

Interrupting the Historical Narrative: A Genre Study

Women's Literature

Unit Overview

This four-week genre studies unit inspires students to examine how women writers disrupted traditional gender hierarchies of their time through their careful use of form and genre, prompting readers to consider the writers' lives and perspectives as women. Students will be exposed to multiple textual forms with opportunities for discussion and collaboration in the classroom. Lessons are designed to scaffold historical context and genre and structure analysis, making this material accessible to all students. Students will be asked to consider form as a literary technique and develop an understanding of the gender roles and gender hierarchy during each author's historical period. As a result of this unit, students will understand how authors engage with their own historical circumstances and will be able to analyze form and genre as literary features.

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How to Use This Resource

This curriculum unit is designed for 11-12th grade Honors ELA classrooms or English electives AND THINGS

Alignment with Maine Learning Standards (Priority)	Alignment with Common Core Standards (Priority)	Essential Questions
Craft and Structure R.8.9 – Diploma a. Analyze the <u>organization</u> and <u>structure</u> of specific features and components in <u>various texts</u> b. Evaluate the <u>effectiveness of text structures</u> in <u>conveying</u> the <u>overall meaning</u> and/or <u>purpose</u> of the <u>text as a whole</u> .	Craft and Structure 4. Determine the <u>meaning</u> of words and phrases as they are used in the text, including <u>figurative and connotative meanings</u> ; analyze the <u>impact</u> of specific <u>word choices</u> on <u>meaning and tone</u> , including words with <u>multiple meanings</u> or language that is particularly fresh, engaging, or beautiful.	

<p>Composing for Audience and Purpose W.3.9-Diploma</p> <ul style="list-style-type: none"> a. Compose <u>clear</u> and <u>increasingly varied</u> and <u>complex</u> pieces with <u>purposefully designed sections</u> that are <u>organized to fully explore the depth and significance</u> of ideas that are <u>appropriate to task, audience, and purpose</u>. b. Develop and <u>support</u> the topic with a <u>variety of relevant techniques</u> and by <u>purposefully embedding</u> the most <u>significant details</u>. c. Use <u>appropriate</u> and <u>varied transitions</u>, along with <u>purposeful syntax</u>, to <u>create cohesion</u> that <u>clarifies relationships</u> among increasingly <u>complex ideas</u>. d. Effectively use increasingly <u>sophisticated</u>, <u>precise language</u> to <u>establish</u> a highly <u>developed voice</u> and <u>tone</u>. e. Provide <u>closure</u> that <u>enhances, supports, and reflects</u> the <u>purpose</u> of the piece. 	<p>5. Analyze how an author’s <u>choices</u> concerning how to <u>structure</u> specific parts of a <u>text</u> (e.g., the <u>choice</u> of where to <u>begin</u> or <u>end</u> a story, the <u>choice</u> to provide a <u>comedic</u> or <u>tragic resolution</u>) contribute to its overall <u>structure and meaning</u> as well as its <u>aesthetic impact</u>.</p> <p>6. Analyze a case in which grasping <u>point of view</u> requires distinguishing what is <u>directly stated</u> in a text from <u>what is really meant</u> (e.g., <u>satire, sarcasm, irony, or understatement</u>).</p> <p>CCSS.W.11-12 Production and Distribution of Writing</p> <p>4. Produce <u>clear and coherent</u> writing in which the <u>development, organization, and style</u> are <u>appropriate to task, purpose, and audience</u>.</p>	
<p>Maine Learning Standards (Supporting)</p>	<p>Common Core Standards (Supporting)</p>	<p>Essential Questions</p>
<p>Key Ideas and Details R.6.9 – Diploma</p> <p>Analyze the impact of an author’s <u>choices</u> and <u>determine</u> how specific individuals/characters, <u>elements</u> and/or <u>techniques</u>, events, or ideas <u>interact</u> and <u>develop</u> over the course of the text (or a series of texts).</p> <p>Integration of Knowledge and Ideas R.10.9 – Diploma</p> <ul style="list-style-type: none"> a. Evaluate the <u>effectiveness</u> of how authors use <u>literary</u> and/or <u>rhetorical strategies</u> to develop <u>arguments</u> in <u>various texts</u>. b. Evaluate the <u>premises, claims, and/or conclusions</u> in various texts, <u>verifying</u> the <u>information</u> when possible and <u>corroborating</u> or <u>challenging conclusions</u> with <u>other sources</u> of information. 	<p>Key Ideas and Details CCSS.RL.11-12.</p> <p>3. Analyze a complex set of <u>ideas</u> or <u>sequence</u> of events and <u>explain</u> how specific <u>individuals, ideas, or events interact</u> and <u>develop</u> over the course of the text.</p> <p>Integration of Knowledge and Ideas</p> <p>9. Demonstrate knowledge of <u>eighteenth-</u>, nineteenth- and <u>early-twentieth-century</u> foundational works of American <u>literature</u>, including how two or more texts from the same period <i>treat similar themes or topics</i>.</p>	

Unit Calendar:

Susan Glaspell

Lesson One	Lesson Two	Lesson Three
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<ul style="list-style-type: none"> • Quick Write • Introduction to Unit <ul style="list-style-type: none"> ◦ Genre & Form • Rewriting Folktales/Fairytales • Final Share/Discussion 	<ul style="list-style-type: none"> • Pre-Reading Stations (predictive activities and historical orientation) 	<ul style="list-style-type: none"> • Finishing Pre-Reading Stations or Reflection • Reading <i>Trifles</i>
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<u>Lesson Four</u>	<u>Lesson Five</u>	<u>Lesson Six</u>
<ul style="list-style-type: none"> • Debriefing <i>Trifles</i> 	<ul style="list-style-type: none"> • Quick Write • Reading "A Jury of Her Peers" • Discussing the switch in format 	<ul style="list-style-type: none"> • Buffer day • Watch a production of <i>Trifles</i> • Students create and reflect on their own book/program cover of <i>Trifles</i>

Lesson One: Introduction to the Unit

Objective(s):

- Students will be able to identify form and genre as separate elements of a text
- Students will participate in small group work using a folktale to guide their thinking about genre vs. form

Readings and Materials:

- Print outs of [Jack and the Beanstalk](#)
- [Activity Sheet](#)
- [Index Cards with a variety of text formats and Venn Diagram](#)
- [Slideshow](#)
- [Sample Group Work Rubric](#)

- [Optional Follow-Up Worksheet](#)
- [Optional Kahoot](#)

Teacher Prep:

- Make copies of “Jack and the Beanstalk,” the activity sheet, and the Venn diagram
- Print out or create index cards with forms
- Prepare to project slideshow if desired
- Decide how to create small groups. You might allow students to make their own 3-4 person groups, or assign groups for the activity

Lesson Plan:

1. Introduction to the unit
 - a. As students come into class, ask them to do a quick write in response to the question: What is genre? Encourage them to write in list form. Then, give students 2 minutes to share their answer with a partner.
 - b. Bring the class back together, then generate a list of characteristics of genre on the board. Use this time to clarify any misconceptions or to complicate students’ assumptions (distinguishing between genres and subgenres). Students may have no idea how to define genre—encourage them to think about books they are reading or read when they were younger. Write these down on the board as well, and give students an opportunity to share what parts of books they like or dislike.
 - c. Tell students that genre varies widely in structure and content, and it’s not always easy to come up with a clear definition of what makes something one genre or another. Explain that genre is an umbrella term for content, style, and form. Exact definitions of genre and form are widely debated, but for our class purposes genre is boiled down to content and form is the literal structure. Each genre includes an array of conventions that readers expect. For example, the audience expects suspense in a horror story. Or, if a student picks up a realistic fiction book, they may not expect a dragon to pop out offering quests or spewing an ancient prophecy. Then explain different forms, what structures there are

Differentiation:

- Offer printouts and digital access to the slideshow, texts, and venn diagram so students can follow along and refer back to them as needed
- Some groups may finish the activity quickly, encourage them to go back and revise, as well as rehearse their new version as they will need to present it for the class
- Depending on your familiarity with the students and their

and why an author may write a novel instead of a poem. It is also possible for writers to make the decision to “break” the chosen form to convey different meanings.

- d. Today’s goal is to have students identify form and genre as separate elements. The goal of this unit is to understand and interpret a variety of forms to be able to consciously switch forms, not genres or content. Reassure students that they do not need to understand every aspect of a form or every little convention in order to accomplish this. They should focus on being curious and trusting of their own interpretations as readers to later be able to switch the form of a text as a writer.

2. Introduce today’s activity/formative

- a. Tell students that they will have their first small group activity about reformatting “Jack and the Beanstalk.” Explain that this fairy/folktale will help students practice identifying both genre and form. Pass out copies of the story, the form and genre venn diagram, and give each group an index card with a form written on it. Tell students that, as they read, they should prepare to retell the story in a different format (the one on the index card) taking note of important plot events and details by underlining and starring lines they should transfer into their retelling.
- b. Read “Jack and the Beanstalk” twice aloud. The first time through, tell students just to listen. The second time through, they should read as a group with a pen or pencil in hand. Students may benefit from seeing this annotation process modelled first.
- c. Release students to follow the next steps with their groups: summarize the story (may benefit students to review how to summarize prior), determine a genre, identify the form, and finally rewrite the story in the new form from the index card. Allow students plenty of time to complete this activity and be prepared to answer questions regarding genre and form.

3. Final Share and Discussion

- a. Bring the class back together so groups can share their genre, form, and new versions of “Jack and the Beanstalk”. After each group presents, ask students to comment on what they admired about each group’s new version. Also have students consider why a writer may choose this format for their story.

work, you can purposefully distribute the new forms students will use (ex. letter or report for a group with emerging writers and play or sonnet for more advanced writers)

- If the Kahoot is utilized, it includes visuals for students to better visualize the distinctions between form and genre.

Time Breakdown: 60 mins

QW+Class List: *10-15 mins*

Intro to Unit: *10 mins*

Folktale Activity: *25 mins*

Share Groupwork and Closing

Discussion: *15 mins*

(discussion time dependant on number of groups)

- b. After each group has shared, ask students to compare each version of the story they heard and consider which version they feel conveys the message of the story most effectively. Or would the message change? Explain that form is something authors intentionally choose, and it affects how readers interpret and engage in a text (i.e. students may laugh at the play version of the story as they view their peers dramatizing the story, while the informative report strictly relays events as facts). Reiterating that form is intentional and significant, it is not something we can ignore. We, as readers, often notice the structure of a text first (often unconsciously) and we may hold judgments based on this before even reading a text.
- c. *Optional:* Before students leave class, have them write one thing they're proud of from their group work and one thing they'd like to improve for next time. Encourage them to be *specific*. Then, collect these cards for information about where students may need support as the class moves through this unit.

Homework/Opportunities for Extension:

- [Quick follow-up worksheet](#) on identifying form and genre with a prompt where students consider a book or story they've read and consider how it may be different if it were written as a play or a graphic novel, etc.
- [Optional Genre and Form Kahoot](#) (can be done here or before the Summative to remind students about the distinction between the two)

Lesson Two: Pre-Reading Stations

Objective(s):

- Students will analyze and make predictions about events, ideas, and elements of *Trifles* by Susan Glaspell

Readings and Materials:

- [Card Sort](#)
- [Pre-Reading Stations](#)
- [Timeline](#)

- [Lesson Slideshow](#)
- [Optional Exit Ticket or Homework](#)

Teacher Prep:

- Print prereading station packets for each student
 - Print and cut out the cards and timeline from station two
 - Prepare for students to access the Midnight Assassin’s webpage
 - **STATION FOUR**
- Prepare to project slideshow and timers if desired
- Decide how to create three small groups for the stations. You might allow students to make their own groups, or assign groups yourself. Depending on class size you may need duplicates of each station to have 3-4 person groups.

Lesson Plan:

1. Introduction to Activity
 - a. Remind students that our unit goal is to analyze and evaluate the effectiveness of the organization and structure of and components of various texts. Today, they will analyze and make predictions about events, ideas, and elements of *Trifles* by Susan Glaspell.
 - b. Tell students that they will complete prereading stations regarding their first text, *Trifles*. Explain that the class will be split into small groups and move to stations 2-4, as station 1 will be done first as a class and 5, last. Pass out copies of the prereading packet and inform students that every group will begin at station one, which they will have ten minutes to complete.
 - i. If the student’s packets are in black and white, provide printouts of the first station in color and/or project the title images onto the board.
 - ii. For station two, give the students the cut-out card sort cards (in an envelope or clipped together) since they will be creating a timeline with them
 - iii. For station three, ensure students have access to a laptop or device where they can explore the Midnight Assassin’s pages.
 - iv. **For station four,**
 - v. The whole class will end at station five together.

Differentiation:

- All documents and materials should be available in both digital and physical formats
 - Groups may work collaboratively on the stations but each student should receive their own packet
- Reassure students that if they do not finish the stations, there will be time during class three to do so
- For some stations, students may record

- c. Give students roughly fifteen minutes to complete each station. It may be helpful to project a timer so students are aware of how much time they have at each station. This activity should take the entire class time. Allow students the opportunity to complete these stations at the beginning of class three if needed.
- d. Station five must be last (and takes about five minutes), so groups will collectively end on this one. This assignment should not be graded. Instead, it aims to benefit students' understanding and prior knowledge before delving into a text with minimal pressure. Ideally, it instills the routine of pre-reading practices, which will be followed throughout the unit.

voice notes instead of written notes if they wish - particularly with their predictions

Time Breakdown: 60 mins
 Station One: 10 minutes
 Rotation One: 15 minutes
 Rotation Two: 15 minutes
 Rotation Three: 15 minutes
 Station Five: 5 minutes
Timers are available on the slideshow if desired

Homework/Opportunities for Extension:

- Students may take the opportunity to finish their pre-reading stations for homework, though class time is also available during lesson three for this
- [Optional Exit Ticket or Reflection Homework](#) - can be done at the beginning of lesson three if desired

Lesson Three: Reading *Trifles*

Objective(s):

- Students will identify and observe how characters, elements, and events interact and progress over the course of a play
- Students will

Readings and Materials:

- Annotated Play
- [Play](#)
- [Slideshow](#)

- [Mark Up Guide](#)
- [Post Reading Reflection Question](#)
- Blank slips of paper

Teacher Prep:

- Print copies of *Trifles*, the Mark Up Guide, and the Post Reading Reflection Question with extras for future lessons
- Be prepared to project the slideshow if desired

Lesson Plan:

1. Intro to Class
 - a. Allow students time to complete the Pre-Reading Stations and/or the reflection exit slip/homework from the previous lesson if necessary. Encourage students doing the reflection to take out their pre-reading stations to refer back to.
 - b. TRANSITION**
2. Reading *Trifles*
 - a. Tell students that they will read *Trifles* by Susan Glaspell as a class. Pass out copies of the play, and let students know that there will be a discussion following the reading; encourage them to underline, highlight, and mark things they love, what they believe are key details, and what they are confused about as we read. Provide a printed annotation guide, and/or keep it on the board while the class reads. Since this is a play, ask for student volunteers to read the different parts, writing the names of characters and student volunteers on the board. Optional: offer the role of the stage directions as well. If not, the teacher may read them instead.
 - b. Read through the play. Optional: review and use annotated play for moments of discussion during the reading.
3. Introduction to Discussion
 - a. After completing the initial reading, allow the students a few minutes to write down their answers to the question: What is Glaspell arguing/what point is she trying to make in this play? How do you know? This will be answered individually. The only requirement is for

Differentiation:

Time Breakdown: 60 mins
 Reflection/Station
 Completion: 5 minutes
 Reading: 30-45 minutes
 Discussion: 10-15 minutes

students to write at least one full sentence in their response. They may refer to their Pre-Reading Stations for guidance at this time.

- b. Then, once students have something written, they will turn and share their answer with a partner/partner(s) as long as everyone is included. Once they have shared their responses with each other, partners will come up with a “consensus” by writing a new response collaboratively answering the same question in one to two sentences on a slip of paper that will be collected at the end of class.
- c. The remainder of class time will be devoted to each set of partners sharing their responses with the class. Teachers should collect these responses, as they will be used as a reference in [lesson four](#).

Homework/Opportunities for Extension:

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Lesson Four: Discussing *Trifles*

Objective(s):

- Students will identify and observe how characters, elements, and events interact and progress over the course of a play
- Students will

Readings and Materials:

- [Slideshow](#)
- [Post Reading Reflection Question](#)
- Poster/Butcher Paper (4-5)
- Art supplies (markers, colored pencils, etc.)

Teacher Prep:

- Write the discussion questions on the posters and hang them around the room prior to class
- Set out markers and colored pencils in an accessible location
- Keep copies of the post reading reflection questions available for students

- Be prepared to project the slideshow if desired
- Decide how to create small groups. You might allow students to make their own 3-4 person groups, or assign groups for the activity

Lesson Plan:

1. Intro to Class
 - a. As students come into class, ask them to do a quick write in response to the question: What does the word “justice” mean to you? Then, give students 2 minutes to share their answer with a partner.
 - b. Transition**
2. Discussion
 - a. Rotating Questions: Set out the four large sheets of paper around the room, along with a collection of markers or colored pencils. Divide students into four groups, and assign each group one of the sheets. Give students 5 minutes to generate an answer to the question(s) on their assigned poster paper.
 - i. QUESTIONS**
 - b. Then, give groups 7 minutes to move to the next poster, read the claim/answer their peers wrote down, and record quotes, paraphrases, ideas, etc. supporting the original answer. They might use arrows, stars, and other symbols to make connections between ideas or show appreciation. At the end of the last station, students return to their original poster to read their classmates' comments, quotes, and ideas and add more themselves. Then, lead a discussion based on the students' answers. Ask students to verbally elaborate if necessary and encourage students to counter or question ideas or supporting evidence from the posters.
3. Reflection
 - a. Following the poster activity, encourage students to revisit their answer to “What is Glaspell arguing/what point is she trying to make in this play? How do you know?” from lesson three. Pass out the slips where partners wrote down their answers together. Now that students have expanded on their ideas through the poster activity, tell the partners to

Differentiation:

Time Breakdown: 60 mins
 QW+Intro: 5-7 minutes
 Poster Activity: 28-35 min.
 Reflection+Share: 10-15 min.
 Optional MSA: ~10 min.
 (depending on class size)
Timers are available on the slideshow if desired

develop a new answer to the questions. Students will share their original answer (made with their partner) and their new answer with the class. Teachers may ask students to explain why they changed certain aspects or wording for further reflection.

- i. *Optional:* use another poster sheet to jot down student’s revised answers (may have a student scribe) which may be hung in the classroom for the remainder of the unit.
- b. If there is extra time, teachers may utilize [ShortAnswer](#) where students can anonymously vote for their favorite answer to the provided question. Students may enter their answers in the pairs they generated them in. The “Battle Royale” option is best suited to this activity. This tool also allows students to reflect on why they selected the answer that wins, providing another moment of discussion/reflection is desired.

Homework/Opportunities for Extension:

- [Post-Reading Reflection Question](#) provides students an outlet to connect *Trifles* to their modern context. Students may share their example at the beginning of lesson five, so encourage them to come prepared.

Lesson Five: Reading “A Jury of Her Peers”

Objective(s):

- Evaluate how the short story’s (“A Jury of Her Peers”) structure conveys overall meaning and purpose
- Analyze the impact of Glaspell’s choices and determine how individuals/characters, elements, events, or ideas interact and develop over the course of the short story in comparison it to the play

Readings and Materials:

- [Slideshow](#)
- [Mark Up Guide](#)
- [“A Jury of Her Peers”](#)
- [Similarities and Differences Note Sheet](#)

Teacher Prep:

- Make copies of the Similarities and Differences Note Sheet and “A Jury of Her Peers”
- Ensure there are additional copies of *Trifles* and the Mark Up Guide available for students
- Be prepared to project the slideshow if desired
- Decide how to create reading partners. You might allow students to make their own, or assign partners for the reading

Lesson Plan:

1. Intro to Class
 - a. At the beginning of class, ask for volunteers to share their answers to the [Post-Reading Reflection Question](#) that they should have completed for homework.
 - b. Remind students about the unit goal and today’s objectives. Tell them that they will
2. Reading “A Jury of Her Peers”
 - a. Tell students that they will read “A Jury of Her Peers” by Susan Glaspell. Pass out copies of the short story. Let students know that there will be a discussion following the reading, so encourage them to underline, highlight, and mark things they love, what they believe are key details, and what they are confused about as they read. Also encourage students to take out the printed annotation guide from [lesson three](#) and project it on the board while the class reads. Keep extra copies available.
 - b. Students will read the story in pairs; each pair can decide how they want to read (out loud, switching each page, to themselves, etc.). Before students break off into their partners, pass out copies of the similarities and differences note taking sheet, where students will be required to mark down at least five bullet points (per side) including two direct quotes from the text (per side). Students may need to take out their copies of *Trifles* to accomplish this, so keep extra copies available.

3. Discussion of “Jury”**Differentiation:**

- Students may have the option to choose a partner they are comfortable reading with
 - And the option to read aloud (trading off or not) or to themselves
- Students may decide to read “Jury” online or the print out version
- If students finish reading early, encourage them to add on to their similarities/differences sheet

Time Breakdown: 60 mins

Homework/Opportunities for Extension:

- REFLECTION SHEET

Lesson Six: Viewing a Theater Production of *Trifles*

Objective(s):

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Readings and Materials:

- Markers, colored pencils, and [program cover worksheet](#)
- [Slideshow](#)

Teacher Prep:

- Print out copies and extras of the program cover worksheet (ideally double-sided)
- Set out markers and colored pencils (or any other art supplies) in a non-disruptive area to access as they watch the production
- Prepare to project the slides and the production of *Trifles*

Lesson Plan:

1. Intro to Class
 - a. As students enter class, ask them to do a quick write in response to the question: What is your favorite movie poster or book cover? What do you like about it? Then, give students 2

Differentiation:

- Closed captions should be turned on for the production of *Trifles*

<p>minutes to share their answer with a partner. Teachers may ask the class to share their answers</p> <p>b. Today, students will be viewing a production of <i>Trifles</i> by the [name of the theater company] (The Edge Theater Company if movie version, and Augustana College if stage production). While they watch, students may sketch a new version of the book/program cover of <i>Trifles</i>. Remind them of the other covers from the pre-reading stations in lesson two.</p> <p>2. Watching a Production of <i>Trifles</i></p> <p>a. https://www.youtube.com/watch?v=MhpO0Uq5Jug – Higher-Quality Production but less like a stage play – may be better in reaching students though.</p> <p>b. https://www.youtube.com/watch?v=Og8HCj-woE4 – Lower-Quality Stage Production of <i>Trifles</i> which is more accurate to the original form, but may be less engaging to students and the closed-captioning is less accurate</p> <p>3. Book/Program Cover presentation and reflection</p> <p>a. The remainder of class allows students time to finish their drawings and reflection if they have not already</p> <p>b. Students share their program covers with the class, and the teacher prompts them to verbally reflect on why they included certain elements.</p> <p>c. Teachers may decide to hang the students' covers in their classroom.</p>	<ul style="list-style-type: none"> ● Not every student is required to share their drawing with the class <p>Time Breakdown: 60 mins QW+Intro: 7-10 minutes Screening: 32 or 36 min (depending on which production) Draw+Share: Any Remaining Time</p>
<p>Homework/Opportunities for Extension:</p> <ul style="list-style-type: none"> ● 	

Summative Assessment:

Genre Jumble Activity:

PART ONE: Please create a “new version” of one of the texts from this unit by translating the author’s ideas and arguments into the form of another author (from this unit) while mimicking the language used by the original author. For example, writing Rachel Speght’s pamphlet in the structure of a play like Susan Glaspell. Keep your audience in mind; if you are writing from the perspective of Rachel Speght, your new version should still target Joseph Swetnam’s pamphlet.

	Exceeds	Meets	Partially Meets	Does Not Meet
Form/ Structure	Students use a form different from the original text that was covered in class (Play, short story, pamphlet, or poem) while integrating [all] conventions of that form (covered in class).	Students use a form different from the original text that was covered in class (Play, short story, pamphlet, or poem) while integrating [many] conventions of that form.	Students write in a genre that was not covered in class. OR Students write in a genre different from the original text that was covered in class but fails to integrate conventions from that form	Students do not change the genre of the original text.
Arguments	Students reflect all arguments, ideas or messages from the original text accurately.	Students cover many arguments, ideas or messages from the original text accurately.	Students reflect some arguments, ideas or messages from the original text in a mostly accurate manner.	Students do not reflect arguments, ideas or messages from the original text.
Language	Students accurately mimic language that reflects the original author's speech and cadence.	Students utilize language that reflects the original author's speech and cadence in a mostly accurate manner.	Students attempt language that reflects the original author's speech and cadence.	Students do not use language that reflects the original author's speech and cadence.
Grammar and Spelling	There are no spelling or grammar mistakes	There are minimal spelling or grammar mistakes	Multiple spelling and grammar mistakes.	Abundance of spelling and grammar mistakes

Reflection Activity:

PART TWO: Please reflect on your "new version" of a text, discussing why you chose that author and why you used the structure you rewrote it in. Using your new version and the original text, please explain (using instances of direct quotation and/or paraphrase) how your version reflects the ideas of the original.

Acceptable Formats

- Essay
- Presentation (Slides, Prezi, Padlet, or Video)

ESSAY RUBRIC

	Exceeds	Meets	Partially Meets	Does Not Meet
Evidence	Students integrate more than 2 direct quotations from the original text and compare it with more than 2 direct quotations from their new version to illustrate how their ideas reflect the author's original argument(s)	Students integrate 2 direct quotations from the original text and compare it with 2 direct quotations from their new version to illustrate how their ideas reflect the author's original argument(s)	Students integrate 1 direct quotation from the original text and compare it with 1 direct quotation from their new version to illustrate how their ideas reflect the author's original argument(s)	Students do not include either a direct quotation from the original text OR a direct quotation in their new version in their comparison. OR Students do not compare a direct quotation from the original text to a direct quotation in their new version.
Analysis/Quote Integration	Students provide appropriate context before their quote/paraphrase and analyze their quote/paraphrase after their integration for each quote or paraphrase.	Students provide appropriate context before their quote/paraphrase and analyze their quote/paraphrase after their integration, most of the time.	Students provide either context before their quote/paraphrase OR analyze their quote/paraphrase after their integration.	Students do not provide context for or analyze their quotes or paraphrases.
Professionalism and Organization	Students appropriately and coherently discuss their thought process (shown through Analysis and Evidence) behind their new version in an organized and professional manner.	Students appropriately and coherently discuss most of their thought process (shown through Analysis and Evidence) behind their new version in an organized and professional manner.	Students somewhat coherently discuss some of their thought-process behind their new version in a somewhat organized and professional manner.	Students do not discuss their thought-process behind their new version.

Grammar and Spelling	There are no spelling or grammar mistakes	There are minimal spelling or grammar mistakes	Multiple spelling and grammar mistakes.	Abundance of spelling and grammar mistakes
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PRESENTATION RUBRIC

	Exceeds	Meets	Partially Meets	Does Not Meet
Evidence	Students integrate more than 2 direct quotations from the original text and compare it with more than 2 direct quotations from their new version to illustrate how their ideas reflect the author's original argument(s)	Students integrate 2 direct quotations from the original text and compare it with 2 direct quotations from their new version to illustrate how their ideas reflect the author's original argument(s)	Students integrate 1 direct quotation from the original text and compare it with 1 direct quotation from their new version to illustrate how their ideas reflect the author's original argument(s)	Students do not include either a direct quotation from the original text OR a direct quotation in their new version in their comparison. OR Students do not compare a direct quotation from the original text to a direct quotation in their new version.
Analysis/Quote Integration	Students provide appropriate context (spoken or written) before their quote/paraphrase and analyze their quote/paraphrase after their integration for each quote or paraphrase.	Students provide appropriate context (spoken or written) before their quote/paraphrase and analyze their quote/paraphrase after their integration, most of the time.	Students provide either context (spoken or written) before their quote/paraphrase OR analyze their quote/paraphrase after their integration.	Students do not provide context (spoken or written) for or analyze their quotes or paraphrases.
Professionalism and Organization	Students appropriately discuss their thought process (shown through Analysis and Evidence) behind their new version in an organized and professional manner.	Students appropriately discuss most of their thought process (shown through Analysis, and Evidence) behind their new version in an organized and professional manner.	Students discuss some of their thought-process behind their new version in a somewhat organized and professional manner.	Students do not discuss their thought-process behind their new version.

Grammar and Spelling	There are no spelling or grammar mistakes	There are minimal spelling or grammar mistakes	Multiple spelling and grammar mistakes.	Abundance of spelling and grammar mistakes
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Assessment Checklists:

PART ONE

- Rewrite one of the texts covered in class into the form of another text from class (play, short story, pamphlet, or poem)
- Integrate the conventions/elements of the new form they have written in
- The arguments, ideas or messages from the original text are accurately reflected
- The language reflects the original author's speech and cadence in a mostly accurate manner
- The piece is free of grammatical or spelling errors

PART TWO

Essay

- 2 direct quotations from the original text are compared to 2 direct quotations from the "new version"
 - To illustrate how the "new version" reflects the author's original arguments or messages
- Appropriate context is provided before quotes or paraphrases
- Analysis of quotes or paraphrases are provided directly after they appear in the text
- Discussion of the thought process behind their new version appears in an organized and professional manner
- The piece is free of grammatical or spelling errors

Presentation

- 2 direct quotations from the original text are compared to 2 direct quotations from the "new version"
 - Illustrate how the "new version" reflects the author's original arguments or messages
- Appropriate context (spoken or written) is provided before quotes or paraphrases
- The audience is provided with an adequate analysis (spoken or written) of quotes or paraphrases after being shown them
- Discussion of the thought process behind their new version appears in an organized and professional manner
- The piece is free of grammatical or spelling errors

Resources and References:

The structure of this unit map is provided by The Telling Room's *A New Land* Unit Plan created by Veronica Foster in 2021.

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Ideas and Notes:

Final word protocol

<https://study.com/academy/lesson/trifles-by-susan-glaspell-discussion-questions.html> ????????

Shoulder partners don't always work so it is dependant on the class

Slides font needs to be readable from afar