

Interrupting the Historical Narrative: A Genre Study

Women's Literature

[Link to Google Drive Master Unit](#)

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 aligns to the corresponding standards for this level. In its current state, Susan Glaspell comprises one of the four authors students will examine throughout this unit. Glaspell is thus a piece of a larger, more complete unit of study, though the summative assessment design is for the entire unit. Educators can teach the unit as written to reinforce classroom collaboration and creativity; use it to introduce a longer genre, form, or writing unit; or pick and choose particular lessons to support other classroom goals. While text structures and women writers anchor the unit, much of the instruction and activities are transferable to other authors and even subject areas. There is special emphasis on supporting a strong classroom community through opportunities for students to share their thoughts and ideas, practice and refine discussion skills, and collaborate with classmates to read and interpret texts. Teachers who have the time and resources might further develop this curriculum and support students by providing them with additional time to digest these wonderful texts and authors.

| Alignment with Maine Learning Standards (Priority) | Alignment with Common Core Standards (Priority) | Essential Questions |
|---|---|--|
| <p>Craft and Structure R.8.9 – Diploma</p> <ol style="list-style-type: none"> Analyze the <u>organization</u> and <u>structure</u> of specific features and components in <u>various texts</u> 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>. <p>Key Ideas and Details R.6.9 – Diploma</p> <p>Analyze the impact of an author’s choices 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> <ol style="list-style-type: none"> 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>. <p>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> | <p>Craft and Structure</p> <ol style="list-style-type: none"> Determine the <u>meaning</u> of words and phrases as they are used in the text, including <u>figurative and connotative meanings</u>; <u>analyze</u> 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. 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>. 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>Key Ideas and Details CCSS.RL.11-12.</p> <ol style="list-style-type: none"> 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. | <ul style="list-style-type: none"> ● What can we, as readers, do to prepare to read a text? And how does that information support our understanding and interpretations? ● Why do authors choose the structures they use? ● How does the structure relay the message, theme, or purpose of a text? ● What choices does the author make to show plot and character development throughout the text? ● How do language and rhetorical and literary devices affect reader understanding? ● How can we, as writers, relay our understanding of a text in creative and complex formats? |
| <p>Maine Learning Standards (Supporting)</p> | <p>Common Core Standards (Supporting)</p> | |
| <p>Composing for Audience and Purpose W.3.9-Diploma</p> <ol style="list-style-type: none"> 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>. 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>. 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>. Effectively use increasingly <u>sophisticated, precise language</u> to establish a highly <u>developed voice and tone</u>. Provide <u>closure</u> that <u>enhances, supports, and reflects</u> the <u>purpose</u> of the piece. | <p>Integration of Knowledge and Ideas</p> <ol style="list-style-type: none"> Demonstrate knowledge of <u>eighteenth-, nineteenth- and early-twentieth-century</u> foundational works of American <u>literature</u>, including how two or more texts from the same period <u>treat similar themes or topics</u>. <p>CCSS.W.11-12</p> <p>Production and Distribution of Writing</p> <ol style="list-style-type: none"> 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>. | |

Unit Calendar:

Susan Glaspell

| <u>Lesson One</u> | <u>Lesson Two</u> | <u>Lesson Three</u> |
|--|---|---|
| <ul style="list-style-type: none">• Quick Write• Introduction to Unit<ul style="list-style-type: none">◦ Genre & Form• Rewriting Fairytales• Final Share/Discussion | <ul style="list-style-type: none">• Pre-Reading Stations (predictive and historical orientation activities) | <ul style="list-style-type: none">• Finishing Pre-Reading Stations or reflection worksheet• Reading <i>Trifles</i>• Pre-discussion activity |
| <u>Lesson Four</u> | <u>Lesson Five</u> | <u>Lesson Six</u> |
| <ul style="list-style-type: none">• Quick Write• Debriefing <i>Trifles</i><ul style="list-style-type: none">◦ Poster discussion and evidence activity | <ul style="list-style-type: none">• Quick Write• Reading "A Jury of Her Peers"• Discussing the switch in format between "Jury" and <i>Trifles</i> | <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 analyze the organization and structure (form) of a fairytale, differentiating form from genre (content) and understanding the role of genre and form in a text
- Students will identify and evaluate the message/premise of the text by participating in small group work using a fairytale to guide their thinking about genre and form

Readings and Materials:

- [Jack and the Beanstalk](#)
- [Activity Sheet](#)

- [Index Cards with a variety of text formats and Venn Diagram](#)
- [Slideshow](#)
- [Mark Up Guide](#)
- [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

- 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.
- 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.
- 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 to 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

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

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 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 while maintaining genre 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 re“form”ing “Jack and the Beanstalk.” Explain that this fairytale will help students practice identifying both genre and form by maintaining the fairytale genre but putting the text into a different form (i.e. reformatting it). 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. Hand out copies of the mark up guide for students to refer to. Students may benefit from seeing this annotation process modelled with the first few lines of Jack and the Beanstalk prior to their own reading (see Slideshow).
- c. Release students to follow the next steps with their groups: summarize the story (may benefit students to review how to summarize prior), confirm its 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

- Depending on your familiarity with the students and their 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.

- a. Bring the class back together so groups can share their 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.
- 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. *Exit Ticket*: [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.
- d.

Time Breakdown: 60 mins
 QW+Class List: 10-15 mins
 Intro to Unit: 10 mins
 Fairytale Activity: 25 mins
 Share Groupwork and Closing Discussion: 15 mins
(discussion time dependant on number of groups)

Homework/Opportunities for Extension:

- *Optional*: 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.
- [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 other literary elements of *Trifles* by Susan Glaspell

- Students will gain vital context prior to reading the play regarding traditional gender roles and expectations, Glaspell’s timeline, and historical touch points that influenced the creation of this text

Readings and Materials:

- [Card Sort](#)
- [Pre-Reading Stations](#)
- [Timeline](#)
- [Bedford Excerpt](#)
- [Conventions LEGO Guide](#)
- [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
 - Print copies of the Bedford Excerpt for station four
 - Mark up large LEGO bricks for station for, following the Conventions Guide
- 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. Intro to Class

- a. Remind students that our unit goal is to analyze and evaluate the effect of the organization, structure, and components of various texts. Today, they will analyze and make predictions about events, ideas, and elements of *Trifles* by Susan Glaspell.

2. Activity

- a. 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

Differentiation:

- All documents and materials should be available in both digital and physical formats
 - Groups may work collaboratively on the stations but each student

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, provide copies of the [Bedford Anthology excerpt](#). With LEGO or large Duplo bricks, use a marker to label each of the bricks in accordance with [this guide](#), and mix them up on the table. The purple bricks are the "foundation" for the towers.
 - v. The whole class will end at station five together.
- b. 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.
- c. 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.

- should receive their own packet
- Resources may be translated for ML or ELL students if needed
- 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 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 examine the development of argument and purpose of *Trifles* through the use of rhetorical strategies and conventions of a play and the mystery genre

Readings and Materials:

- [Play](#)
- [Slideshow](#)
- [Mark Up Guide](#)
- [Post Reading Reflection Question](#)
- Blank slips of paper
- Colored highlighters and/or markers

Teacher Prep:

- Print copies of *Trifles*, the Mark Up Guide, and the Post Reading Reflection Question with extras for future lessons
 - Provide various colored highlighters and/or markers if available to use alongside the annotation guide
- 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. Remind students that our unit goal is to analyze and evaluate the effect of the organization and structure of and components of various texts.
 - c. Engage students in a quick review of some literary and rhetorical devices. Ask students to define each term, and ask for volunteers to provide an example sentence for applicable

Differentiation:

- Provide digital copies of the play and reflection question, and a digital annotation tool (Google Docs, Annotate, Perusall, Hypothes.is, etc.)

devices. Depending on the classroom, more depth may be required to ensure student understanding of these terms prior to this review.

- d. Today, they will read Susan Glaspell's *Trifles* paying attention to the conventions of a play and how characters, ideas, and events develop over the course of the text.

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. Inform students that you will be looking for volunteers to read, but give them a few minutes to skim the parts to see how many lines there are per character. Since this is a play, ask for 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.* Then, allow a few minutes for students to acquaint themselves with their lines before they have to read them out loud.
- b. Read through the play.

3. Introduction to Discussion

- a. After completing the initial reading, allow the students a few minutes to individually 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 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.

- Students may choose to type their answers to the pre-discussion question
- May be beneficial to allow students to read the play on their own if desired, but hearing it read aloud aids the format of the text since it is a play
- Play may be translated for ML or ELL students

Time Breakdown: 60 mins

Reflection/Station

Completion: 5 minutes

Review: 5 minutes

Reading: 30-45 minutes

Discussion: 10-15 minutes

- 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:

- Give students the [Post Reading Reflection Question worksheet](#), which provides them 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 Four: Discussing *Trifles*

Objective(s):

- Students will identify and analyze how characters, elements, and events interact and progress over the course of a play
- Students will evaluate and recognize how Glaspell advances her play’s argument and purpose through the using rhetorical strategies and conventions of a play and the mystery genre
- Students will participate in active group and class discussions, building on others’ ideas and thoughtfully expressing their own

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. Remind students that our unit goal is to analyze and evaluate the effect of the organization and structure of and components of various texts. Inform them that today’s goal is, through thoughtful discussion, to identify and evaluate how Glaspell uses characters, elements, and events throughout *Trifles* to convey an overall message.

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. *How do the characters develop over the course of the play? (hint: look at the stage directions!)*
 - ii. *Analyze the setting. Why does Glaspell set the story here; what is the significance? Why do we never travel upstairs with the men?*
 - iii. *Earlier today we talked about justice. Do you think justice was served in this play? Explain your reasoning.*
 - iv. *What does the bird/bird cage symbolize? How do you know?*
- 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

Differentiation:

- Post-Reading Reflection and the slip of paper for the partner work should be available in both print and digital formats
- Based on how well you know this group of students, it may be beneficial to group certain students together (or not) for the activity
- Students may assign roles in their groups (a scribe, evidence finder(s), etc.) to ensure every student participates

- 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 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.

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

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):

- Students will evaluate how the short story’s (“A Jury of Her Peers”) structure conveys overall meaning and purpose
- Students will analyze the impact of Glaspell’s literary choices and determine how individuals/characters, elements, events, or ideas interact and develop over the course of the short story in comparison to the play
- Students will participate in active group and class discussions, building on others’ ideas and thoughtfully expressing their own

Readings and Materials:

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

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. Once again remind students about the unit goal to analyze and evaluate the effect of the organization and structure of and components of various texts. And introduce today’s objectives to analyze the impact of Glaspell’s choices in the short story “A Jury of Her Peers” and determine how individuals/characters, elements, events, or ideas interact and develop over the course of the short story in comparison to *Trifles*
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 small groups (~4); each group can decide how they want to read (out loud, switching each page, to themselves, etc.). Before students break off into their groups, pass out copies of the similarities and differences note taking sheet, where

Differentiation:

- Students may have the option to choose a group 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
 - [Audiobook](#) versions are also available on YouTube (many are quite

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”

- a. Once students finish reading and taking notes on “Jury,” each group member will be assigned a number 1-4. Students will then relocate to their new group and students will share what they marked as similarities and differences, taking note of new information from others. Every group member will share. This will take the remainder of class time and may need to continue into lesson six.

long though, so ensure there is enough time!)

- ML or ELL students may require a translated version of the text
- If students finish reading early, encourage them to add on to their similarities/differences sheet

Time Breakdown: 60 mins

Intro: 5 minutes

Reading: 40-50 minutes

Discussion: 10 minutes

Homework/Opportunities for Extension:

- The [Post-Reading Reflection](#) worksheet gives students a chance to exhibit their learning and reflect on the switch in format - this can also be done at the beginning of lesson six

Objective(s):

- Students will thoughtfully express rhetorical aspects of “A Jury of Her Peers” and *Trifles* through their artistic choices in creating a new program cover for the play
- Students will watch a production of *Trifles*, observing how live theater shapes a story and conveys the message of a play

Readings and Materials:

- Markers, colored pencils, and [program cover worksheet](#) (with reflection)
- [Slideshow](#)
- [Post-Reading Reflection of “Jury”](#)

Teacher Prep:

- Print out copies and extras of the program cover worksheet (ideally double-sided) and the post-reading reflection worksheet
- 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, allow them some time to complete the Post-Reading Reflection from “Jury,” keeping extra copies available.
 - b. Then, ask students 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 minutes to share their answer with a partner. Teachers may ask the class to share their answers.
 - c. Today, students will be viewing a production of *Trifles* 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 or digitally illustrate (Canva, Figma, Google Drawings, etc.) a new version of the book/program cover of *Trifles*. Remind them of the other covers from the pre-reading stations in [lesson two](#).
2. Watching a Production of *Trifles* - Teacher or Classroom Choice
 - a. <https://www.youtube.com/watch?v=MhpO0Uq5Jug> – Higher-Quality Production but less like a stage play – may be better in reaching students though.

Differentiation:

- Closed captions should be turned on for the production of *Trifles*
- Not every student is required to share their drawing with the class
- Optional: using the drawings as a participation grade but if that is the case, drawings should not be graded on ability

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| <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 or digital illustrations 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> | <p>Time Breakdown: 60 mins</p> <p>Intro: 10-15 minutes</p> <p>Screening: 32 or 36 min (depending on which production)</p> <p>Draw+Share: Any Remaining Time</p> |
| <p>Homework/Opportunities for Extension:</p> <ul style="list-style-type: none"> Students may optionally choose to create a digital version of their program cover | |

Summative Assessment:

Note: The following summative is best used with the “holistic depth overview” portion of the assignment regardless of the use of rubrics or checklists. The grading schema may be altered based on school policies or classroom operations.

Structure Scramble Assignment:

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 used by another author (from this unit) while mimicking the language used by the original author. For example, write Rachel Speght’s pamphlet in the form of a play like Susan Glaspell’s. 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/ | Students use a form different from the original text that was covered in class (play, short story, pamphlet, or poem) while | Students use a form different from the original text that was covered in class (play, short story, pamphlet, or poem) while integrating [many] | Students write in a genre that was not covered in class. OR Students write in a genre different from | Students do not change the genre of the original text. |

| | | | | |
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| Structure | integrating [all] conventions of that form (covered in class). | conventions of that form. | the original text that was covered in class but fails to integrate conventions from that form | |
| 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 |

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 |

Assessment Checklists: (80% overall assignment grade)

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

Holistic “Depth” Overview (20% overall assignment grade)

| Wading  | Snorkelling  | Scuba Dive  |
|---|---|---|
| The student has dipped into their rewritten | The student took some care and showed | The student dove deeply into their |

| | | |
|---|--|---|
| <p>version with some interest. The new version is fine, and there is some evidence of information they learned. The student's presentation shows some engagement but has stayed at the surface of this assignment in terms of time, attention, and professionalism.</p> <p style="text-align: center;"><i>10 or less points</i></p> | <p>engagement with this assignment, illustrated through their rewritten version and reflection. The presentation highlights what the student learned, and there is a clear sense of effort overall.</p> <p style="text-align: center;"><i>11-16 points</i></p> | <p>rewritten text, shown in the new version and the reflection. The presentation demonstrates a high level of attention and professionalism. The student clearly took this assignment seriously and learned a lot through their deep dive.</p> <p style="text-align: center;"><i>17-20 points</i></p> |
|---|--|---|

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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