, valid, and reliable sources • consistently presents an accurate, honest, and diplomatic representation of other views 	<p>The letter or essay</p> <ul style="list-style-type: none"> • presents a clear thesis and position statements that anticipate alternate positions • supports reasons with relevant evidence and commentary • synthesizes information from a variety of relevant, valid, and reliable sources • usually presents an accurate, honest, and diplomatic representation of divergent views 	<p>The letter or essay</p> <ul style="list-style-type: none"> • presents a limited or unfocused thesis • contains reasons with insufficient evidence and vague commentary • demonstrates little or no consideration of relevance, validity, and reliability of evidence • struggles to represent divergent views accurately 	<p>The letter or essay</p> <ul style="list-style-type: none"> • does not present a thesis • contains insufficient and/or irrelevant evidence with little or no commentary • demonstrates little or no research • is missing alternative viewpoints
Organization	<p>The letter or essay</p> <ul style="list-style-type: none"> • skillfully uses a strategic organizational structure • presents a sustained focus that displays a progression of ideas with depth and complexity • effectively sequences ideas and uses graceful transitions to enhance the overall coherence 	<p>The letter or essay</p> <ul style="list-style-type: none"> • uses a strategic organizational structure • includes a sustained focus that displays ideas with clarity and coherence • sequences ideas logically and uses transitions appropriately 	<p>The letter or essay</p> <ul style="list-style-type: none"> • may lack an organizational structure or contain one that is inappropriate • presents unfocused or underdeveloped ideas • presents disconnected ideas and limited use of transitions 	<p>The letter or essay</p> <ul style="list-style-type: none"> • lacks a clear organizational structure • presents unfocused and underdeveloped ideas • presents ideas that are unconnected with little or no transitional elements
Use of Language	<p>The letter or essay</p> <ul style="list-style-type: none"> • uses varied syntax to contribute to the clarity of ideas and persuasive effect • uses diction that is deliberately crafted for the topic, audience, and purpose • employs rhetorical questions in a way that enhances the argument • skillfully demonstrates a strong command of standard English conventions 	<p>The letter or essay</p> <ul style="list-style-type: none"> • uses varied syntax for persuasive effect • uses diction appropriately for the topic, audience, and purpose • uses rhetorical questions • demonstrates a command of standard English conventions 	<p>The letter or essay</p> <ul style="list-style-type: none"> • shows some variety in sentence structure • sometimes uses inappropriate diction for the topic, audience, and purpose • uses few rhetorical questions • contains errors in English conventions that interfere with meaning 	<p>The letter or essay</p> <ul style="list-style-type: none"> • shows no deliberate use of syntax for effect • uses inappropriate diction for the topic, audience, and purpose • lacks rhetorical questions • contains multiple serious errors in English conventions that interfere with meaning