

19th – 21st Century American Feminist Literature



Grade 10/11 Connected Reading and Writing Unit

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American Feminist Literature: 19th-21st Century

Written for 10th/11th Grade ELA (American Literature)

Rationale of Unit

Glancing through even the most contemporary of American literature textbooks, one can plainly see a dearth of feminist literature. While diverse populations and cultures have been routinely celebrated in high school English classrooms, women writers have often been neglected and ignored. This unit hopes to bring the writings of feminist writers at the turn of the century (1880–1920) to the forefront of high school English curriculum. Simultaneously, the Common Core State Standards have been driving all teachers (not just English) to teach argumentative writing and include more informational texts (primary sources, essays, speeches, etc.) into the curriculum. This unit attempts to accomplish these tasks as well. Students are given several primary source documents and asked to synthesize the material to draw conclusions and make argumentative claims. At the same time, the students are exposed to accessible, yet complex, pieces of quality feminist literature that will challenge and stimulate their intellectual capabilities. This unit is broken into 3 major parts:

1. Synthesis of turn-of-the century primary source documents
2. Literary analysis of feminist literature
3. Writing about modern women in a transfer task that forces the students to apply the skills they have learned.

The goal of this unit is to have students read primary source documents, informational texts, and short stories in order to gain a full perspective of the given time period, and create an effective, well-supported argumentative essay.

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Acquisition Lesson #1 – READ Like a WRITER (Nonfiction)

Acquisition Lesson Plan Concept: Analyzing 19th century primary sources for information on a common theme—the rights of women.

Length of Acquisition Lesson #1: 2 days

Length of Unit: 10 Days

Prerequisite(s):

Students will have knowledge of:

- Primary and secondary source
- The difference between fiction and nonfiction
- Basic text types and genre characteristics

Common Core Standards:

- **11RI.2** – Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.
- **11RI.6** – Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.
- **11RI.7** – Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.
- **11RI.9** – Analyze seventeenth-, eighteenth-, and nineteenth-century foundational U.S. documents of historical and literary significance for their themes, purposes, and rhetorical features.

Essential Question:

How do we synthesize information from a variety of texts to gain deeper understanding of 19th century women's perspectives of their lives?

What do students need to learn to be able to answer the Essential Question?

- **Assessment Prompt #1:** Analyze a personal interview.
- **Assessment Prompt #2:** Compare and contrast the themes of the political cartoon with that of the personal interview.
- **Assessment Prompt #3:** Compare and contrast the themes and topics of the three sources on the synthesis chart.
- **Assessment Prompt #4:** Draw a text-based generalization from the sources listed on the synthesis chart.

Teaching Strategies:

- Think-Ink-Share
- Collaborative Pairs
- Structured Note-Taking
- Ticket-out-the-Door
- Carousel Brainstorming
- Show Me, Direct Instruction
- Clustering and Labeling

Graphic Organizers

- [Attachment A: Frayer Diagram—Suppression](#)
- [Attachment B: “Women’s Lives: Late 1800s–early 1900s](#) – teacher-created PowerPoint
- [Attachment C: Synthesis Chart](#)
- [Attachment D: Political Cartoon “Woman’s Sphere”](#)
- [Attachment E: Collaborative Pair Speech Analysis](#)

Activating Strategy:

Have students complete a Frayer diagram for the concept “suppression” ([Attachment A: Frayer Diagram](#)). Share diagrams with a partner. Tell them to keep the diagram for later reference.

Key Vocabulary Words to Preview:

Standards-Based Vocabulary

- Primary/secondary source
- Text structure
- Political cartoon
- Diary
- Journal
- Synthesis

Content Vocabulary

- Suffrage
- Civil rights
- Equality

Instructional Sequence 1: Primary Source Information – Interview

1. **Debrief activating strategy:** Have the students predict how this term applies to what they will study next. They should write their predictions on the back of their diagram sheets and retain them for further reference.
2. **Introduce unit:** Post-Essential Question – How do we synthesize information from a variety of texts to gain deeper understanding of 19th century women’s perspectives of their lives? Teacher introduces the unit concept—feminist literature—emphasizing the variety of text types, such as fiction and nonfiction, written and visual from the time period often called the turn-of-the-century, from the 19th to the 20th century. Tell students the first part of the unit will focus specifically on the period 1880–1920, when women were struggling for the right to vote.
3. **Reviewing text types and author purposes:** Tell students they will be learning how to extract key information from a variety of different text types/genres—interviews, political cartoons, journals, diaries, letters, and reports—all of which deal with the same topic. In order to review these text types/genres, have the students engage in a Think-Ink-Share in which each student writes down what s/he knows about each form of communication and its purpose and then shares his/her answer with a partner. Have the students share out as a whole class, recording their answers on a screen, and clarifying any misconceptions about the forms and/or purposes. In particular, teacher should clarify the difference between primary and secondary source materials.

4. **Build background knowledge:** Introduce PowerPoint presentation of the late 19th and early 20th century—the dress, customs, expectations, myths, and misconceptions. Teacher shows the PowerPoint, [Attachment B: Women's Lives: Late 1800s–Early 1900s](#), using it as an interactive instructive tool. At the end of the presentation, have the students write on the back of their [Frayer diagram](#) how the concept of “suppression” was evident. Allow five minutes for the students to share and discuss ideas.
 5. **Unit focus—analyzing a variety of texts:** Teacher introduces first sources for the unit, the voices of women in America through a taped interview, a written report of working conditions in a New York factory in 1887, diary/journal entries, and short letters. Explain that these primary sources, first person, eye-witness accounts, cover such subject matter as the struggles of the American suffragette, the harsh working conditions in a New York factory, the plight of Asian immigrant women, the bondage of arranged marriages, and the distress and worries of unwanted pregnancies.
 6. **Interview:** Introduce the Hallinan interview (<http://archives.nbclearn.com/portal/site/k-12/flatview?cuecard=1136>) as a primary source, a short media presentation of suffragette—a pioneer in the struggle to gain voting rights for all American women. Point out that while the interview is over 30 years old, it is fairly recent history when you consider she remembers the time when women could not vote in America and yet was still alive at the age of 91 in 1981.
 7. **Review graphic organizer for analyzing texts:** Project a copy of the Sound Recording Analysis interactive worksheet OR download a print copy for students from appropriate sites.
- Teacher note:** This and subsequent text analysis worksheets are available for teacher use in a variety of formats. The interactive website for the Sound Recording Analysis Worksheet can be found at http://www.archives.gov/education/lessons/worksheets/sound_recording_analysis_worksheet.pdf. The materials there were “Designed and developed by the Education Staff, National Archives and Records Administration, Washington, DC 20408.” In addition, teachers should access the website Teaching with Documents, <http://www.edteck.com/dbq/basic/worksheet.htm>, for more adaptations, including print copies and lessons using these same sources.
8. **Collaborative analysis – modeling the process:** Project a copy of the Sound Recording Analysis Worksheet from the interactive website. Preview the questions, including pointing out the 3 sections. Inform students that they complete Step 1 and Step 2 as they listen to this brief recording, and they complete the 5 sections in Step 3 after listening to the interview. Play Hazel Hallinan video clip, NBCLearnarchives – *Interview with Hazel Hallinan* –<http://archives.nbclearn.com/portal/site/k-12/flatview?cuecard=1136>). Model via think-aloud answering one or two questions in each section, stopping and starting the interview as appropriate. Replay the interview at least twice so students can complete the worksheet as teacher models.
- Assessment Prompt #1:** Analyze a personal interview – students complete the *Sound Recording Analysis* worksheet independently or in pairs (teacher choice). Teacher checks for accuracy.
9. **Debrief** as a class to be sure all students have correct information.
 10. **Synthesizing information:** Give out the synthesis chart ([Attachment C: Synthesis Chart](#)). Tell students that this chart will help them “synthesize” the information from a variety of sources, all analyzed as they just did with the Hazel Hallinan video. The students then complete the first column of the chart. The teacher may need to review the definition of “commentary” in more detail (distinguishing it from opinion) and explaining how it differs from main idea.

Instructional Sequence 2: Analyzing Political Cartoons	
1. Introducing cartoons as sources:	Teacher introduces the political cartoon genre, pointing out that readers sometimes struggle to make sense of political cartoons, especially when they reference events or ideas that are unfamiliar. Explain that an analysis worksheet similar to the one used previously can help students “make sense” of a political cartoon on women’s suffrage.
2. Political cartoon analysis:	Distribute or project worksheet (see teacher note after #7 in previous sequence) – http://www.archives.gov/education/lessons/worksheets/cartoon_analysis.pdf or adaptations from <i>Teaching With Documents</i> : http://www.edteck.com/dbq/basic/worksheet.htm . Again review components and expectations for completing the analysis worksheet.
3. Political Cartoon:	Teacher shows the political cartoon at Attachment D: Woman’s Sphere via document camera or LCD projector. [Library of Congress. If appropriate, teacher can again model via think-aloud completing one question from each section, and then students finish the worksheet. See note in materials section
Scaffolding: This activity should take less than five minutes with the teacher walking around assessing understanding. If some of the students are “stuck,” ask questions beginning at a very literal level, such as: <ul style="list-style-type: none"> ▪ “What would you look for in a cartoon or listen for in an interview?” ▪ “What are some of the different places you might find words in a cartoon?” Provide greater support, if needed, to guide the students to a symbolic level: <ul style="list-style-type: none"> ▪ “Why are labels on objects important in cartoon?” ▪ “Interviews are conducted at a specific time; why might that be important?” 	
4. Synthesizing:	Have students complete the cartoon column for Attachment C: Synthesis Chart .
Assessment Prompt #2: Compare and contrast the themes of the political cartoon with the message of the personal interview. (Teachers can do this as an exit ticket, a Venn diagram, etc. There will be, however, no single “correct” response.)	

Instructional Sequence 3: Analyzing Letters, Diaries, Journals (Personal Writing)	
1. Teacher: Teacher introduces written documents from the same time period and reviews genre characteristics for personal letters, diary, or journal entry (personal writing) as opposed to written report or similar objective types of writing.	
<p>Teacher note: There are literally hundreds of sites and books dealing with the writing of Margaret Sanger. Most of them, however, are copyrighted. Below are several sites from which teachers can project but not download personal communications of Margaret Sanger. The information from Bartleby site, however, is not copyrighted and excerpts from letters to Mrs. Sanger can be found at http://www.bartleby.com/1013/6.html. Margaret Sanger (1879–1966). <i>Woman and the New Race</i>. 1920. Chapter VI “Cries of Despair and Society’s Problems,” in which Ms. Sanger quotes from letters, which she calls “cries of despair” written to her. Copies can be made for students. Other documents can be located from:</p> <ul style="list-style-type: none"> • The Margaret Sanger project – http://www.nyu.edu/projects/sanger/ • The Selected Papers of Margaret Sanger, Volume 1: The Woman Rebel, 1900-1928, edited by Esther Katz and available as a Google Book http://books.google.com/books?id=pUZLM6IVBO4C&pg=PA449&lpg=PA449&dq=Dear+Mrs.+Sanger&source=bl&ots=k9nQpqvT6p&sig=biqZxN1NJx2lyya2Kvv4OE8VsgQ&hl=en&sa=X&ei=evInUJPbCIT-8AS3qoCwCA&ved=0CEQQ6AEwAA#v=onepage&q=Dear%20Mrs.%20Sanger&f=false • Motherhood in Bondage, by Margaret Sanger, also available on Google Books http://books.google.com/books?id=KXrD8rTUHDkC&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false 	
2. Guided reading: Teacher distributes copies of various letters, etc., to pairs and have 2s read to 1s. Have students answer the question, “How was the writer of each letter or other personal communication suppressed?” The 1s should site specific line(s) they found particularly surprising, shocking, or fascinating. The 2s will share with the class.	
<p>Differentiation: Sharing could also be done via computer conversation (Classroom Chatter, Wikispace) with students posting what their entry was about and their reactions to the piece—some of our classrooms have this capability).</p>	
<p>Scaffolding suggestion: As an alternative <i>Jigsaw</i>, this entire activity can be done differently depending on the need for support of students in the classroom. The primary source letters can be analyzed using the same document analysis worksheet as used previously but for written sources (http://www.archives.gov/education/lessons/worksheets/written_document_analysis_worksheet.pdf or http://www.edteck.com/dbq/worksheets/pdf/written-doc.pdf). As before, teacher can model one or two analysis questions before having students complete the worksheet independently, with the teacher modeling the first one using the document camera. Or, the teacher can model one letter or source and students can analyze a second source in small groups, and a third source with a partner or independently.</p>	
3. Synthesizing: The students complete the third column of Attachment C: Synthesis Chart .	
<p>Assessment Prompt #3: Compare and contrast the themes and topics of the three sources on the synthesis chart. (Teacher reviews student answers and clarifies any misunderstandings.)</p>	
<p>Summarizing Strategy – Ticket Out the Door: Based on the audio tape and the texts examined today, write a 2 to 3 sentence summary of 19th century women’s perspectives on their lives.</p>	

Instructional Sequence #4: Speeches

1. **Activating/reviewing:** Prior to the introduction of new primary source (speech) for this portion of the lesson, do a Carousel Brainstorm of what has been learned previously, clarifying information:

Carousel Brainstorming Ideas – US Women, 1880–1920:

- | | |
|---------------------------------|----------------------|
| 1. Types of Suppression Endured | 5. Reproduction |
| 2. Dress | 6. Political Climate |
| 3. Work and Home | 7. Expectations |
| 4. Marriage | |

Have seven locations of large chart paper around the room, each labeled with one of seven categories listed above. Have the students quickly count off 1-7. Have all 1s go to the paper labeled #1-Types of Suppression Endured, all 2s go to the paper labeled #2-Dress, etc. After four minutes, have each group move once to their right where they will read what their peers wrote for that particular category. Students may add anything not seen on the list, but time should be no longer than one to two minutes. Continue until all students have had the opportunity to see all charts.

2. **Instruction – background information:** Teacher gives instruction in the Woman’s Suffrage Movement in America using resource packet from the following sources:

- <http://teacher.scholastic.com/activities/suffrage/history.htm>
- <http://www.history.com/topics/the-fight-for-womens-suffrage>

(**Teacher note:** There are many Internet informational sites available, as well as online images, if the teacher wants to do his/her own research.)

3. **Introduce speech:** Provide information on Elizabeth Cady Stanton, who devoted her life to the suffrage movement. Tell students that, ironically, her own life ended 18 years before passage of the 19th Amendment. Distribute the speech “Solitude of Self”, by Elizabeth Cady Stanton—“Solitude of Self” (1892) <http://womenshistory.about.com/od/stantonelizabeta/a/solitude.htm>.

Differentiation: Students can access an audio file of Margaret Sanger’s 1953 “This I Believe” speech [http://www.nyu.edu/projects/sanger/secure/documents/documents_mspp.html]

4. **Guided reading:** After teacher introduces and reads aloud the first two paragraphs, students (partners or independently) will read remainder of speech.

Teacher note: The reading may vary from total independence (or even homework) for some groups of students to selection of smaller “chunks” of the speech to be analyzed.

Scaffolding suggestion: Teacher will highlight portions of the speech for special needs students prior to the reading. Partner reading, or teacher reading, will no doubt be required for some students. Other speeches can be used including:

- “The Destructive Male” – <http://www.historyplace.com/speeches/stanton.htm>
- “Declaration of Sentiments Urged Equal Rights for Women: Women’s Rights Conventions adopted declaration, resolutions in 1848” <http://www.america.gov/st/pubs-english/2005/May/20050531160341liameruoy0.2459375.html>

Collaborative pairs: Students complete [Attachment E: Collaborative Pairs Speech Analysis Form](#) with their partners. (Teacher will move around the room to informally assess understanding.)

3. **Summarizing strategy – Show Me:** Draw a picture of the image you got from reading paragraph 26.

Scaffolding suggestion: Teacher read (or have recorded) paragraphs 1-7, 9, 10, 12, 16, 21, 26.

4. Synthesis: The students complete the fourth column of the Attachment C: Synthesis Chart .
5. Generalization: Project a copy of the Attachment C: Synthesis Chart on the screen and record typical or agreed-upon students' responses for each column. <ul style="list-style-type: none"> ▪ Students work in groups to find common ideas across blocks (they can color code or highlight commonalities). Teacher can model how to cluster common ideas together. Explain that there is no one right way to cluster the information. ▪ Work with partners to generate a label for each cluster of common ideas found. ▪ Share as a class.
6. After the students have finished sharing clustering and labeling, students (in pairs or as individuals —teacher choice) develop a generalization statement and write it at the bottom of the Attachment C: Synthesis Chart .
Assessment Prompt #4: Using information from Attachment C: Synthesis Chart , draw a text-based generalization from the sources listed on the synthesis chart. (Teacher checks for validity of generalizations. Debrief by sharing generalizations.) Scaffolding: For students who are struggling, teacher can remind them to go back to their Frayer diagram on suppression.
Notes about URLs and copyright information for materials used in this module: Except as otherwise noted: Regarding Library of Congress websites: "As a publicly supported U.S. Government institution, the Library generally does not own rights in its collections and what is posted on its website. Therefore, it does not charge permission fees for use of such material and generally does not grant or deny permission to publish or otherwise distribute material on its website. However, the Library requests that your link to the Library's website be presented in a manner that does not give the impression that the Library is making an express or implied endorsement of any good or service provided on your website and that the link is presented in a manner that clearly indicates that the user is leaving one site and accessing another." General information on copyrights: According to the US Copyright Office, in a direct response to our query, "Generally speaking, works published in the United States before 1923 are in the public domain and are no longer under copyright protection; see "Effect of 1976 Act on Length of Subsisting Copyrights" in Circular 15a at http://www.copyright.gov/circs/circ15a.pdf ." Additional "Terms of Use" information is included where relevant in the citations below.

Resources/Citations and copyright information:

- *American Women, Their Lives in Their Words* by Doreen Rappaport, Harper Trophy Publishers, 1990
- "Cartoon_analysis_worksheet" - The Educational Staff, National Archives and Records Administration, Washington, DC 20408
http://www.archives.gov/education/lessons/worksheets/cartoon_analysis_worksheet.pdf [Designed and developed by the Education Staff, National Archives and Records Administration, Washington, DC 20408]
- *Teaching With Documents* by Peter Pappas, <http://www.edteck.com/dbq/> **Note:** Many of the materials in this module are based on the website "Teaching with Documents" (<http://www.edteck.com/dbq/>). Additional links are provided throughout the module). The website, created by Peter Pappas, includes the following statement about its use: "Teaching with Documents" is designed to help teachers and students make sense of the vast amount of source material available over the Internet, and effectively bring these resources to their work as historians. It provides easy access to [analytic tools](#), [instructional strategies](#), and links to [source material](#) and sample [assessments](#).
- Interview with Hazel Hallinan, NBCLearn Archives: <http://archives.nbclearn.com/portal/site/k-12/flatview?cuecard=1136>
- Political Cartoon "Women's Sphere" - Library of Congress. Available [http://memory.loc.gov/cgi-bin/query/r?ammem/AMALL:@field\(NUMBER+@band\(rbnawsa+n7140\)](http://memory.loc.gov/cgi-bin/query/r?ammem/AMALL:@field(NUMBER+@band(rbnawsa+n7140)). "The Library of Congress has reviewed the copyright status of each item in this collection and is not aware of any U.S. copyright or any other restrictions in the documents." Reproduction rights are protected except as allowed by "Fair Use."
- Writings of Margaret Sanger
http://www.nyu.edu/projects/sanger/secure/documents/documents_mspp.html. In accordance with the Sanger Project website ["Links may be made to our site (though we wish to be notified)"], notification has been sent.
- The Selected Papers of Margaret Sanger, Volume 1: The Woman Rebel, 1900-1928, edited by Esther Katz is available as a Google Book.
<http://books.google.com/books?id=pUZLM6IVBO4C&pg=PA449&lpg=PA449&dq=Dear+Mrs.+Sanger&source=bl&ots=k9nQpqvT6p&sig=biqZxN1NJx2Iyya2Kvv4OE8VsgQ&hl=en&sa=X&ei=evInUJPbCIT-8AS3qoCwCA&ved=0CEQQ6AEwAA#v=onepage&q=Dear%20Mrs.%20Sanger&f=false>
- Speeches
 - <http://womenshistory.about.com/od/stantonelizabeta/a/solitude.htm> [for private, non commercial use only]
 - "The Destructive Male" <http://www.historyplace.com/speeches/stanton.htm> Terms of use: Private home/school non-commercial, non-Internet re-usage only is allowed of any text, graphics, photos, audio clips, other electronic files or materials from The History Place.]
 - "Declaration of Sentiments Urged Equal Rights for Women: Women's Rights Conventions adopted declaration, resolutions in 1848" <http://www.america.gov/st/pubs-english/2005/May/20050531160341liameruoy0.2459375.html> (Distributed by the Bureau of International Information Programs, U.S. Department of State. Web site: <http://usinfo.state.gov>)

Attachment A: Frayer Model

Definition	I Think ...
Suppression	
Examples	Non-Examples

Attachment B: Women's Lives: Late 1800s–Early 1900s

Women's Lives: Late 1800s–Early 1900s

The Home

- ▶ Popular literature of the time is full of advice about proper housekeeping.
- ▶ The advice leads women to believe that by keeping a clean, neat, pious home and filling it with warmth and inviting smells, they are achieving their highest calling.

2

Women in the home...



Smithsonian Institute <http://www.sil.si.edu/ondisplay/making-homemaker/intro.htm>

3

- ▶ "A really good housekeeper is almost always unhappy. While she does so much for the comfort of others, she nearly ruins her own health and life. It is because she cannot be easy and comfortable when there is the least disorder or dirt to be seen." *The Household*, January 1884

Smithsonian Institute <http://www.sil.si.edu/ondisplay/making-homemaker/intro.htm>

4

- ▶ "...some one said that woman's best work is that which is unseen by mortal eye...that this work is the steady uplifting and upholding of a higher standard of living; it is the reaching forward and upward, both for ourselves and others, towards a loftier life.... Yes, it is hard. But, sisters, it is work that belongs to us. It is work that, if not done by us, will never be done at all. For man cannot do it – as far as the family is concerned...For as a rule, and it is a rule that has few exceptions, woman creates the atmosphere of the home." Mrs. Julia C.R. Dorr, *The Household*, Vol. V, 1872

<https://www.womenonline.org/Learn-and-Do/Indiana-Women/Indiana-1880-1900/Lives-Of-Women.aspx>

Standard Weekly Schedule

- ▶ Monday: laundry
- ▶ Tuesday: ironing and mending
- ▶ Wednesday: baking
- ▶ Thursday: thorough cleaning of house
- ▶ Saturday: baking and thorough cleaning of house
- ▶ Daily tidying of kitchen and parlor

6

Health

- › Middle and upper class women were expected to be weak, frail, and semi-invalids, dependent upon the robust men.
- › They were viewed as the "weaker sex."

7

The Weaker Sex....



<http://www.loc.gov/pictures/resource/cph.3b49092/> [no known copyright restrictions]

8

Clothing

- › Wealthy and middle class women wore elaborate dresses, with bustles, and nipped waists and yards of heavy fabric and lace.
- › One newspaper account reported that the "well-dressed" woman of the late nineteenth century wore 37 pounds of clothing in the winter, 19 which hung from her corseted waist.

9



<http://hdl.loc.gov/loc.pnp/ppmsca.28897> [No known restrictions on publication] Library of Congress

10

- › The corset was the most controversial piece of clothing during this time period. Both doctors and early feminists criticized its use.
- › It has been said that a fashionable women's corset exerted, on average, 22 pounds of pressure on the internal organs.

11

Fashion



Public Domain photos. Available Wikipedia



12

Women's Issues

- Poor Working Conditions
- Lack of Education
- Deprived of basic legal and civic rights



Bathing suits could not be more than six inches from the knee.
<http://www.shmoop.com/1920s/photo-beach-dc.html>
 National Photo Company Collection, 1922. Public domain

14

13

Working Conditions

- The factories were overcrowded and often had only one exit.
- Safety was not a concern.
- Women earned half of what men earned.
- Women and children were large parts of the workforce.

15

The right to VOTE



Suffragettes. Bain News Service (1910-1915) <http://www.shmoop.com/womens-movements/photo-american-suffragettes.html>

18



Suffragette's parade float. August 10, 1913. George Grantham Bain Collection photograph. Public domain.
<http://www.shmoop.com/womens-movements/photo-suffragette-float.html>

19



Elizabeth Cady Stanton and Susan B. Anthony (1880 – 1902). Public domain.

20



"His Daughter....and he thought she was 'just a little girl!'"

Library of Congress - <http://www.loc.gov/pictures/item/2011660536/>

21



Library of Congress. <http://www.loc.gov/pictures/item/2011660525/>

22

Sources

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- Slide 4 - Smithsonian Institute. Available <http://www.sil.si.edu/ondisplay/making-homemaker/intro.htm>
- Slide 5 - Dorothy W. Hartman, *Women's Roles in the Late 19th Century*. Available <https://www.connerprairie.org/Learn-And-Do/Indiana-History/America-1860-1900/Lives-Of-Women.aspx>
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- Slide 9 - Public Domain photos accessed from Wikipedia http://commons.wikimedia.org/wiki/File:Coronet_Corset_Co.jpg, http://en.wikipedia.org/wiki/File:The_Imperial_summer_corset_ca1890.gif, http://en.wikipedia.org/wiki/Victorian_fashion
- Slide 10 - *Puck Magazine*, 1896. <http://hdl.loc.gov/loc.pnp/ppmsca.28897> [No known restrictions on publication] Library of Congress
- Slide 13 - National Photo Company Collection, 1922. Public domain <http://www.shmoop.com/1920s/photo-beach-dc.html>
- Slide 16 - Lewis Hine, 1908. National Child Labor Committee <http://www.shmoop.com/progressive-era-politics/photo-child-laborer.html>. Public Domain
- Slide 18 - Bain News Service photograph. Public domain (date unknown) <http://www.shmoop.com/womens-movements/photo-american-suffragettes.html>
- Slide 21 - Library of Congress <http://www.loc.gov/pictures/item/2011660536/> [No known restrictions on publication]
- Slide 22 - Library of Congress. <http://www.loc.gov/pictures/item/2011660525/> [No known restrictions on publication]

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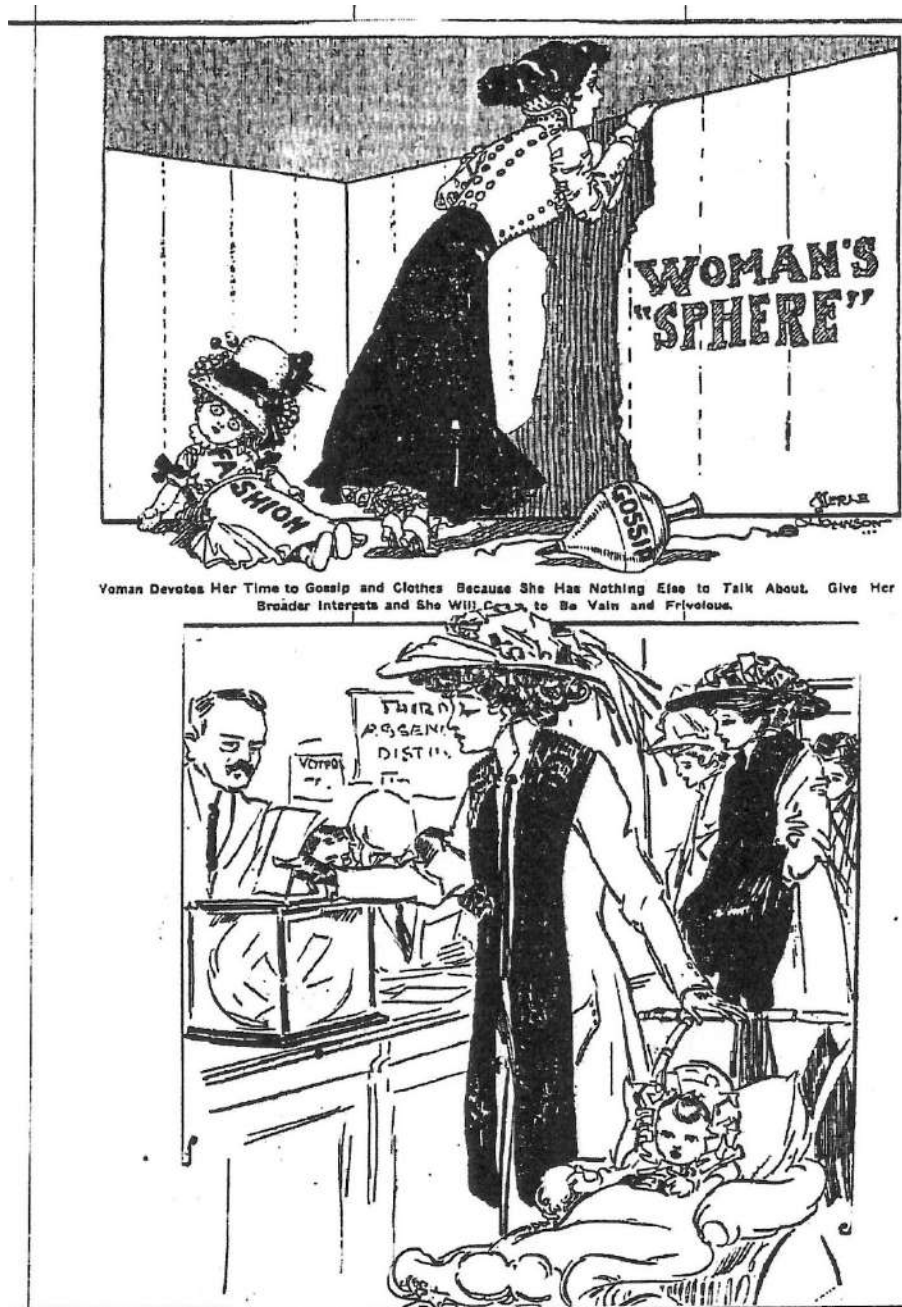
Attachment C: Synthesis Chart

	Interview	Cartoon	Diary/Letter	Speech
Topic (subject matter addressed)				
Commentary (how the author feels about the subject)				
Theme				
Summary of what I learned				

Generalization:

<hr/> <hr/> <hr/> <hr/> <hr/> <hr/>

Attachment D: Political Cartoon



From the Library of Congress. Available at
[http://memory.loc.gov/cgi-bin/query/r?ammem/AMALL:@field\(NUMBER+@band\(rbnawsa+n7140\)\)](http://memory.loc.gov/cgi-bin/query/r?ammem/AMALL:@field(NUMBER+@band(rbnawsa+n7140)))

Attachment E: Collaborative Pairs Speech Analysis
“The Solitude of Self”

1. Explain the meaning of Mrs. Stanton’s statement:

“Moreover he [man] would be fitted for these very relations and whatever special work he might choose to do to earn his bread by the complete development of all his faculties as an individual. Just so with woman. The education that will fit her to discharge the duties in the largest sphere of human usefulness will best fit her for whatever special work she may be compelled to do.” (From paragraphs 5 and 6)

2. Discuss the powerful impact of the following statements for a suffragette:

“Nature never repeats herself and the possibilities of one human soul will never be found in another. No one has ever found two blades of grass alike, and no one will ever find two human beings alike.”

3. According to Stanton, what is the important lesson(s) taught by nature (paragraph 9)? Explain what this means to you?

4. Analyze the powerful use of the word “alone” in paragraph 12.

5. According to Stanton (paragraph 16), can an uneducated woman still be successful? (Support with evidence from the text.)

6. How does what Stanton says in paragraph 17 relate to the messages in the texts we have already viewed and read?

7. Read paragraph 21. Why does Stanton say men and women need the same preparation for time and eternity?

Teacher note: Adapt analysis according to the speech students are using.

Acquisition Lesson #2 – READ Like a WRITER (Fiction)

Acquisition Lesson Plan Concept: Literary Analysis – Theme

Length of Acquisition Lesson #2: 2 days

Length of Unit: approximately 10 Days

Prerequisites:

In addition to Acquisition Lesson 1, students should be familiar with the simple concepts of setting, plot, and characterization. It is especially important that the students are aware of direct and indirect characterization.

Common Core Standards:

- **11RL1** – Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- **11RL2** – Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- **11RL3** – Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

Essential Question:

How do an author's choices contribute to the development of theme?

What do students need to learn to be able to answer the Essential Question?

- **Assessment Prompt #1:** Explain how authors develop characters.
- **Assessment Prompt #2:** Identify the major plot points of the story.
- **Assessment Prompt #3:** State one theme of the story and explain how the author develops it.

Activating Strategy:

Students will be introduced to the author and background of the story in [Attachment F: Trifles & "A Jury of Her Peers"](#) PowerPoint

- Focus on the word "trifles."
- Following the background information, post the "Think, Pair, Share" questions for discussion: *Who determines the importance of things (people, ideas, possessions, etc.? What makes some things important, and some things unimportant? Are there times when apparent "trifles" turn out to be very important? (Optional: Write about a time when this has been the case. If you do not know of one, make up a hypothetical (fictional) example.)*
- Allow for a variety of answers but ultimately direct the conversation towards the following ideas: The importance of things depends upon the person and the context. While a lost bouncy ball may seem unimportant to a parent it can be quite devastating for a small child.

Note: Teachers may choose to do this lesson with the prose adaptation, "A Jury of Her Peers." An interactive version of the short story is included on the PowerPoint.

Key Vocabulary Words to Preview:

Standards-Based Vocabulary

- Infer
- Indirect characterization
- Direct characterization
- Theme

Content Vocabulary

- Trifles
- Jury
- Peers

Teaching Strategies:

- Teacher-Directed Reading
- Think-Aloud
- Active Reading
- Collaborative Pairs
- Think-Pair-Share/Write

Graphic Organizers/Materials

- [Attachment F: *Trifles* & “A Jury of Her Peers”](#) Interactive – Text PowerPoint
- [Attachment G: *Trifles*](#) by Susan Glasspell
- [Attachment H: “A Jury of Her Peers”](#) by Susan Glasspell
- [Attachment I: Characterization](#)
- [Attachment J: Tracking the Story](#)
- [Attachment K: Adding it Up](#)
- [Attachment L: Feminist Character Cards](#) Summarization Graphic Organizer
- [Attachment M: A Contextual Connection to Feminist Literature Writing Assignment](#)
- [Attachment N: Writing 1-2-3](#)
- [Attachment O: A Contextual Connection to Feminist Literature Scoring Guide](#)

Instructional Sequence #1: Reading for CHARACTERIZATION

- **Introducing the texts:** Following the introduction and background, the teacher should distribute and/or project copies of either the Susan Glaspell’s play *Trifles* located at [Attachment G](#) or the short story “A Jury of Her Peers” located at [Attachment H](#). Assign the parts from the play or announce the reading protocol (paired, read-aloud, recording, etc.).

Teacher note: Both texts are widely available on public domain sites, including as an e-book. See resources/citations section at the end of this Acquisition Lesson. For the play, teacher should assign parts to the students according to comfort and ability to read aloud. Struggling readers should have a chance to preview their role before reading it in front of the class.

- **Preview the graphic organizers:** Preview [Attachment I: Characterization Chart](#) and [Attachment J: Tracking the Story](#) before reading (teacher chooses between two versions of each attachment, depending on students’ needs). Review with the students the meanings of indirect characterization (evidence-based information requiring the reader to make an inference from actions or words) and direct characterization (information explicitly stated in the text). If the students are unfamiliar with these terms, the teacher should model evidence of these in the first few pages of the story. Teacher explains that s/he will be modeling completing the organizers and students should wait for a directive to fill them in.
- **Guided reading:** Begin reading aloud as a class (or other protocol). Explain to students that the reading will have two focuses: characterization and plot elements, all leading to theme, which will relate back to Acquisition Lesson #1. Explain that the first reading will be for evidence of characterization:
 - ♦ **Reading for character:** After reading a short section, the teacher should ask the students to identify textual evidence important to understanding the characters and setting. The class should be able to recognize the explicit descriptions of the characters and setting (direct characterization), but the teacher should steer the students towards making inferences based on dialogue or actions (indirect characterization). Explain to the class that the author makes purposeful choices in order for readers to identify traits and qualities that the author is attempting to communicate. Allow the class to share how they drew conclusion from the words or actions of the characters. When reading, the length of the reading sections or “chunks” will be determined by the ability of the class. Students needing a challenge can probably cover more text before discussion/review. For struggling students, the teacher may want to discuss after each section/page. When the teacher stops to check for understanding, the students will complete [Attachment I: Characterization Chart](#). Teacher first models via Think-Aloud completing a part of

the organizers, then seeking class input, and finally allowing students to complete the organizer on their own or in pairs.
Assessment Prompt #1: Explain how authors develop characters (teacher checks progress on Attachment I: Characterization Chart and asks students to explain how authors develop characters on the back of the organizer).
Differentiation: For students who need a challenge, teachers may elect to have students complete both graphic organizers at a single reading.
Instruction Sequence #2: Reading for PLOT Elements
<ul style="list-style-type: none"> ▪ Second read: Throughout the second reading, the teacher should stop frequently to draw attention to major plot points or important/symbolic moments in the play or short story. The students will also be recording the major plot points of the story on the graphic organizer at Attachment J: Tracking the Story. The teacher should once again model via Think-Aloud how the reader identifies major points in the story, by drawing attention to these events and discussing with the class their importance to the overall meaning of the work (refer back to the characterization graphic organizer). Additionally, students will be charting the evidence and the inferences made by the men and women at the bottom of the Tracking the Story graphic organizer. This should help the students understand the plot elements and begin to recognize the developing themes as they read. After initial teacher modeling, have students collaborate to complete a section, finally having students complete the organizer independently. Have students record these observations on their graphic organizers. ▪ While reading be sure to pause to highlight important elements (plot points, inferences, and characterization) in the text that indicate the role of the women of the time. While these points may or may not make it onto the graphic organizers, it will help students complete the writing assignment at the end of the lesson. Emphasize in particular the ignored insight that the women provide in the story.
Assessment Prompt #2: Identify the major plot points of the story. (Teacher checks progress on Attachment J: Tracking the Story .)
Instructional Sequence #3: THEME
<ul style="list-style-type: none"> ▪ Introducing the graphic organizer: Once the reading is completed, students will be asked to develop potential themes for the short story. In order to achieve this, the students will use the graphic organizer at Attachment K: Adding It Up (the teacher chooses a suitable version). The teacher should review the process of the graphic organizer. Its goal is to have the students develop a theme based on plot, characterization, and other literary elements. ▪ Guided practice: With modeling done by the teacher, students can complete the first two components of Adding it Up by using information from their previous graphic organizers. (“Characterization” and “Tracking the Story”). The Additional Considerations section is an optional component and can be as detailed (relying on previous knowledge of devices, symbolism, tone, etc.) or as simple (just think about the title) as the teacher would like. This is a good place to differentiate expectations based on ability. Students needing a challenge should be able to identify three to five additional components, while struggling learners may only need to confront one (the title). ▪ Generating a theme: The major teaching point for this section will be the writing of a theme. The teacher should review the concept of theme and the rules for writing a theme as they are outlined on the graphic organizer. By assembling the component parts and thinking about the relationships between and among those parts, the students are challenged to state a potential theme of the work. If appropriate, there is a scaffolded version of “Adding it Up” that has a choice of three themes on it, and the student should select the one they find to be most appropriate and be prepared to defend their choice.

- **Sharing and clarifying themes:** Once the class has worked through the graphic organizer, allow the students to share their themes with the class. The teacher should be positive and accepting of differing themes as long as they do not contradict the information on the “Adding it Up” graphic organizer (**Attachment L - Adding It Up**). Teacher can show students relevant standards: **11RL2** “...analyze [theme’s] development over the course of the text, including how they interact and build on one another to produce a complex account...” and **11RL3** “Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed.” In particular, ask the students how their theme is reflected and developed throughout the work. The teacher should help to edit or amend the themes in order to adhere to the requirements.

Assessment Prompt #3: State one theme of the story and explain how the author develops it.

Assignment: Once done with the story, the students will need to complete [Attachment L: Feminist Character Cards](#). The trading card graphic organizers will help students to remember important information regarding the feminist characters that they read during this story. These will help in writing the summative piece found in this lesson as well as the writing to be done at the end of this unit.

Summarizing strategy: The students will complete a summative writing assignment called “A Contextual Connection to Feminist Literature” located at [Attachment M](#). Students will be synthesizing the thematic elements of the short story and the previously covered primary sources to draw conclusion about a women’s role in society. Differentiation: The graphic organizer at [Attachment N: Writing 1-2-3](#) can also be used for students who need the structure. This step-by-step organizer, guided by the teacher, should allow the students to write a fairly formulaic response to the question. Struggling students can also use stem statements if necessary, but push the higher-level students to branch out from the provided examples, be original, and take compositional risks. Use the “Contextual Connection to Feminist Literature Scoring Guide” ([Attachment O: A Contextual Reflection on Feminist Literature Scoring Guide](#)), which students should have before they begin writing, to grade the summative writing assignment.

Resources/Citations: Both “A Jury of her Peers and *Trifles* are available through the public domain including the following sites:

- “A Jury of Her Peers” – <http://www.learner.org/interactives/literature/story/fulltext.html>
- *Trifles* [public domain]
 1. e-text – <http://etext.virginia.edu/etcbin/toccer-new2?id=GlaTrif.sgm&images=images/modeng&data=/texts/english/modeng/parsed&tag=public&part=1&division=div1>
 2. Excerpted monologue - http://www.theatrehistory.com/plays/trifles_mono.html

Attachment F: Trifles & “A Jury of Her Peer”



TRIFLES & A JURY OF HER PEERS

By Susan Glasspell

INTERACTIVE-TEXT POWERPOINT

Background Information

The Author

Susan Glaspell grew up in Davenport, Iowa, where she was born in 1882. Though best known as a playwright, Glaspell began her career as an author of sentimental short stories for popular magazines. All in all, Glaspell wrote more than forty short stories, twenty plays, and ten novels. Her work is known to have a feminist perspective. Her best works deal with the theme of the "new woman," presenting a hero who represents the American pioneer spirit of independence and freedom. She was one of the first feminists in the theater. Susan Glaspell died in 1948.



Background Information

The Works & Their Titles

- The title of the play “Trifles” is critical to understanding the overall theme of the work. It is significant that the men in the story disregard many key pieces of evidence because they considered them to be **trifles**, or insignificant things.
- A Jury of Her Peers is the prose adaptation of Glasspell’s famous play, “Trifles”. While highly successful in play form, the author found that the work could be even more insightful in the form of a short story.
- A **jury** is a group of individuals that render verdicts in courts of law. The title of the short story may allude to the fact that women of the time period were not allowed to serve on juries, and that the women could better understand her situation.

THINK, PAIR, SHARE

- Consider the following questions. Write your thoughts in your journal. You then will be sharing your answer with your partner before participating in a full class discussion.
- What types of things could be considered **trifles** by some, but be very important to others?
- Should one be judged by a jury of his/her peers? What are the advantages and disadvantages of such a system?

Attachment G: “*Jury of Her Peers*”

A Jury of Her Peers

by Susan Glaspell

When Martha Hale opened the storm-door and got a cut of the north wind, she ran back for her big woolen scarf. As she hurriedly wound that round her head her eye made a scandalized sweep of her kitchen. It was no ordinary thing that called her away--it was probably further from ordinary than anything that had ever happened in Dickson County. But what her eye took in was that her kitchen was in no shape for leaving: her bread all ready for mixing, half the flour sifted and half unsifted.

She hated to see things half done; but she had been at that when the team from town stopped to get Mr. Hale, and then the sheriff came running in to say his wife wished Mrs. Hale would come too--adding, with a grin, that he guessed she was getting scary and wanted another woman along. So she had dropped everything right where it was.

"Martha!" now came her husband's impatient voice. "Don't keep folks waiting out here in the cold."

She again opened the storm-door, and this time joined the three men and the one woman waiting for her in the big two-seated buggy.

After she had the robes tucked around her she took another look at the woman who sat beside her on the back seat. She had met Mrs. Peters the year before at the county fair, and the thing she remembered about her was that she didn't seem like a sheriff's wife. She was small and thin and didn't have a strong voice. Mrs. Gorman, sheriff's wife before Gorman went out and Peters came in, had a voice that somehow seemed to be backing up the law with every word. But if Mrs. Peters didn't look like a sheriff's wife, Peters made it up in looking like a sheriff. He was to a dot the kind of man who could get himself elected sheriff--a heavy man with a big voice, who was particularly genial with the law-abiding, as if to make it plain that he knew the difference between criminals and non-criminals. And right there it came into Mrs. Hale's mind, with a stab, that this man who was so pleasant and lively with all of them was going to the Wrights' now as a sheriff.

"The country's not very pleasant this time of year," Mrs. Peters at last ventured, as if she felt they ought to be talking as well as the men.

Mrs. Hale scarcely finished her reply, for they had gone up a little hill and could see the Wright place now, and seeing it did not make her feel like talking. It looked very lonesome this cold March morning. It had always been a lonesome-looking place. It was down in a hollow, and the poplar trees around it were lonesome-looking trees. The men were looking at it and talking about what had happened. The county attorney was bending to one side of the buggy, and kept looking steadily at the place as they drew up to it.

"I'm glad you came with me," Mrs. Peters said nervously, as the two women were about to follow the men in through the kitchen door.

Even after she had her foot on the door-step, her hand on the knob, Martha Hale had a moment of feeling she could not cross that threshold. And the reason it seemed she couldn't cross it now was simply because she hadn't crossed it before. Time and time again it had been in her mind, "I ought to go over and see Minnie Foster"--she still thought of her as Minnie Foster, though for twenty years she had been Mrs. Wright. And then there was always something to do and Minnie Foster would go from her mind. But *now* she could come.

The men went over to the stove. The women stood close together by the door. Young Henderson, the county attorney, turned around and said, "Come up to the fire, ladies."

Mrs. Peters took a step forward, then stopped. "I'm not--cold," she said.

And so the two women stood by the door, at first not even so much as looking around the kitchen.

The men talked for a minute about what a good thing it was the sheriff had sent his deputy out that morning to make a fire for them, and then Sheriff Peters stepped back from the stove, unbuttoned his outer coat, and leaned his hands on the kitchen table in a way that seemed to mark the beginning of official business. "Now, Mr. Hale," he said in a sort of semi-official voice, "before we move things about, you tell Mr. Henderson just what it was you saw when you came here yesterday morning."

The county attorney was looking around the kitchen.

"By the way," he said, "has anything been moved?" He turned to the sheriff. "Are things just as you left them yesterday?"

Peters looked from cupboard to sink; from that to a small worn rocker a little to one side of the kitchen table.

"It's just the same."

"Somebody should have been left here yesterday," said the county attorney.

"Oh--yesterday," returned the sheriff, with a little gesture as of yesterday having been more than he could bear to think of. "When I had to send Frank to Morris Center for that man who went crazy--let me tell you. I had my hands full yesterday. I knew you could get back from Omaha by today, George, and as long as I went over everything here myself--"

"Well, Mr. Hale," said the county attorney, in a way of letting what was past and gone go, "tell just what happened when you came here yesterday morning."

Mrs. Hale, still leaning against the door, had that sinking feeling of the mother whose child is about to speak a piece. Lewis often wandered along and got things mixed up in a story. She hoped he would tell this straight and plain, and not say unnecessary things that would just make things harder for Minnie Foster. He didn't begin at once, and she noticed that he looked queer--as if standing in that kitchen and having to tell what he had seen there yesterday morning made him almost sick.

"Yes, Mr. Hale?" the county attorney reminded.

"Harry and I had started to town with a load of potatoes," Mrs. Hale's husband began.

Harry was Mrs. Hale's oldest boy. He wasn't with them now, for the very good reason that those potatoes never got to town yesterday and he was taking them this morning, so he hadn't been home when the sheriff stopped to say he wanted Mr. Hale to come over to the Wright place and tell the county attorney his story there, where he could point it all out. With all Mrs. Hale's other emotions came the fear now that maybe Harry wasn't dressed warm enough--they hadn't any of them realized how that north wind did bite.

"We come along this road," Hale was going on, with a motion of his hand to the road over which they had just come, "and as we got in sight of the house I says to Harry, 'I'm goin' to see if I can't get John Wright to take a telephone.' You see," he explained to Henderson, "unless I can get somebody to go in with me they won't come out this branch road except for a price I can't pay. I'd spoke to Wright about it once before; but he put me off, saying folks talked too much anyway, and all he asked was peace and quiet--guess you know about how much he talked himself. But I thought maybe if I went to the house and talked about it before his wife, and said all the women-folks liked the telephones, and that in this lonesome stretch of road it would be a good thing--well, I said to Harry that that was what I was going to say--though I said at the same time that I didn't know as what his wife wanted made much difference to John--"

Now there he was!--saying things he didn't need to say. Mrs. Hale tried to catch her husband's eye, but fortunately the county attorney interrupted with:

"Let's talk about that a little later, Mr. Hale. I do want to talk about that but, I'm anxious now to get along to just what happened when you got here."

When he began this time, it was very deliberately and carefully:

"I didn't see or hear anything. I knocked at the door. And still it was all quiet inside. I knew they must be up--it was past eight o'clock. So I knocked again, louder, and I thought I heard somebody say, 'Come in.' I wasn't sure--I'm not sure yet. But I opened the door--this door," jerking a hand toward the door by which the two women stood. "and there, in that rocker"--pointing to it--"sat Mrs. Wright."

Everyone in the kitchen looked at the rocker. It came into Mrs. Hale's mind that that rocker didn't look in the least like Minnie Foster--the Minnie Foster of twenty years before. It was a dingy red, with wooden rungs up the back, and the middle rung was gone, and the chair sagged to one side.

"How did she--look?" the county attorney was inquiring.

"Well," said Hale, "she looked--queer."

"How do you mean--queer?"

As he asked it he took out a note-book and pencil. Mrs. Hale did not like the sight of that pencil. She kept her eye fixed on her husband, as if to keep him from saying unnecessary things that would go into that note-book and make trouble.

Hale did speak guardedly, as if the pencil had affected him too.

"Well, as if she didn't know what she was going to do next. And kind of--done up."

"How did she seem to feel about your coming?"

"Why, I don't think she minded--one way or other. She didn't pay much attention. I said, 'Ho' do, Mrs. Wright? It's cold, ain't it?' And she said, 'Is it?'--and went on pleatin' at her apron.

"Well, I was surprised. She didn't ask me to come up to the stove, or to sit down, but just set there, not even lookin' at me. And so I said: 'I want to see John.'

"And then she--laughed. I guess you would call it a laugh.

"I thought of Harry and the team outside, so I said, a little sharp, 'Can I see John?' 'No,' says she--kind of dull like. 'Ain't he home?' says I. Then she looked at me. 'Yes,' says she, 'he's home.' 'Then why can't I see him?' I asked her, out of patience with her now. 'Cause he's dead' says she, just as quiet and dull--and fell to pleatin' her apron. 'Dead?' says, I, like you do when you can't take in what you've heard.

"She just nodded her head, not getting a bit excited, but rockin' back and forth.

"'Why--where is he?' says I, not knowing *what* to say.

"She just pointed upstairs--like this"--pointing to the room above.

"I got up, with the idea of going up there myself. By this time I--didn't know what to do. I walked from there to here; then I says: 'Why, what did he die of?'

"'He died of a rope around his neck,' says she; and just went on pleatin' at her apron."

Hale stopped speaking, and stood staring at the rocker, as if he were still seeing the woman who had sat there the morning before. Nobody spoke; it was as if every one were seeing the woman who had sat there the morning before.

"And what did you do then?" the county attorney at last broke the silence.

"I went out and called Harry. I thought I might--need help. I got Harry in, and we went upstairs." His voice fell almost to a whisper. "There he was--lying over the--"

"I think I'd rather have you go into that upstairs," the county attorney interrupted, "where you can point it all out. Just go on now with the rest of the story."

"Well, my first thought was to get that rope off. It looked--"

He stopped, his face twitching.

"But Harry, he went up to him, and he said. 'No, he's dead all right, and we'd better not touch anything.' So we went downstairs.

"She was still sitting that same way. 'Has anybody been notified?' I asked. 'No, says she, unconcerned.

"'Who did this, Mrs. Wright?' said Harry. He said it businesslike, and she stopped pleatin' at her apron. 'I don't know,' she says. 'You don't *know*?' says Harry. 'Weren't you sleepin' in the bed with him?' 'Yes,' says she, 'but I was on the inside. 'Somebody slipped a rope round his neck and strangled him, and you didn't wake up?' says Harry. 'I didn't wake up,' she said after him.

"We may have looked as if we didn't see how that could be, for after a minute she said, 'I sleep sound.'

"Harry was going to ask her more questions, but I said maybe that weren't our business; maybe we ought to let her tell her story first to the coroner or the sheriff. So Harry went fast as he could over to High Road--the Rivers' place, where there's a telephone."

"And what did she do when she knew you had gone for the coroner?" The attorney got his pencil in his hand all ready for writing.

"She moved from that chair to this one over here"--Hale pointed to a small chair in the corner--"and just sat there with her hands held together and lookin down. I got a feeling that I ought to make some conversation, so I said I had come in to see if John wanted to put in a telephone; and at that she started to laugh, and then she stopped and looked at me--scared."

At the sound of a moving pencil the man who was telling the story looked up.

"I dunno--maybe it wasn't scared," he hastened: "I wouldn't like to say it was. Soon Harry got back, and then Dr. Lloyd came, and you, Mr. Peters, and so I guess that's all I know that you don't."

He said that last with relief, and moved a little, as if relaxing. Everyone moved a little. The county attorney walked toward the stair door.

"I guess we'll go upstairs first--then out to the barn and around there."

He paused and looked around the kitchen.

"You're convinced there was nothing important here?" he asked the sheriff. "Nothing that would-point to any motive?"

The sheriff too looked all around, as if to re-convince himself.

"Nothing here but kitchen things," he said, with a little laugh for the insignificance of kitchen things.

The county attorney was looking at the cupboard--a peculiar, ungainly structure, half closet and half cupboard, the upper part of it being built in the wall, and the lower part just the old-fashioned kitchen cupboard. As if its queerness attracted him, he got a chair and opened the upper part and looked in. After a moment he drew his hand away sticky.

"Here's a nice mess," he said resentfully.

The two women had drawn nearer, and now the sheriff's wife spoke.

"Oh--her fruit," she said, looking to Mrs. Hale for sympathetic understanding.

She turned back to the county attorney and explained: "She worried about that when it turned so cold last night. She said the fire would go out and her jars might burst."

Mrs. Peters' husband broke into a laugh.

"Well, can you beat the women! Held for murder, and worrying about her preserves!"

The young attorney set his lips.

"I guess before we're through with her she may have something more serious than preserves to worry about."

"Oh, well," said Mrs. Hale's husband, with good-natured superiority, "women are used to worrying over trifles."

The two women moved a little closer together. Neither of them spoke. The county attorney seemed suddenly to remember his manners--and think of his future.

"And yet," said he, with the gallantry of a young politician. "for all their worries, what would we do without the ladies?"

The women did not speak, did not unbend. He went to the sink and began washing his hands. He turned to wipe them on the roller towel--whirled it for a cleaner place.

"Dirty towels! Not much of a housekeeper, would you say, ladies?"

He kicked his foot against some dirty pans under the sink.

"There's a great deal of work to be done on a farm," said Mrs. Hale stiffly.

"To be sure. And yet"--with a little bow to her--"I know there are some Dickson County farm-houses that do not have such roller towels." He gave it a pull to expose its full length again.

"Those towels get dirty awful quick. Men's hands aren't always as clean as they might be.

"Ah, loyal to your sex, I see," he laughed. He stopped and gave her a keen look, "But you and Mrs. Wright were neighbors. I suppose you were friends, too."

Martha Hale shook her head.

"I've seen little enough of her of late years. I've not been in this house--it's more than a year."

"And why was that? You didn't like her?"

"I liked her well enough," she replied with spirit. "Farmers' wives have their hands full, Mr. Henderson. And then--" She looked around the kitchen.

"Yes?" he encouraged.

"It never seemed a very cheerful place," said she, more to herself than to him.

"No," he agreed; "I don't think anyone would call it cheerful. I shouldn't say she had the home-making instinct."

"Well, I don't know as Wright had, either," she muttered.

"You mean they didn't get on very well?" he was quick to ask.

"No; I don't mean anything," she answered, with decision. As she turned a little away from him, she added: "But I don't think a place would be any the cheerfuller for John Wright's bein' in it."

"I'd like to talk to you about that a little later, Mrs. Hale," he said. "I'm anxious to get the lay of things upstairs now."

He moved toward the stair door, followed by the two men.

"I suppose anything Mrs. Peters does'll be all right?" the sheriff inquired. "She was to take in some clothes for her, you know--and a few little things. We left in such a hurry yesterday."

The county attorney looked at the two women they were leaving alone there among the kitchen things.

"Yes--Mrs. Peters," he said, his glance resting on the woman who was not Mrs. Peters, the big farmer woman who stood behind the sheriff's wife. "Of course Mrs. Peters is one of us," he said, in a manner of entrusting responsibility. "And keep your eye out, Mrs. Peters, for anything that might be of use. No telling; you women might come upon a clue to the motive--and that's the thing we need."

Mr. Hale rubbed his face after the fashion of a showman getting ready for a pleasantry.

"But would the women know a clue if they did come upon it?" he said; and, having delivered himself of this, he followed the others through the stair door.

The women stood motionless and silent, listening to the footsteps, first upon the stairs, then in the room above them.

Then, as if releasing herself from something strange. Mrs. Hale began to arrange the dirty pans under the sink, which the county attorney's disdainful push of the foot had deranged.

"I'd hate to have men comin' into my kitchen," she said testily--"snoopin' round and criticizin'."

"Of course it's no more than their duty," said the sheriff's wife, in her manner of timid acquiescence.

"Duty's all right," replied Mrs. Hale bluffly; "but I guess that deputy sheriff that come out to make the fire might have got a little of this on." She gave the roller towel a pull. 'Wish I'd thought of that sooner! Seems mean to talk about her for not having things slicked up, when she had to come away in such a hurry."

She looked around the kitchen. Certainly it was not "slicked up." Her eye was held by a bucket of sugar on a low shelf. The cover was off the wooden bucket, and beside it was a paper bag--half full.

Mrs. Hale moved toward it.

"She was putting this in there," she said to herself--slowly.

She thought of the flour in her kitchen at home--half sifted, half not sifted. She had been interrupted, and had left things half done. What had interrupted Minnie Foster? Why had that work been left half done? She made a move as if to finish it,--unfinished things always bothered her,--and then she glanced around and saw that Mrs. Peters was watching her--and she didn't want Mrs. Peters to get that feeling she had got of work begun and then--for some reason--not finished.

"It's a shame about her fruit," she said, and walked toward the cupboard that the county attorney had opened, and got on the chair, murmuring: "I wonder if it's all gone."

It was a sorry enough looking sight, but "Here's one that's all right," she said at last. She held it toward the light. "This is cherries, too." She looked again. "I declare I believe that's the only one."

With a sigh, she got down from the chair, went to the sink, and wiped off the bottle.

"She'll feel awful bad, after all her hard work in the hot weather. I remember the afternoon I put up my cherries last summer.

She set the bottle on the table, and, with another sigh, started to sit down in the rocker. But she did not sit down. Something kept her from sitting down in that chair. She straightened--stepped back, and, half turned away, stood looking at it, seeing the woman who had sat there "pleatin' at her apron."

The thin voice of the sheriff's wife broke in upon her: "I must be getting those things from the front-room closet." She opened the door into the other room, started in, stepped back. "You coming with me, Mrs. Hale?" she asked nervously. "You--you could help me get them."

They were soon back--the stark coldness of that shut-up room was not a thing to linger in.

"My!" said Mrs. Peters, dropping the things on the table and hurrying to the stove.

Mrs. Hale stood examining the clothes the woman who was being detained in town had said she wanted.

"Wright was close!" she exclaimed, holding up a shabby black skirt that bore the marks of much making over. "I think maybe that's why she kept so much to herself. I s'pose she felt she couldn't do her part; and then, you don't enjoy things when you feel shabby. She used to wear pretty clothes and be lively--when she was Minnie Foster, one of the town girls, singing in the choir. But that--oh, that was twenty years ago."

With a carefulness in which there was something tender, she folded the shabby clothes and piled them at one corner of the table. She looked up at Mrs. Peters, and there was something in the other woman's look that irritated her.

"She don't care," she said to herself. "Much difference it makes to her whether Minnie Foster had pretty clothes when she was a girl."

Then she looked again, and she wasn't so sure; in fact, she hadn't at any time been perfectly sure about Mrs. Peters. She had that shrinking manner, and yet her eyes looked as if they could see a long way into things.

"This all you was to take in?" asked Mrs. Hale.

"No," said the sheriff's wife; "she said she wanted an apron. Funny thing to want, " she ventured in her nervous little way, "for there's not much to get you dirty in jail, goodness knows. But I suppose just to make her feel more natural. If you're used to wearing an apron--. She said they were in the bottom drawer of this cupboard. Yes--here they are. And then her little shawl that always hung on the stair door."

She took the small gray shawl from behind the door leading upstairs, and stood a minute looking at it.

Suddenly Mrs. Hale took a quick step toward the other woman, "Mrs. Peters!"

"Yes, Mrs. Hale?"

"Do you think she--did it?"

A frightened look blurred the other thing in Mrs. Peters' eyes.

"Oh, I don't know," she said, in a voice that seemed to shink away from the subject.

"Well, I don't think she did," affirmed Mrs. Hale stoutly. "Asking for an apron, and her little shawl. Worryin' about her fruit."

"Mr. Peters says--." Footsteps were heard in the room above; she stopped, looked up, then went on in a lowered voice: "Mr. Peters says--it looks bad for her. Mr. Henderson is awful sarcastic in a speech, and he's going to make fun of her saying she didn't--wake up."

For a moment Mrs. Hale had no answer. Then, "Well, I guess John Wright didn't wake up--when they was slippin' that rope under his neck," she muttered.

"No, it's *strange*," breathed Mrs. Peters. "They think it was such a--funny way to kill a man."

She began to laugh; at sound of the laugh, abruptly stopped.

"That's just what Mr. Hale said," said Mrs. Hale, in a resolutely natural voice. "There was a gun in the house. He says that's what he can't understand."

"Mr. Henderson said, coming out, that what was needed for the case was a motive. Something to show anger--or sudden feeling."

"Well, I don't see any signs of anger around here," said Mrs. Hale, "I don't--" She stopped. It was as if her mind tripped on something. Her eye was caught by a dish-towel in the middle of the kitchen table. Slowly she moved toward the table. One half of it was wiped clean, the other half messy. Her eyes made a slow, almost unwilling turn to the bucket of sugar and the half empty bag beside it. Things begun--and not finished.

After a moment she stepped back, and said, in that manner of releasing herself:

"Wonder how they're finding things upstairs? I hope she had it a little more red up up there. You know,"--she paused, and feeling gathered,--"it seems kind of *sneaking*:locking her up in town and coming out here to get her own house to turn against her!"

"But, Mrs. Hale," said the sheriff's wife, "the law is the law."

"I s'pose 'tis," answered Mrs. Hale shortly.

She turned to the stove, saying something about that fire not being much to brag of. She worked with it a minute, and when she straightened up she said aggressively:

"The law is the law--and a bad stove is a bad stove. How'd you like to cook on this?"--pointing with the poker to the broken lining. She opened the oven door and started to express her opinion of the oven; but she was swept into her own thoughts, thinking of what it would mean, year after year, to have that stove to wrestle with. The thought of Minnie Foster trying to bake in that oven--and the thought of her never going over to see Minnie Foster--.

She was startled by hearing Mrs. Peters say: "A person gets discouraged--and loses heart."

The sheriff's wife had looked from the stove to the sink--to the pail of water which had been carried in from outside. The two women stood there silent, above them the footsteps of the men who were looking for evidence against the woman who had worked in that kitchen. That look of seeing into things, of seeing through a thing to something else, was in the eyes of the sheriff's wife now. When Mrs. Hale next spoke to her, it was gently:

"Better loosen up your things, Mrs. Peters. We'll not feel them when we go out."

Mrs. Peters went to the back of the room to hang up the fur tippet she was wearing. A moment later she exclaimed, "Why, she was piecing a quilt," and held up a large sewing basket piled high with quilt pieces.

Mrs. Hale spread some of the blocks on the table.

"It's log-cabin pattern," she said, putting several of them together, "Pretty, isn't it?"

They were so engaged with the quilt that they did not hear the footsteps on the stairs. Just as the stair door opened Mrs. Hale was saying:

"Do you suppose she was going to quilt it or just knot it?"

The sheriff threw up his hands.

"They wonder whether she was going to quilt it or just knot it!"

There was a laugh for the ways of women, a warming of hands over the stove, and then the county attorney said briskly:

"Well, let's go right out to the barn and get that cleared up."

"I don't see as there's anything so strange," Mrs. Hale said resentfully, after the outside door had closed on the three men--"our taking up our time with little things while we're waiting for them to get the evidence. I don't see as it's anything to laugh about."

"Of course they've got awful important things on their minds," said the sheriff's wife apologetically.

They returned to an inspection of the block for the quilt. Mrs. Hale was looking at the fine, even sewing, and preoccupied with thoughts of the woman who had done that sewing, when she heard the sheriff's wife say, in a queer tone:

"Why, look at this one."

She turned to take the block held out to her.

"The sewing," said Mrs. Peters, in a troubled way, "All the rest of them have been so nice and even--but--this one. Why, it looks as if she didn't know what she was about!"

Their eyes met--something flashed to life, passed between them; then, as if with an effort, they seemed to pull away from each other. A moment Mrs. Hale sat there, her hands folded over that sewing which was so unlike all the rest of the sewing. Then she had pulled a knot and drawn the threads.

"Oh, what are you doing, Mrs. Hale?" asked the sheriff's wife, startled.

"Just pulling out a stitch or two that's not sewed very good," said Mrs. Hale mildly.

"I don't think we ought to touch things," Mrs. Peters said, a little helplessly.

"I'll just finish up this end," answered Mrs. Hale, still in that mild, matter-of-fact fashion.

She threaded a needle and started to replace bad sewing with good. For a little while she sewed in silence. Then, in that thin, timid voice, she heard:

"Mrs. Hale!"

"Yes, Mrs. Peters?"

"What do you suppose she was so--nervous about?"

"Oh, / don't know," said Mrs. Hale, as if dismissing a thing not important enough to spend much time on. "I don't know as she was--nervous. I sew awful queer sometimes when I'm just tired."

She cut a thread, and out of the corner of her eye looked up at Mrs. Peters. The small, lean face of the sheriff's wife seemed to have tightened up. Her eyes had that look of peering into something. But next moment she moved, and said in her thin, indecisive way:

"Well, I must get those clothes wrapped. They may be through sooner than we think. I wonder where I could find a piece of paper--and string."

"In that cupboard, maybe," suggested to Mrs. Hale, after a glance around.

One piece of the crazy sewing remained unripped. Mrs. Peter's back turned, Martha Hale now scrutinized that piece, compared it with the dainty, accurate sewing of the other blocks. The difference was startling. Holding this block made her feel queer, as if the distracted thoughts of the woman who had perhaps turned to it to try and quiet herself were communicating themselves to her.

Mrs. Peters' voice roused her.

"Here's a bird-cage," she said. "Did she have a bird, Mrs. Hale?"

"Why, I don't know whether she did or not." She turned to look at the cage Mrs. Peters was holding up. "I've not been here in so long." She sighed. "There was a man round last year selling canaries cheap--but I don't know as she took one. Maybe she did. She used to sing real pretty herself."

Mrs. Peters looked around the kitchen.

"Seems kind of funny to think of a bird here." She half laughed--an attempt to put up a barrier. "But she must have had one--or why would she have a cage? I wonder what happened to it."

"I suppose maybe the cat got it," suggested Mrs. Hale, resuming her sewing.

"No; she didn't have a cat. She's got that feeling some people have about cats--being afraid of them. When they brought her to our house yesterday, my cat got in the room, and she was real upset and asked me to take it out."

"My sister Bessie was like that," laughed Mrs. Hale.

The sheriff's wife did not reply. The silence made Mrs. Hale turn round. Mrs. Peters was examining the bird-cage.

"Look at this door," she said slowly. "It's broke. One hinge has been pulled apart."

Mrs. Hale came nearer.

"Looks as if someone must have been--rough with it."

Again their eyes met--startled, questioning, apprehensive. For a moment neither spoke nor stirred. Then Mrs. Hale, turning away, said brusquely:

"If they're going to find any evidence, I wish they'd be about it. I don't like this place."

"But I'm awful glad you came with me, Mrs. Hale." Mrs. Peters put the bird-cage on the table and sat down. "It would be lonesome for me--sitting here alone."

"Yes, it would, wouldn't it?" agreed Mrs. Hale, a certain determined naturalness in her voice. She had picked up the sewing, but now it dropped in her lap, and she murmured in a different voice: "But I tell you what I *dowish*, Mrs. Peters. I wish I had come over sometimes when she was here. I wish--I had."

"But of course you were awful busy, Mrs. Hale. Your house--and your children."

"I could've come," retorted Mrs. Hale shortly. "I stayed away because it weren't cheerful--and that's why I ought to have come. I"--she looked around--"I've never liked this place. Maybe because it's down in a hollow and you don't see the road. I don't know what it is, but it's a lonesome place, and always was. I wish I had come over to see Minnie Foster sometimes. I can see now--" She did not put it into words.

"Well, you mustn't reproach yourself," counseled Mrs. Peters. "Somehow, we just don't see how it is with other folks till--something comes up."

"Not having children makes less work," mused Mrs. Hale, after a silence, "but it makes a quiet house--and Wright out to work all day--and no company when he did come in. Did you know John Wright, Mrs. Peters?"

"Not to know him. I've seen him in town. They say he was a good man."

"Yes--good," conceded John Wright's neighbor grimly. "He didn't drink, and kept his word as well as most, I guess, and paid his debts. But he was a hard man, Mrs. Peters. Just to pass the time of day with him--" She stopped, shivered a little. "Like a raw wind that gets to the bone."

Her eye fell upon the cage on the table before her, and she added, almost bitterly: "I should think she would've wanted a bird!"

Suddenly she leaned forward, looking intently at the cage. "But what do you s'pose went wrong with it?"

"I don't know," returned Mrs. Peters; "unless it got sick and died."

But after she said it she reached over and swung the broken door. Both women watched it as if somehow held by it.

"You didn't know--her?" Mrs. Hale asked, a gentler note in her voice.

"Not till they brought her yesterday," said the sheriff's wife.

"She--come to think of it, she was kind of like a bird herself. Real sweet and pretty, but kind of timid and--fluttery. How--she--did--change."

That held her for a long time. Finally, as if struck with a happy thought and relieved to get back to everyday things, she exclaimed:

"Tell you what, Mrs. Peters, why don't you take the quilt in with you? It might take up her mind."

"Why, I think that's a real nice idea, Mrs. Hale," agreed the sheriff's wife, as if she too were glad to come into the atmosphere of a simple kindness. "There couldn't possibly be any objection to that, could there? Now, just what will I take? I wonder if her patches are in here--and her things?"

They turned to the sewing basket.

"Here's some red," said Mrs. Hale, bringing out a roll of cloth. Underneath that was a box. "Here, maybe her scissors are in here--and her things." She held it up. "What a pretty box! I'll warrant that was something she had a long time ago--when she was a girl."

She held it in her hand a moment; then, with a little sigh, opened it.

Instantly her hand went to her nose.

"Why--!"

Mrs. Peters drew nearer--then turned away.

"There's something wrapped up in this piece of silk," faltered Mrs. Hale.

"This isn't her scissors," said Mrs. Peters, in a shrinking voice.

Her hand not steady, Mrs. Hale raised the piece of silk. "Oh, Mrs. Peters!" she cried. "It's--"

Mrs. Peters bent closer.

"It's the bird," she whispered.

"But, Mrs. Peters!" cried Mrs. Hale. "*Look* at it! Its *neck*--look at its neck! It's all--other side *to*."

She held the box away from her.

The sheriff's wife again bent closer.

"Somebody wrung its neck," said she, in a voice that was slow and deep.

And then again the eyes of the two women met--this time clung together in a look of dawning comprehension, of growing horror. Mrs. Peters looked from the dead bird to the broken door of the cage. Again their eyes met. And just then there was a sound at the outside door. Mrs. Hale slipped the box under the quilt pieces in the basket, and sank into the chair before it. Mrs. Peters stood holding to the table. The county attorney and the sheriff came in from outside.

"Well, ladies," said the county attorney, as one turning from serious things to little pleasantries, "have you decided whether she was going to quilt it or knot it?"

"We think," began the sheriff's wife in a flurried voice, "that she was going to--knot it."

He was too preoccupied to notice the change that came in her voice on that last.

"Well, that's very interesting, I'm sure," he said tolerantly. He caught sight of the bird-cage.

"Has the bird flown?"

"We think the cat got it," said Mrs. Hale in a voice curiously even.

He was walking up and down, as if thinking something out.

"Is there a cat?" he asked absently.

Mrs. Hale shot a look up at the sheriff's wife.

"Well, not *now*," said Mrs. Peters. "They're superstitious, you know; they leave."

She sank into her chair.

The county attorney did not heed her. "No sign at all of anyone having come in from the outside," he said to Peters, in the manner of continuing an interrupted conversation. "Their own rope. Now let's go upstairs again and go over it, picee by piece. It would have to have been someone who knew just the--"

The stair door closed behind them and their voices were lost.

The two women sat motionless, not looking at each other, but as if peering into something and at the same time holding back. When they spoke now it was as if they were afraid of what they were saying, but as if they could not help saying it.

"She liked the bird," said Martha Hale, low and slowly. "She was going to bury it in that pretty box."

When I was a girl," said Mrs. Peters, under her breath, "my kitten--there was a boy took a hatchet, and before my eyes--before I could get there--" She covered her face an instant. "If they hadn't held me back I would have"--she caught herself, looked upstairs where footsteps were heard, and finished weakly--"hurt him."

Then they sat without speaking or moving.

"I wonder how it would seem," Mrs. Hale at last began, as if feeling her way over strange ground--"never to have had any children around?" Her eyes made a slow sweep of the kitchen, as if seeing what that kitchen had meant through all the years "No, Wright wouldn't like the bird," she said after that--"a thing that sang. She used to sing. He killed that too." Her voice tightened.

Mrs. Peters moved uneasily.

"Of course we don't know who killed the bird."

"I knew John Wright," was Mrs. Hale's answer.

"It was an awful thing was done in this house that night, Mrs. Hale," said the sheriff's wife. "Killing a man while he slept--slipping a thing round his neck that choked the life out of him."

Mrs. Hale's hand went out to the bird cage.

"We don't *know* who killed him," whispered Mrs. Peters wildly. "We don't *know*."

Mrs. Hale had not moved. "If there had been years and years of--nothing, then a bird to sing to you, it would be awful--still--after the bird was still."

It was as if something within her not herself had spoken, and it found in Mrs. Peters something she did not know as herself.

"I know what stillness is," she said, in a queer, monotonous voice. "When we homesteaded in Dakota, and my first baby died--after he was two years old--and me with no other then--"

Mrs. Hale stirred.

"How soon do you suppose they'll be through looking for the evidence?"

"I know what stillness is," repeated Mrs. Peters, in just that same way. Then she too pulled back. "The law has got to punish crime, Mrs. Hale," she said in her tight little way.

"I wish you'd seen Minnie Foster," was the answer, "when she wore a white dress with blue ribbons, and stood up there in the choir and sang."

The picture of that girl, the fact that she had lived neighbor to that girl for twenty years, and had let her die for lack of life, was suddenly more than she could bear.

"Oh, I *wish* I'd come over here once in a while!" she cried. "That was a crime! Who's going to punish that?"

"We mustn't take on," said Mrs. Peters, with a frightened look toward the stairs.

"I might 'a' *known* she needed help! I tell you, it's *queer*, Mrs. Peters. We live close together, and we live far apart. We all go through the same things--it's all just a different kind of the same thing! If it weren't--why do you and I *understand*? Why do we *know*--what we know this minute?"

She dashed her hand across her eyes. Then, seeing the jar of fruit on the table she reached for it and choked out:

"If I was you I wouldn't *tell* her her fruit was gone! Tell her it *ain't*. Tell her it's all right--all of it. Here--take this in to prove it to her! She--she may never know whether it was broke or not."

She turned away.

Mrs. Peters reached out for the bottle of fruit as if she were glad to take it--as if touching a familiar thing, having something to do, could keep her from something else. She got up, looked about for something to wrap the fruit in, took a petticoat from the pile of clothes she had brought from the front room, and nervously started winding that round the bottle.

"My!" she began, in a high, false voice, "it's a good thing the men couldn't hear us! Getting all stirred up over a little thing like a--dead canary." She hurried over that. "As if that could have anything to do with--with--My, wouldn't they *laugh*?"

Footsteps were heard on the stairs.

"Maybe they would," muttered Mrs. Hale--"maybe they wouldn't."

"No, Peters," said the county attorney incisively; "it's all perfectly clear, except the reason for doing it. But you know juries when it comes to women. If there was some definite thing--something to show. Something to make a story about. A thing that would connect up with this clumsy way of doing it."

In a covert way Mrs. Hale looked at Mrs. Peters. Mrs. Peters was looking at her. Quickly they looked away from each other. The outer door opened and Mr. Hale came in.

"I've got the team round now," he said. "Pretty cold out there."

"I'm going to stay here awhile by myself," the county attorney suddenly announced. "You can send Frank out for me, can't you?" he asked the sheriff. "I want to go over everything. I'm not satisfied we can't do better."

Again, for one brief moment, the two women's eyes found one another.

The sheriff came up to the table.

"Did you want to see what Mrs. Peters was going to take in?"

The county attorney picked up the apron. He laughed.

"Oh, I guess they're not very dangerous things the ladies have picked out."

Mrs. Hale's hand was on the sewing basket in which the box was concealed. She felt that she ought to take her hand off the basket. She did not seem able to. He picked up one of the quilt blocks which she had piled on to cover the box. Her eyes felt like fire. She had a feeling that if he took up the basket she would snatch it from him.

But he did not take it up. With another little laugh, he turned away, saying:

"No; Mrs. Peters doesn't need supervising. For that matter, a sheriff's wife is married to the law. Ever think of it that way, Mrs. Peters?"

Mrs. Peters was standing beside the table. Mrs. Hale shot a look up at her; but she could not see her face. Mrs. Peters had turned away. When she spoke, her voice was muffled.

"Not--just that way," she said.

"Married to the law!" chuckled Mrs. Peters' husband. He moved toward the door into the front room, and said to the county attorney:

"I just want you to come in here a minute, George. We ought to take a look at these windows."

"Oh--windows," said the county attorney scoffingly.

"We'll be right out, Mr. Hale," said the sheriff to the farmer, who was still waiting by the door.

Hale went to look after the horses. The sheriff followed the county attorney into the other room. Again--for one final moment--the two women were alone in that kitchen.

Martha Hale sprang up, her hands tight together, looking at that other woman, with whom it rested. At first she could not see her eyes, for the sheriff's wife had not turned back since she turned away at that suggestion of being married to the law. But now Mrs. Hale made her turn back. Her eyes made her turn back. Slowly, unwillingly, Mrs. Peters turned her head until her eyes met the eyes of the other woman. There was a moment when they held each other in a steady, burning look in which there was no evasion or flinching. Then Martha Hale's eyes pointed the way to the basket in which was hidden the thing that would make certain the conviction of the other woman--that woman who was not there and yet who had been there with them all through that hour.

For a moment Mrs. Peters did not move. And then she did it. With a rush forward, she threw back the quilt pieces, got the box, tried to put it in her handbag. It was too big. Desperately she opened it, started to take the bird out. But there she broke--she could not touch the bird. She stood there helpless, foolish.

There was the sound of a knob turning in the inner door. Martha Hale snatched the box from the sheriff's wife, and got it in the pocket of her big coat just as the sheriff and the county attorney came back into the kitchen.

"Well, Henry," said the county attorney facetiously, "at least we found out that she was not going to quilt it. She was going to--what is it you call it, ladies?"

Mrs. Hale's hand was against the pocket of her coat.

"We call it--knot it, Mr. Henderson."

Attachment H: Trifles
By: Susan Glaspell

SCENE. The kitchen in the now abandoned farmhouse of John Wright, a gloomy kitchen, and left without having been put in order—unwashed pans under the sink, a loaf of bread outside the bread-box, a dish-towel on the table—other signs of incompleting work. At the rear the outer door opens and the Sheriff comes in followed by the County Attorney and Hale. The Sheriff and Hale are in middle life, the County Attorney is a young man; all are much bundled up and go at once to the stove. They are followed by the two women—the Sheriff's wife first; she is a slight wiry woman, a thin nervous face. Mrs. Hale is larger and would ordinarily be called more comfortable looking, but she is disturbed now and looks fearfully about as she enters. The women have come in slowly, and stand close together near the door.

COUNTY ATTORNEY [*Rubbing his hands.*] This feels good. Come up to the fire, ladies.

MRS. PETERS [*After taking a step forward.*] I'm not—cold.

SHERIFF PETERS [*Unbuttoning his overcoat and stepping away from the stove as if to mark the beginning of official business.*] Now, Mr. Hale, before we move things about, you explain to Mr. Henderson just what you saw when you came here yesterday morning.

COUNTY ATTORNEY By the way, has anything been moved? Are things just as you left them yesterday?

SHERIFF PETERS [*Looking about.*] It's just the same. When it dropped below zero last night I thought I'd better send Frank out this morning to make a fire for us—no use getting pneumonia with a big case on, but I told him not to touch anything except the stove—and you know Frank.

COUNTY ATTORNEY Somebody should have been left here yesterday.

SHERIFF PETERS Oh—yesterday. When I had to send Frank to Morris Center for that man who went crazy—I want you to know I had my hands full yesterday. I knew you could get back from Omaha by today and as long as I went over everything here myself—

COUNTY ATTORNEY Well, Mr. Hale, tell just what happened when you came here yesterday morning.

HALE Harry and I had started to town with a load of potatoes. We came along the road from my place and as I got here I said, "I'm going to see if I can't get John Wright to go in with me on a party telephone." I spoke to Wright about it once before and he put me off, saying folks talked too much anyway, and all he asked was peace and quiet—I guess you know about how much he talked himself, but I thought maybe if I went to the house and talked about it before his wife, though I said to Harry that I didn't know as what his wife wanted made much difference to John —

COUNTY ATTORNEY Let's talk about that later, Mr. Hale. I do want to talk about that, but tell now just what happened when you got to the house.

HALE I didn't hear or see anything; I knocked at the door, and still it was all quiet inside. I knew they must be up, it was past eight o'clock. So I knocked again, and I thought I heard somebody say, "Come in." I wasn't sure, I'm not sure yet, but I opened the door—this door [*indicating the door by which the two women are still standing*] and there in that rocker—[*pointing to it*] sat Mrs. Wright.

[*They all look at the rocker.*]

COUNTY ATTORNEY What—was she doing?

HALE She was rockin' back and forth. She had her apron in her hand and was kind of—pleating it.

COUNTY ATTORNEY And how did she—look?

HALE Well, she looked queer.

COUNTY ATTORNEY How do you mean—queer?

HALE Well, as if she didn't know what she was going to do next. And kind of done up.

COUNTY ATTORNEY How did she seem to feel about your coming?

HALE Why, I don't think she minded—one way or other. She didn't pay much attention. I said, "How do, Mrs. Wright, it's cold, ain't it?" And she said, "Is it?"—and went on kind of pleating at her apron. Well, I was surprised; she didn't ask me to come up to the stove, or to set down, but just sat there, not even looking at me, so I said, "I want to see John." And then she—laughed, I guess you would call it a laugh. I thought of Harry and the team outside, so I said a little sharp: "Can't I see John?" "No," she says, kind o' dull like. "Ain't he home?" says I. "Yes," says she, "he's home." "Then why can't I see him?" I asked her, out of patience. "'Cause he's dead," says she. "Dead?" says I. She just nodded her head, not getting a bit excited, but rockin' back and forth. "Why—where is he?" says I, not knowing what to say. She just pointed upstairs—like that [*himself pointing to the room above*]. I got up, with the idea of going up there. I walked from there to here—then I says, "Why, what did he die of?" "He died of a rope round his neck," says she, and just went on pleatin' at her apron. Well, I went out and called Harry. I thought I might—need help. We went upstairs and there he was lyin'—

COUNTY ATTORNEY I think I'd rather have you go into that upstairs, where you can point it all out. Just go on now with the rest of the story.

HALE Well, my first thought was to get that rope off. It looked . . . [*Stops, his face twitches*] . . . but Harry, he went up to him, and he said, "No, he's dead all right, and we'd better not touch anything." So we went back downstairs. She was still sitting that same way. "Has anybody been notified?" I asked. "No," says she, unconcerned. "Who did this, Mrs. Wright?" said Harry. He said it business-like—and she stopped pleatin' of her apron. "I don't know," she says. "You don't know?" says Harry. "No," says she. "Weren't you sleepin' in the bed with him?" says Harry. "Yes," says she, "but I was on the inside." "Somebody slipped a rope round his neck and strangled him and you didn't wake up?" says Harry. "I didn't wake up," she said after him. We must 'a looked as if we didn't see how that could be, for after a minute she said, "I sleep sound." Harry was going to ask her more questions but I said maybe we ought to let her tell her story first to the coroner, or the sheriff, so Harry went fast as he could to Rivers' place, where there's a telephone.

COUNTY ATTORNEY And what did Mrs. Wright do when she knew that you had gone for the coroner?

HALE She moved from that chair to this one over here [*Pointing to a small chair in the corner*] and just sat there with her hands held together and looking down. I got a feeling that I ought to make some conversation, so I said I had come in to see if John wanted to put in a telephone, and at that she started to laugh, and then she stopped and looked at me—scared. [*The County Attorney, who has had his note book out, makes a note.*] I dunno, maybe it wasn't scared. I wouldn't like to say it was. Soon Harry got back, and then Dr. Lloyd came, and you, Mr. Peters, and so I guess that's all I know that you don't.

COUNTY ATTORNEY [*Looking around.*] I guess we'll go upstairs first—and then out to the barn and around there. [*To the Sheriff.*] You're convinced that there was nothing important here—nothing that would point to any motive.

SHERIFF PETERS Nothing here but kitchen things.

[The County Attorney, after again looking around the kitchen, opens the door of a cupboard closet. He gets up on a chair and looks on a shelf. Pulls his hand away, sticky.]

COUNTY ATTORNEY Here's a nice mess.

[The women draw nearer.]

MRS. PETERS *[To the other woman.]* Oh, her fruit; it did freeze. *[To the Lawyer.]* She worried about that when it turned so cold. She said the fire'd go out and her jars would break.

SHERIFF Well, can you beat the women! Held for murder and worryin' about her preserves.

COUNTY ATTORNEY I guess before we're through she may have something more serious than preserves to worry about.

HALE Well, women are used to worrying over trifles.

[The two women move a little closer together.]

COUNTY ATTORNEY *[With the gallantry of a young politician.]* And yet, for all their worries, what would we do without the ladies? *[The women do not unbend. He goes to the sink, takes a dipperful of water from the pail and pouring it into a basin, washes his hands. Starts to wipe them on the roller-towel, turns it for a cleaner place.]* Dirty towels! *[Kicks his foot against the pans under the sink.]* Not much of a housekeeper, would you say, ladies?

MRS. HALE *[Stiffly.]* There's a great deal of work to be done on a farm.

COUNTY ATTORNEY To be sure. And yet *[With a little bow to her]* I know there are some Dickson county farmhouses which do not have such roller towels.

[He gives it a pull to expose its full length again.]

MRS. HALE Those towels get dirty awful quick. Men's hands aren't always as clean as they might be.

COUNTY ATTORNEY Ah, loyal to your sex, I see. But you and Mrs. Wright were neighbors. I suppose you were friends, too.

MRS. HALE *[Shaking her head.]* I've not seen much of her of late years. I've not been in this house—it's more than a year.

COUNTY ATTORNEY And why was that? You didn't like her?

MRS. HALE I liked her all well enough. Farmers' wives have their hands full, Mr. Henderson. And then—

COUNTY ATTORNEY Yes—?

MRS. HALE [*Looking about.*] It never seemed a very cheerful place.

COUNTY ATTORNEY No—it's not cheerful. I shouldn't say she had the homemaking instinct.

MRS. HALE Well, I don't know as Wright had, either.

COUNTY ATTORNEY You mean that they didn't get on very well?

MRS. HALE No, I don't mean anything. But I don't think a place'd be any cheerfuller for John Wright's being in it.

COUNTY ATTORNEY I'd like to talk more of that a little later. I want to get the lay of things upstairs now.

[*He goes to the left, where three steps lead to a stair door.*]

SHERIFF PETERS I Suppose anything Mrs. Peters does'll be all right. She was to take in some clothes for her, you know, and a few little things. We left in such a hurry yesterday.

COUNTY ATTORNEY Yes, but I would like to see what you take, Mrs. Peters, and keep an eye out for anything that might be of use to us.

MRS. PETERS Yes, Mr. Henderson.

[*The women listen to the men's steps on the stairs, then look about the kitchen.*]

MRS. HALE I'd hate to have men coming into my kitchen, snooping around and criticising.

[*She arranges the pans under sink which the Lawyer had shoved out of place.*]

MRS. PETERS Of course it's no more than their duty.

MRS. HALE Duty's all right, but I guess that deputy sheriff that came out to make the fire might have got a little of this on. [*Gives the roller towel a pull.*] Wish I'd thought of that sooner. Seems mean to talk about her for not having things slicked up when she had to come away in such a hurry.

MRS. PETERS [Who has gone to a small table in the left rear corner of the room, and lifted one end of a towel that covers a pan.] She had bread set.

[*Stands still.*]

MRS. HALE [*Eyes fixed on a loaf of bread beside the breadbox, which is on a low shelf at the other side of the room. Moves slowly toward it.*] She was going to put this in there. [*Picks up loaf, then abruptly drops it. In a manner of returning to familiar things.*] It's a shame about her fruit. I wonder if it's all gone. [*Gets up on the chair and looks.*] I think there's some here that's all right, Mrs. Peters. Yes—here; [*Holding it toward the window.*] this is cherries, too. [*Looking again.*] I declare I believe that's the only one. [*Gets down, bottle in her hand. Goes to the sink*]

and wipes it off on the outside.] She'll feel awful bad after all her hard work in the hot weather. I remember the afternoon I put up my cherries last summer.

[She puts the bottle on the big kitchen table, center of the room. With a sigh, is about to sit down in the rocking-chair. Before she is seated realizes what chair it is; with a slow look at it, steps back. The chair which she has touched rocks back and forth.]

MRS. PETERS Well, I must get those things from the front room closet. *[She goes to the door at the right, but after looking into the other room, steps back.]* You coming with me, Mrs. Hale? You could help me carry them.

[They go in the other room; reappear, Mrs. Peters carrying a dress and skirt, Mrs. Hale following with a pair of shoes.]

MRS. PETERS My, it's cold in there.

[She puts the clothes on the big table, and hurries to the stove.]

MRS. HALE *[Examining the skirt.]* Wright was close. I think maybe that's why she kept so much to herself. She didn't even belong to the Ladies Aid. I suppose she felt she couldn't do her part, and then you don't enjoy things when you feel shabby. She used to wear pretty clothes and be lively, when she was Minnie Foster, one of the town girls singing in the choir. But that—oh, that was thirty years ago. This all you was to take in?

MRS. PETERS She said she wanted an apron. Funny thing to want, for there isn't much to get you dirty in jail, goodness knows. But I suppose just to make her feel more natural. She said they was in the top drawer in this cupboard. Yes, here. And then her little shawl that always hung behind the door. [*Opens stair door and looks.*] Yes, here it is.

[*Quickly shuts door leading upstairs.*]

MRS. HALE [*Abruptly moving toward her.*] Mrs. Peters?

MRS. PETERS Yes, Mrs. Hale?

MRS. HALE Do you think she did it?

MRS. PETERS [*In a frightened voice.*] Oh, I don't know.

MRS. HALE Well, I don't think she did. Asking for an apron and her little shawl. Worrying about her fruit.

MRS. PETERS [*Starts to speak, glances up, where footsteps are heard in the room above. In a low voice.*] Mr. Peters says it looks bad for her. Mr. Henderson is awful sarcastic in a speech and he'll make fun of her sayin' she didn't wake up.

MRS. HALE Well, I guess John Wright didn't wake when they was slipping that rope under his neck.

MRS. PETERS No, it's strange. It must have been done awful crafty and still. They say it was such a—funny way to kill a man, rigging it all up like that.

MRS. HALE That's just what Mr. Hale said. There was a gun in the house. He says that's what he can't understand.

MRS. PETERS Mr. Henderson said coming out that what was needed for the case was a motive; something to show anger, or—sudden feeling.

MRS. HALE [*Who is standing by the table.*] Well, I don't see any signs of anger around here. [*She puts her hand on the dish towel which lies on the table, stands looking down at table, one half of which is clean, the other half messy.*] It's wiped to here. [*Makes a move as if to finish work, then turns and looks at loaf of bread outside the breadbox. Drops towel. In that voice of coming back to familiar things.*] Wonder how they are finding things upstairs. I hope she had it a little more red-up up there. You know, it seems kind of sneaking. Locking her up in town and then coming out here and trying to get her own house to turn against her!

MRS. PETERS But Mrs. Hale, the law is the law.

MRS. HALE Is'pose 'tis. [*Unbuttoning her coat.*] Better loosen up your things, Mrs. Peters. You won't feel them when you go out.

[Mrs. Peters takes off her fur tippet, goes to hang it on hook at back of room, stands looking at the under part of the small corner table.]

MRS. PETERS She was piecing a quilt.

[She brings the large serving basket and they look at the bright pieces.]

MRS. HALE It's log-cabin pattern. Pretty, isn't it? I wonder if she was goin' to quilt it or just knot it?

[Footsteps have been heard coming down the stairs. The Sheriff enters followed by Hale and the County Attorney.]

SHERIFF PETERS They wonder if she was going to quilt it or just knot it!

[The men laugh, the women look abashed.]

COUNTY ATTORNEY *[Rubbing his hands over the stove.]* Frank's fire didn't do much up there, did it? Well, let's go out to the barn and get that cleared up.

[The men go outside.]

MRS. HALE *[Resentfully.]* I don't know as there's anything so strange, our takin' up our time with little things while we're waiting for them to get the evidence. *[She sits down at the big table smoothing out a block with decision.]* I don't see as it's anything to laugh about.

MRS. PETERS *[Apologetically.]* Of course they've got awful important things on their minds.

[Pulls up a chair and joins Mrs. Hale at the table.]

MRS. HALE *[Examining another block.]* Mrs. Peters, look at this one. Here, this is the one she was working on, and look at the sewing! All the rest of it has been so nice and even. And look at this! It's all over the place! Why, it looks as if she didn't know what she was about!

[After she had said this they look at each other, then start to glance back at the door. After an instant Mrs. Hale has pulled at a knot and ripped the sewing.]

MRS. PETERS Oh, what are you doing, Mrs. Hale?

MRS. HALE *[Mildly.]* Just pulling out a stitch or two that's not sewed very good. *[Threading a needle.]* Bad sewing always made me fidgety.

MRS. PETERS *[Nervously.]* I don't think we ought to touch things.

MRS. HALE I'll just finish up this end. *[Suddenly stopping and leaning forward.]* Mrs. Peters?

MRS. PETERS Yes, Mrs. Hale?

MRS. HALE What do you suppose she was so nervous about?

MRS. PETERS Oh—I don't know. I don't know as she was nervous. I sometimes sew awful queer when I'm just tired. [*Mrs. Hale starts to say something, looks at Mrs. Peters, then goes on sewing.*] Well I must get these things wrapped up. They may be through sooner than we think. [*Putting apron and other things together.*] I wonder where I can find a piece of paper, and string.

MRS. HALE In that cupboard, maybe.

MRS. PETERS [*Looking in cupboard.*] Why, here's a bird-cage. [*Holds it up.*] Did she have a bird, Mrs. Hale?

MRS. HALE Why, I don't know whether she did or not—I've not been here for so long. There was a man around last year selling canaries cheap, but I don't know as she took one; maybe she did. She used to sing real pretty herself.

MRS. PETERS [*Glancing around.*] Seems funny to think of a bird here. But she must have had one, or why would she have a cage? I wonder what happened to it.

MRS. HALE Is'pose maybe the cat got it.

MRS. PETERS No, she didn't have a cat. She's got that feeling some people have about cats—being afraid of them. My cat got in her room and she was real upset and asked me to take it out.

MRS. HALE My sister Bessie was like that. Queer, ain't it?

MRS. PETERS [*Examining the cage.*] Why, look at this door. It's broke. One hinge is pulled apart.

MRS. HALE [*Looking too.*] Looks as if someone must have been rough with it.

MRS. PETERS Why, yes.

[*She brings the cage forward and puts it on the table.*]

MRS. HALE I wish if they're going to find any evidence they'd be about it. I don't like this place.

MRS. PETERS But I'm awful glad you came with me, Mrs. Hale. It would be lonesome for me sitting here alone.

MRS. HALE It would, wouldn't it? [*Dropping her sewing.*] But I tell you what I do wish, Mrs. Peters. I wish I had come over sometimes when she was here. I—[*Looking around the room*—wish I had.

MRS. PETERS But of course you were awful busy, Mrs. Hale—your house and your children.

MRS. HALE I could've come. I stayed away because it weren't cheerful—and that's why I ought to have come. I—I've never liked this place. Maybe because it's down in a hollow and you don't see the road. I dunno what it is, but it's a lonesome place and always was, I wish I had come over to see Minnie Foster sometimes. I can see now—

[Shakes her head.]

MRS. PETERS Well, you mustn't reproach yourself, Mrs. Hale. Somehow we just don't see how it is with other folks until—something comes up.

MRS. HALE Not having children makes less work—but it makes a quiet house, and Wright out to work all day, and no company when he did come in. Did you know John Wright, Mrs. Peters?

MRS. PETERS No; I've seen him in town. They say he was a good man.

MRS. HALE Yes—good; he didn't drink, and kept his word as well as most, I guess, and paid his debts. But he was a hard man, Mrs. Peters. Just to pass the time of day with him—*[Shivers.]* Like a raw wind that gets to the bone. *[Pauses, her eye falling on the cage.]* I should think she would 'a wanted a bird. But what do you suppose went with it?

MRS. PETERS I don't know, unless it got sick and died.

[She reaches over and swings the broken door, swings it again, both women watch it.]

MRS. HALE You weren't raised round here, were you? *[Mrs. Peters shakes her head.]* You didn't know—her?

MRS. PETERS Not till they brought her yesterday.

MRS. HALE She—come to think of it, she was kind of like a bird herself—real sweet and pretty, but kind of timid and—fluttery. How—she—did—change. [*Silence; then as if struck by a happy thought and relieved to get back to every day things.*] Tell you what, Mrs. Peters, why don't you take the quilt in with you? It might take up her mind.

MRS. PETERS Why, I think that's a real nice idea, Mrs. Hale. There couldn't possibly be any objection to it, could there? Now, just what would I take? I wonder if her patches are in here—and her things.

[*They look in the sewing basket.*]

MRS. HALE Here's some red. I expect this has got sewing things in it. [*Brings out a fancy box.*] What a pretty box. Looks like something somebody would give you. Maybe her scissors are in here. [*Opens box. Suddenly puts her hand to her nose.*] Why— [*Mrs. Peters bends nearer, then turns her face away.*] There's something wrapped up in this piece of silk.

MRS. PETERS Why, this isn't her scissors.

MRS. HALE [*Lifting the silk.*] Oh, Mrs. Peters—its—

[*Mrs. Peters bends closer.*]

MRS. PETERS It's the bird.

MRS. HALE [*Jumping up.*] But, Mrs. Peters—look at it! Its neck! Look at its neck! It's all—to the other side.

MRS. PETERS Somebody—wrung—its—neck.

[*Their eyes meet. A look of growing comprehension, of horror. Steps are heard outside. Mrs. Hale slips box under quilt pieces, and sinks into her chair. Enter Sheriff and County Attorney. Mrs. Peters rises.*]

COUNTY ATTORNEY [*As one turning from serious things to little pleasantries.*] Well, ladies, have you decided whether she was going to quilt it or knot it?

MRS. PETERS We think she was going to—knot it.

COUNTY ATTORNEY Well, that's interesting, I'm sure. [*Seeing the birdcage.*] Has the bird flown?

MRS. HALE [*Putting more quilt pieces over the box.*] We think the—cat got it.

COUNTY ATTORNEY [*Preoccupied.*] Is there a cat?

[*Mrs. Hale glances in a quick covert way at Mrs. Peters.*]

MRS. PETERS Well, not now. They're superstitious, you know. They leave.

COUNTY ATTORNEY *[To Sheriff Peters, continuing an interrupted conversation.]* No sign at all of anyone having come from the outside. Their own rope. Now let's go up again and go over it piece by piece. *[They start upstairs.]* It would have to have been someone who knew just the—

[Mrs. Peters sits down. The two women sit there not looking at one another, but as if peering into something and at the same time holding back. When they talk now it is in the manner of feeling their way over strange ground, as if afraid of what they are saying, but as if they cannot help saying it.]

MRS. HALE She liked the bird. She was going to bury it in that pretty box.

MRS. PETERS *[In a whisper]* When I was a girl—my kitten—there was a boy took a hatchet, and before my eyes—and before I could get there—*[Covers her face an instant.]* If they hadn't held me back I would have—*[Catches herself, looks upstairs where steps are heard, falters weakly]*—hurt him.

MRS. HALE *[With a slow look around her.]* I wonder how it would seem never to have had any children around. *[Pause.]* No, Wright wouldn't like the bird—a thing that sang. She used to sing. He killed that, too.

MRS. PETERS *[Moving uneasily.]* We don't know who killed the bird.

MRS. HALE I knew John Wright.

MRS. PETERS It was an awful thing was done in this house that night, Mrs. Hale. Killing a man while he slept, slipping a rope around his neck that choked the life out of him.

MRS. HALE His neck. Choked the life out of him.

[Her hand goes out and rests on the bird-cage.]

MRS. PETERS *[With rising voice.]* We don't know who killed him. We don't know.

MRS. HALE *[Her own feeling not interrupted.]* If there'd been years and years of nothing, then a bird to sing to you, it would be awful—still, after the bird was still.

MRS. PETERS *[Something within her speaking.]* I know what stillness is. When we homesteaded in Dakota, and my first baby died—after he was two years old, and me with no other then—

MRS. HALE *[Moving.]* How soon do you suppose they'll be through, looking for the evidence?

MRS. PETERS I know what stillness is. *[Pulling herself back.]* The law has got to punish crime, Mrs. Hale.

MRS. HALE *[Not as if answering that.]* I wish you'd seen Minnie Foster when she wore a white dress with blue ribbons and stood up there in the choir and sang. *[A look around the room.]* Oh, I wish I'd come over here once in a while! That was a crime! That was a crime! Who's going to punish that?

MRS. PETERS [*Looking upstairs.*] We mustn't—take on.

MRS. HALE I might have known she needed help! I know how things can be—for women, I tell you, it's queer, Mrs. Peters. We live close together and we live far apart. We all go through the same things—it's all just a different kind of the same thing. [*Brushes her eyes, noticing the bottle of fruit, reaches out for it.*] If I was you I wouldn't tell her her fruit was gone. Tell her it ain't. Tell her it's all right. Take this in to prove it to her. She—she may never know whether it was broke or not.

MRS. PETERS [*Takes the bottle, looks about for something to wrap it in; takes petticoat from the clothes brought from the other room, very nervously begins winding this around the bottle. In a false voice.*] My, it's a good thing the men couldn't hear us. Wouldn't they just laugh! Getting all stirred up over a little thing like a—dead canary. As if that could have anything to do with—with—wouldn't they laugh!

[*The men are heard coming down stairs.*]

MRS. HALE [*Under her breath.*] Maybe they would—maybe they wouldn't.

COUNTY ATTORNEY No, Peters, it's all perfectly clear except a reason for doing it. But you know juries when it comes to women. If there was some definite thing. Something to show—something to make a story about—a thing that would connect up with this strange way of doing it—

[*The women's eyes meet for an instant. Enter Hale from outer door.*]

HALE Well, I've got the team around. Pretty cold out there.

COUNTY ATTORNEY I'm going stay here a while by myself. [*To the Sheriff.*] You can send Frank out for me, can't you? I want to go over everything. I'm not satisfied that we can't do better.

SHERIFF PETERS Do you want to see what Mrs. Peters is going to take in?

[*The Lawyer goes to the table, picks up the apron, laughs.*]

COUNTY ATTORNEY Oh, I guess they're not very dangerous things the ladies have picked out. [*Moves a few things about, disturbing the quilt pieces which cover the box. Steps back.*] No, Mrs. Peters doesn't need supervising. For that matter, a sheriff's wife is married to the law. Ever think of it that way, Mrs. Peters?

MRS. PETERS Not—just that way.

SHERIFF PETERS [*Chuckling.*] Married to the law. [*Moves toward the other room.*] I just want you to come in here a minute, George. We ought to take a look at these windows.

COUNTY ATTORNEY [*Scoffingly.*] Oh, windows!

SHERIFF PETERS We'll be right out, Mr. Hale.

[Hale goes outside. The Sheriff follows the County Attorney into the other room. Then Mrs. Hale rises, hands tight together, looking intensely at Mrs. Peters, whose eyes make a slow turn, finally meeting Mrs. Hale's. A moment Mrs. Hale holds her, then her own eyes point the way to where the box is concealed. Suddenly Mrs. Peters throws back quilt pieces and tries to put the box in the bag she is wearing. It is too big. She opens box, starts to take bird out, cannot touch it, goes to pieces, stands there helpless. Sound of a knob turning in the other room. Mrs. Hale snatches the box and puts it in the pocket of her big coat. Enter County Attorney and Sheriff.]

COUNTY ATTORNEY *[Facetiously.]* Well, Henry, at least we found out that she was not going to quilt it. She was going to—what is it you call it, ladies?

MRS. HALE *[Her hand against her pocket.]* We call it—knot it, Mr. Henderson.
(CURTAIN)

Attachment I: Characterization

Character Name	Important Personality Traits or Qualities	Evidence From the Text to Support Characterization (Indirect or Direct)
Setting <i>Dickson County</i> <i>The Wright Home</i>		
Mrs. Wright/ Minnie Foster		
Mrs. Peters		
Martha Hale		
John Wright		
Lewis Hale		
Mr. Peters		
Mr. Henderson		

Attachment J: Tracking the Story
Trifles

Plot: As the story progresses, take note of the MAJOR events of the story. Explain the significance of these events.

Event	Importance to the Story
The women and men arrive at the home of Minnie and John Wright.	This is where they will determine what happened.

Evidence Chart

Keep track of the important evidence discovered and note the significance attributed to these clues by the women as opposed to the men.

Evidence	Inference Made by Women	Inference Made by Men

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Attachment J (Alternate): Tracking the Story *Trifles*

Plot: As the story progresses, take note of the MAJOR events of the story. Explain the significance of these events.

Event	Importance to the Story
The women and men arrive at the home of Minnie and John Wright.	This is where they will determine what happened.
The men go upstairs to investigate the crime scene.	
The women discover the broken birdcage.	
The women discover the bad quilting.	
The men make fun of the women's' concerns.	
The women find a dead bird in her sewing kit.	
The women debate whether or not to share what they know.	
The men return and ask if they found anything.	
The women do not share their findings with the men.	

Evidence Chart

Keep track of the important evidence discovered, and note the significance attributed to these clues by the women as opposed to the men.

Evidence	Inference Made by Women	Inference Made by Men
Dirty Kitchen	It was a depressing house. Something must have been wrong at home.	She was a terrible housekeeper.
Broken Fruit Preserves		
Missing /Dead Bird		
Bad Quilting		

Other Notable Evidence		
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Attachment K: Adding It Up
Using an Author's Choices to Discover Theme

Plot	<ul style="list-style-type: none"> ▪ What are the major events of the story? ▪ What is the central conflict? ▪ What is the resolution of the central conflict?
+	
Characterization	<ul style="list-style-type: none"> ▪ Identify the protagonist(s) and antagonist(s) in the story? ▪ How is/are the protagonist(s) portrayed in this story? ▪ How is/are the antagonist(s) portrayed in this story?
+	
Additional Considerations	<p>Potential considerations:</p> <ul style="list-style-type: none"> ▪ What is the significance of the title of the work? ▪ What is the author's purpose for writing? ▪ What is the overall tone of the work? ▪ Are there other literary elements present in the work? What purpose do they serve?
=	
Theme	<p>A Theme is the central idea or controlling idea of the work.</p> <p>Themes may be explicit (stated directly in the text), but more often they are found to be implicit or implied, meaning the reader must determine the theme from clues in the story. Good readers put together the plot, characterization, and other literary elements to identify a potential theme.</p> <p>Rules for Theme</p> <ul style="list-style-type: none"> ▪ Should be in sentence with subject and predicate. <ul style="list-style-type: none"> ♦ "Motherhood" is a subject—not a theme. ♦ "Motherhood sometimes has more frustrations than rewards." ▪ Should be a generalization—not specific. <ul style="list-style-type: none"> ♦ Avoid using character names. ▪ The generalization should not be larger than the story. <ul style="list-style-type: none"> ♦ Avoid every, all, always. ♦ Use sometimes, may, some. ▪ Should be central and unifying. <ul style="list-style-type: none"> ♦ Account for all major details. ♦ Should not be contradicted by any detail of the story. ♦ Cannot rely on things not in story. ▪ There is no correct way of stating the theme. ▪ Do not use clichés. <ul style="list-style-type: none"> ♦ Moral, lesson, and message are not synonymous with theme. ▪ Don't ask what the story teaches—ask, "What does this story reveal?"

Attachment K (Alternate): Adding It Up

Using an Author's Choices to Discover Theme

Plot	
+	
Characterization	
+	
Additional Considerations	
=	
Theme	

Attachment K (Alternate): Adding It Up
Using an Author's Choices to Discover Theme

Plot +	
Characterization +	
Additional Considerations =	
Theme	<p>Which of the following themes seems most appropriate for <i>Trifles</i>? Explain the reasons for your answer.</p> <ul style="list-style-type: none"> ▪ People of both sexes (male and female) feel loyalty and sympathy for their own gender. ▪ Men often feel superior to women and can be rude and unkind. ▪ Women are very insightful and understanding of human behavior.

Attachment L: Feminist Character Cards

Feminist Character Card

Character Name: Martha Hale

Physical Description: _____

Character Traits: _____

Role in Conflicts: _____

Significance to Feminist Theme: _____

Draw an imagining (picture) of this character on the back of this card.

You may also include other relevant information on the back of this character card.

Feminist Character Card

Character Name: Mrs. Peters

Physical Description: _____

Character Traits: _____

Role in Conflicts: _____

Significance to Feminist Theme: _____

Draw an imagining (picture) of this character on the back of this card.

You may also include other relevant information on the back of this character card.

Feminist Character Card

Character Name: Minnie (Foster) Wright

Physical Description: _____

Character Traits: _____

Role in Conflicts: _____

Significance to Feminist Theme: _____

Draw an imagining (picture) of this character on the back of this card.

You may also include other relevant information on the back of this character card.

Feminist Character Card

Character Name: Louise Mallard

Physical Description: _____

Character Traits: _____

Role in Conflicts: _____

Significance to Feminist Theme: _____

Draw an imagining (picture) of this character on the back of this card.

You may also include other relevant information on the back of this character card.

Attachment M: A Contextual Reflection on Feminist Literature
Text: *Trifles* by Susan Glasspell

Questions for Focus

1. How is the theme of the drama similar to those found in the primary source documents we reviewed (cartoon, speech, journal)?
2. What feminist issue is primarily confronted by the drama?
3. How does the play illustrate some aspect(s) of the issue?

Writing Assignment

How does the play, *Trifles*, by Susan Glasspell, reflect or confront the role that women had in American society around the turn of the century (1880–1920)?

Write your response here **AFTER** completing the graphic organizer “Writing 1-2-3” in Attachment N.

[illegible]

Attachment N: Writing 1-2-3

Utilizing Focus Questions to Create a Written Response

After answering the “Questions for Focus” on the prompt itself, use this graphic organizer to help assemble your written response. Once this is completed, you can then use the information to write your final response.

#1 Opening Sentence (Providing Background)

Create a sentence that connects the current work, *Trifles* by Susan Glasspell, with the primary source documents from the time period.

Example: As we can see in (primary source) , many women at the turn of the century were dealing with (answer to question #1) .

#2 Thesis Statement (Stating Your Main Idea)

Your thesis should be a direct answer to the prompt. Use your answers to questions 1 and 2 to create a thesis statement.

Example: In *Trifles*, Susan Glasspell attempts to illustrate (answer to question #2) through (answer to question #3) .

#3 Supporting Evidence (Using Specific Details to Justify Your Claim)

Your thesis needs to be supported by textual evidence. Use your answers to Question 3 to support how the book confronts the role of women. (Most answers can be completely supported by 3 examples.)

Example: When answer to question #3) happened, it shows that (answer to question #2) . Additionally, (answer to question #3) reinforces the idea that (answer to question #2) . In a final effort to demonstrate (answer to question #2) , the author portrayed (answer to question #3) .

Attachment O: Contextual Connection to Feminist Literature Scoring Guide

	1	2	3
Background	Background is minimally presented and not tied directly to the text/prompt	Background is present and somewhat tied to the text/prompt	Background is relevant and appropriately tied to the text/prompt

	1	2	3
Thesis Statement	Thesis statement is not clear or maintained throughout the essay.	Thesis statement is stated and loosely maintained throughout the essay.	Thesis statement is stated clearly and maintained throughout the essay.

	1	2	3	4
Development	Minimal details from the texts are general and do not fully support the thesis statement.	Relevant and acceptable details are used from texts, but details lack specificity and elaboration.	Specific details derived from the texts serve to generally support the thesis statement.	Specific and elaborate details from the texts serve to fully support the thesis statement.

Background ____/3

Thesis ____/3

Development ____/4

Total Score ____/10

Comments to the Writer:

Acquisition Lesson #3 – READ Like a WRITER (Fiction)

Acquisition Lesson Plan Concept: Literary Analysis – Theme

Teacher note: This lesson does not add any new concepts, but rather, reinforces Acquisition Lesson #2 and allows students to synthesize the feminist themes. It could, however, be omitted or offered as independent practice.

Length of Acquisition Lesson #3: 1 day

Length of Unit: approximately 10 Days

Prerequisites:

In addition to Acquisition Lessons 1 and 2, students should have some familiarity with irony.

Common Core Standards:

- **11RL1** – Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- **11RL2** – Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- **11R3** – Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

Essential Question:

How do we determine the intended purpose and meaning of a literary text?

What do students need to learn to be able to answer the Essential Question?

- **Assessment Prompt #1:** Connect feminist themes between and among fiction and nonfiction texts.

Activating Strategy:

Activate students' knowledge of irony: most adult cartoons rely on irony for their humor. A simple internet search of "irony" + "cartoons" will reveal a host of cartoons from which teachers can choose. Again, cartoons are copyrighted and cannot be printed. Teachers can, however, project them directly from a website using a Smart Board or other projector.

Key Vocabulary Words to Review/Preview:***Standards-Based Vocabulary***

- Irony
- Indirect characterization
- Direct characterization
- Theme

Teaching Strategies:

- Teacher-directed reading
- Active reading
- Collaborative pairs
- Writing

Graphic Organizers/Materials:

- [Attachment O](#): A Contextual Connection to Feminist Literature Scoring Guide
- [Attachment P](#): "The Story of an Hour"
- [Attachment Q](#): Characterization Chart
- [Attachment R](#): Adding it Up
- [Attachment S](#): A Contextual Connection to Feminist Literature
- [Attachment T](#): Writing 1-2-3

Instruction: Irony, Plot Elements – Theme

1. **Guided reading:** Following the introduction to irony, the class will proceed to independently read Kate Chopin's "A Story of an Hour" at [Attachment P](#). This story is available from a variety of public domain sources (e.g., <http://www.flashfictiononline.com/fpublic0052-story-of-an-hour-kate-chopin.html>). An audio version can also be accessed at http://archive.org/details/KateChopin_SelectShortStories.
 - **First read:** Students will be given the chunked text. The story is broken into manageable "chunks" in order to facilitate understanding. After each chunk, the teacher can help students clarify meaning. Questions should not only help students understand irony, but they should also review literary concepts from Acquisition Lesson #2. The teacher should draw attention to major plot points or important/symbolic moments in the short story.
 - **Second read – characterization:** As they read, students will be highlighting lines from the text that point towards the nature of the characters. (This was modeled in the previous story). The students are now asked to independently identify key descriptions and characterizations that contribute to the overall meaning of the story. Students will then record the inferences that can be made from these lines on [Attachment Q: Characterization Chart](#). Students will note the relationships and conflicts that help the author create round characters. The teacher can facilitate understanding by linking the characterization with the meaning that the class has identified through the questions.
 - **Third read – theme:** Once [Attachment Q: Characterization Chart](#) is completed, students will be asked to work with a partner to develop a theme for the short story based on the author's characterization. The students will use [Attachment R: Adding It Up](#) as they did in Acquisition Lesson #2. The goal is to have the students develop a theme based on plot, characterization, and other literary elements. The "Additional Considerations" section is an optional component and again can be differentiated as detailed (relying on previous knowledge of devices, symbolism, tone, etc.) or as simple (just think about the title) as appropriate. The teacher should review the concept of theme and the rules for writing a theme as they are outlined on the graphic organizer. Through the assembly of the component parts, the students are challenged to state a potential theme of the work. A modified version of [Attachment R: Adding It Up](#) has a choice of three themes on it, and the student should select the one they find to be most appropriate. Once the class has worked through the graphic organizer, allow the students to share their themes with the class. The teacher should be positive and accepting of differing themes as long as they conform to the specifications found on the [Attachment R: Adding It Up](#) organizer. In particular, ask the students how their theme is reflected and developed throughout the work. The teacher should help to edit or suggest revisions as needed.

Assessment Prompt #1: Connect feminist themes between and among fiction and nonfiction texts. Explain how "The Story of an Hour" reflects or confronts the role that women had in American society around the turn of the century (1880–1920). Use information gained from the primary source texts in Acquisition Lesson #1 and the short story or play read in Acquisition Lesson #2 to support your answer. (The students will complete a similar writing assignment as in Acquisition Lesson #2 ([Attachment S: A Contextual Reflection on Feminist Literature Writing Assignment](#)). At this point, students will have received feedback to their writing for the previous lesson, which synthesized text-based information from both Acquisition Lessons #1 and #2. Based on that feedback and their understanding of "Story of an Hour," students will now be synthesizing the thematic elements of all the texts analyzed thus far. Students can once again use the organizer at [Attachment T: Writing 1-2-3](#) if appropriate or desired. Use [Attachment O: Contextual Connection to Feminist Literature Scoring Guide](#) to grade the summative writing.)

Assignment:

When finished with the story, the students can complete [Attachment L: Feminist Character Cards](#) as in Acquisition Lesson #2.

Resources/Citations:

Kate Chopin's "The Story of an Hour" is in the public domain and can be accessed from a wide variety of internet sites including

- <http://www.flashfictiononline.com/fpublic0052-story-of-an-hour-kate-chopin.html>
- Audio accessed at http://archive.org/details/KateChopin_SelectShortStories

Attachment P: The Story of an Hour *By Kate Chopin*

Section 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.

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.

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.

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.



Section 2

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.

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.

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.

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.



Section 3

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.

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.

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.

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.



Section 4

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!

"Free! Body and soul free!" she kept whispering.

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."

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



Section 5

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.

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.

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.

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

Attachment Q: Characterization Chart

Directions: As you read, jot down some quotes and descriptions that help to characterize individuals from the story. Then, indicate what the reader should get from the evidence.

Character Name	Textual Evidence of Characterization	What It Reveals About the Character
Louise Mallard		
Brently Mallard		
Josephine Mrs. Mallard's Sister		
Richards Mr. Mallard's Friend		

Attachment R: Adding It Up
Using an Author's Choices to Discover Theme

Plot +	
Characterization +	
Additional Considerations =	
Theme	<p>Which of the following themes seems most appropriate for <i>The Story of an Hour</i>? Explain the reasons for your answer.</p> <ul style="list-style-type: none"> ▪ People may experience inappropriate emotional responses to the death of a loved one. ▪ It is difficult to predict people's emotional reactions to events. ▪ When it comes to emotional states, appearances can be very deceiving.

Attachment S: A Contextual Reflection on Feminist Literature
Text: The Story of an Hour – Kate Chopin

Questions for Focus

1. How is the theme of the short story similar to those found in the primary source documents we reviewed (cartoon, speech, journal)?
2. What feminist issue is primarily confronted by the short story?
3. How does the story illustrate some aspect(s) of the issue?

Writing Assignment

How does the short story, *The Story of an Hour* by Kate Chopin, reflect or confront the role that women had in American society around the turn of the century (1880–1920)?

Write your response here **AFTER** completing the graphic organizer “Writing 1-2-3.”

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slight shadow on the right side, suggesting it's resting on a surface.

Attachment T: Writing 1-2-3

Utilizing Focus Questions to Create a Written Response

After answering the “Questions for Focus” on the prompt itself, use this graphic organizer to help assemble your written response. Once this is completed, you can then use the information to write your final response.

#1 Opening Sentence (Providing Background)

Create a sentence that connects the current work, *The Story of an Hour* By Kate Chopin, with the primary source documents from the time period.

Example: As we can see in (primary source) , many women at the turn of the century were dealing with (answer to question #1) .

#2 Thesis Statement (Stating Your Main Idea)

Your thesis should be a direct answer to the prompt. Use your answers to questions 1 and 2 to create a thesis statement.

Example: In *The Story of an Hour*, Kate Chopin attempts to illustrate (answer to question #2) through (answer to question #3) .

#3 Supporting Evidence (Using Specific Details to Justify Your Claim)

Your thesis needs to be supported by textual evidence. Use your answers to question 3 to support how the book confronts the role of women. (Most answers can be completely supported by 3 examples.)

Example: When answer to question #3) happened, it shows that (answer to question #2) . Additionally, (answer to question #3) reinforces the idea that (answer to question #2) . In a final effort to demonstrate (answer to question #2) , the author portrayed (answer to question #3) .

Acquisition Lesson #4 – WRITE Like a READER

Acquisition Lesson Plan Concept: Analyzing 20th century primary sources and fiction for a universal theme and transfer-writing task.

Length of Acquisition Lesson #4: 3 days

Length of Unit: approximately 10 Days

Prerequisites:

In addition to Acquisition Lessons 1-3, students need to have background information on thesis statements and a basic understanding of essay structure and the writing process, including how to construct an argument (claims and evidence). In addition, students need to know how to paraphrase and how to quote (and cite) source material correctly.

Common Core Standards:

In addition to standards previously listed –

- **11W1 (a, b, e)** – Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- **11W7:** – Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
- **11W9** – Draw evidence from literary or informational texts to support analysis, reflection, and research.

Essential Question:

How do we synthesize information from a variety of sources to craft an argument on a social issue?

What do students need to learn to be able to answer the Essential Question?

- **Assessment Prompt #1:** Use the writing rubric to justify a writing score for an essay.
- **Assessment Prompt #2:** Draw a text-based generalization from the sources listed on the synthesis chart.
- **Assessment Prompt #3:** Write an essay that analyzes the roles of women in the 21st century. Use information from the readings about modern women to support your thesis. Also, consider how these roles have changed, based on what you read about women in the 19th century.

Activating Strategy:

- Thesis statement review – The goal of this activating strategy is to remind students of the purpose of a thesis statement by giving them examples and non-examples and by having them create a Frayer model on thesis statements.
- In pairs, students will be given an envelope that contains examples/non-examples of various thesis statements—see Attachment U: Thesis Statement Activating Activity.
- Students will sort the examples and non-examples based on their prior knowledge of the purpose and construction of a thesis statement.
- The teacher will observe pairs and guide students based on observations.
- As a class, students will construct a Frayer model based on their findings during their paired work. Students can volunteer what they wrote on their “Definition” and “Characteristics” sheets and a class Frayer can be created using a Smart Board, Elmo, Mimeo, or projector.

Teacher note: Depending on teacher preferences, the examples/non-examples can be modified or simplified. For example, not all teachers agree that a thesis statement also alludes to the supporting details.

Key Vocabulary Words to Preview:**Content-Based Vocabulary**

- Thesis statement
- Argument
- Claims

Teaching Strategies:

- Teacher-Directed/Modeled Writing
- Collaborative Pairs

Graphic Organizers/Materials:

- [Attachment U](#): Thesis Statement Activating Activity
- [Attachment V](#): Thesis/Supporting Evidence
- [Attachment W](#): Writing Transfer Rubric
- [Attachment X](#): Delaware Informational/Explanatory Writing Rubric
- [Modern Women Pack](#)

Instructional Sequence #1: Collaborative Writing

1. **Prewriting:** Explain to students that they will be collaborating with the teacher to complete the prewriting phase for the prompt, “What was the role of women in society from 1880–1920?” The first step in this prewriting process will be to gather information from the variety of sources read in previous Acquisition Lessons.
 - ♦ To start, have students identify the various texts they read throughout Acquisition Lessons 1-3. Students could use their “Primary Sources Synthesis” graphic organizer that was used throughout Acquisition Lesson 1. Write the texts on a Smart Board Elmo, Mimeo, or projector. A possible list:
 - “Hazel Hallinan: A Legendary Suffragette”
 - “The Story of an Hour”
 - *Trifles*
 - Political Cartoons
 - “Hearing of the Woman Suffrage Association”
 - ♦ Next, as a class, generate the role of women based on each text. A possible list:
 - Hazel Hallinan: Women persevered despite being jailed for fighting for their right to vote.
 - “The Story of an Hour”: Women often felt confined in a marriage.
 - *Trifles*: When women’s rights are denied for long enough, women will go to any measures to obtain what they want.
 - Cartoons: Women were perceived as only being concerned about trivial things, but they longed for more.

<ul style="list-style-type: none"> • “Hearing of the Woman Suffrage Association”: Women deserved the right to have the same equal and legal rights as men did.
<p>2. Collaborative writing—thesis statement: Now that students have generated the roles of women in 1880–1920, the class will construct a thesis statement that answers the prompt, “What was the role of women in society from 1880–1920?”</p> <ul style="list-style-type: none"> ♦ Provide students with Attachment V: Thesis/Supporting Evidence. Explain the organizer in terms of the structure of a well-constructed essay, pointing out that a good essay has a concise thesis statement and well-defined claims that will turn in the essay’s body paragraphs. ♦ The next step in the prewriting process is to collaboratively generate a thesis statement using evidence from the texts they read in Acquisition Lessons 1-3. Teacher can first model/guide (via Think-Aloud) how to use Attachment V: Thesis/Supporting Evidence. Then, to generate a common thesis statement, students (based on teacher discretion students can work independently or in pairs/small groups) will write their own thesis statements on a post-it/white board and gather a common thesis based on student majority.
<p>3. Collaborative writing—support paragraphs: After a class thesis statement has been chosen, the class will construct supporting evidence for the next step of the prewriting process.</p> <ul style="list-style-type: none"> ♦ The class has already generated a list of texts that students read throughout Acquisition Lessons 1-3 in step 1. Now students need to determine which texts can <i>best</i> represent the class-generated thesis statement. Again, teacher can model via Think-Aloud as s/he solicits help from students weighting the merits of each text mentioned to choose the best supports. Based on teacher discretion, students can work independently or in pairs/small groups to select the specific texts students will to use to support the thesis statement. After students have selected their appropriate texts, allow students to share out which texts they have selected and allow them to explain why the specific text supports the thesis statement. ♦ Students need to have copies of the texts (from Acquisition Lessons 1-3) that they have chosen to support their thesis statement. Teacher pre-selects one from which to model (suggest using one of the primary sources from Acquisition Lesson #1, as students tend to struggle more with nonfiction than with fiction). Students then choose from among remaining texts (suggest 2 or 3). In groups, students select direct quotes that they can use to support their thesis statements. The teacher can choose whichever method is most applicable to their classroom for highlighting. The teacher should remind students of the correct format for a direct quote. ♦ Now that students have a completed thesis statement, texts to support their thesis statement, and direct quotes to use as evidence, students will transfer the support to Attachment V: Thesis/Supporting Evidence. Under each supporting evidence column, students will identify the text that they will use to represent the thesis statement and incorporate 2 or 3 direct quotes from the text, and explain how the quote and the text best supports the role of women according to the thesis statement.
<p>Formative Assessment: Teacher checks group-completed graphic organizers.</p>
<p>4. Collaborative drafting: Teacher models converting information on Attachment V: Thesis/Support to a full essay. Teacher can model one body paragraph and have students draft others in small groups and share, etc. Additional lessons on hooks, introductions, conclusions, explaining the relationships between claims and evidence, transition words/phrases, etc., may be needed through this sequence.</p>
<p>5. Introducing the rubric: Once a collaborative draft of the essay is finished, teacher gives students a copy of Attachment W: Writing Transfer Rubric or Attachment X: Informational/Explanatory Text-Based Writing Rubric. (Teacher note: There are two rubrics included here. Teachers must choose the rubric most appropriate for their students). Review rubric requirements.</p>
<p>Assessment Prompt 1: Use the [chosen] writing rubric to score the class-constructed collaborative essay on the role of women in the 19th and early 20th century. Use specific rubric language to justify your score. (Teacher checks for completion and understanding of the rubric based on justification of score.)</p>

Instructional Sequence #2: Independent Reading/Writing—20th/21st Century Women

1. **Analyzing readings for modern women:** Introduce the independent writing task by passing out the [Modern Women Packet](#). **Teacher note:** This packet should have a combination of primary source materials and fiction *from the modern era*—late 20th century or early 21st century. Materials should include a variety of print and non-print media, equivalent to the materials used in Acquisition Lessons 1-3. Because of copyright limitations, the packet included here are suggestions and sources only. Teachers should 1) search their school's permissioned sources, including textbooks from ELA and other subject areas and 2) the internet. Ideally, within the [Modern Women Packet](#) there should be a cartoon, blog, speech, and a short story that highlights the roles of women in modern America. Explain to students that they will be writing to a similar prompt as before. This prompt will ask for students to examine the roles of women in modern society. In this writing transfer, students will use modern texts, and they will be writing their essays independently.

Differentiation possibilities include selecting the readings based on student ability. For example, all students should read a minimum number of texts, but an honors/AP class could be required to read all texts. ATAM class could read the cartoon and blog independently and the whole class can read the speech or short story together based on teacher discretion. Using teacher discretion, students can read independently, in small groups, or as a whole class. In addition, a recording of the speech is available at <http://www.americanrhetoric.com/>. If students read independently, give students adequate time to read each text and then analyze the graphic organizer as a class while focusing on the theme/main ideas of each text. The reading focus should be to identify women's roles in modern society.

- **Analysis tools:** The [Modern Women Packet](#) contains a new synthesis chart, similar to the one completed in Acquisition Lessons 1-3. This new organizer will allow students to analyze the main ideas/themes for their modern texts.
- **Independent reading:** Students complete the readings independently, filling in [Modern Women Synthesis Chart](#) (in Modern Women Packet) as they go. Listed here are some genre samples and summaries of some of the modern texts available and possible materials to accompany them:
 - ♦ **Cartoon:** Again, political cartoons are typically copyrighted. Teachers may project a copy and have students analyze them, but in general it is not permissible to copy and/or distribute copies. One good cartoon by Mike Shapiro (<http://www.cartoonstock.com/directory/k/kindergarden.asp>) focuses on the mother's attire. Words such as "sweetie" and "Mommy" emphasize the mother's nurturing side, while the phrase "drive a stake through the hearts of her competitors" suggests that the mother is driven to succeed. Students may also comment on the disposition of the child in the daycare. The mother's desire to succeed does not impede on her child's happiness.
 - ♦ **Blog:**
 - Students should understand the modern usage of a blog. Relate a blog's purpose to the journals that students read previously in Acquisition Lesson #1. A blog is a journal's modern, internet equivalent. Both convey the same purpose, therefore they are related in terms of genre. Other blogs that can be utilized include Penelope Trunk's blog (<http://blog.penelopetrunk.com/>) or Bernthis.com (<http://bernthiis.com/wordpress/>).
 - Use the SOAPStone organizer for the Ms. Single Mama blog. Focus on the juxtaposition between the blogger's view of being single and happy versus the girl's perception of a woman's happiness linked to being with a man. Barbie could be a symbol to external societal demands placed on the young girl that have taught her that happiness is inextricably linked to men. (Other entries from the Ms. Single Mama blog can be found at <http://mssinglemama.com/>.)
 - If your class is unfamiliar with the SOAPstone process, guide students through the organizer, utilizing prompting questions and an explanation of each SOAPstone component.
 - ♦ **Speech:** Use the SOAPStone organizer for Clinton's speech, "[Women's Rights Are Human Rights](#)." Clinton's major theme is that when women flourish, families, communities, and nations also flourish. Clinton is speaking for the continued support of women's rights in third-world countries. (An audio version of this speech is offered on www.americanrhetoric.com/.)

- ♦ **Short Story:** Use the characterization chart for a short story of choice—one that addresses contemporary women's issues. One excellent story is Ann Beattie's "Horatio's Trick" (by Ann Beattie, published in *The New Yorker*, December 28, 1987, p. 42). Most schools have subscriptions to *The New Yorker*, allowing teachers access to the story as well as accompanying cartoons. Ask students to refer to the sections in the text where they found evidence of characterization and what it reveals about the character.

Summative Assessment for Assessment Prompt # 2: Use information from the [Modern Sources Synthesis Chart](#) in the Modern Women Packet to draw a text-based generalization from the sources listed on the synthesis chart. (Teacher checks for validity of generalizations. Note that this is the same Assessment Prompt as used as the last prompt in Acquisition Lesson #1.)

Instruction Sequence #3: Independent Writing

1. **Debrief Assessment Prompt #2:** Students share generalizations; teacher emphasizes these are potential thesis statements for the independent writing.
2. **Transfer of writing skills:** Call students' attention to the transfer [Modern Women Thesis/Support](#) and "Writing Transfer Outline" found in the Modern Women organizers. Discuss ways in which the organizers can support students' efforts in organizing their essays. Deconstruct the actual writing prompt:
 - ♦ Write an essay that analyzes the roles of women in the 21st century. Use information from the readings about modern women to support your thesis. Also, consider how these roles have changed, based on what you read about women in the 19th century.

Teachers can use whatever prompt specifications students are familiar with (RAT, SOAP, FAT-P, etc.). Remind students that they have already written a preliminary thesis statement for the new writing prompt, now they are to complete the prewriting process just as they did for the prompt—"What was the role of women in society from 1880-1920?" Allow students to work independently on this organizer while the teacher talks to students formally in a conference format or informally.
3. **Rubric:** As a class, analyze the [Writing Transfer Rubric](#). Students should return to [Attachment W: Writing Transfer Rubric](#) or [Attachment X: Informational/Explanatory Text-Based Writing Rubric](#). Remind students to review the characteristics of a top-scoring essay.
4. **Writing:** Allow students to work independently while the teacher circulates around the room to informally check student work. The teacher will conference with students about the following topics:
 - ♦ Ask students to identify their thesis statement in the outline.
 - ♦ Ask students to explain how their thesis is supported by evidence from the various texts that they have read.
5. **Peer review and editing:** Allow students to participate in whatever peer review routines are part of the class' normal writing procedures. Once students have revised for content, allow them to participate in peer editing conferences as well. The selected rubric ([Attachment W: Writing Transfer Rubric](#) or [Attachment X: Informational/Explanatory Text-Based Writing Rubric](#)) should be used when conducting teacher or peer conferences.
6. **Publishing:** Students finish their final drafts utilizing any appropriate supports (speech-to-text software, etc.).

Summarizing Strategy: Writing Prompt

Write an essay that analyzes the roles of women in the 21st century. Use information from the readings about modern women to support your thesis. Also, consider how these roles have changed, based on what you read about women in the 19th century.

Resources/Citations:

- Suggested cartoonists and cartoons (**Note:** These are generally copyright protected against downloading/printing. Teachers therefore need to project the sites via multi-media projector, SMARTBoard, or similar technology)
 - ♦ Mike Shapiro (<http://www.cartoonstock.com/directory/k/kindergarden.asp>)
 - ♦ Willot (<http://www.cartoonstock.com/cartoonview.asp?catref=cwln461>)
 - ♦ Morris (http://www.cartoonstock.com/directory/w/women_in_the_workplace.asp)
- Suggested speech – Hillary Clinton, “Women’s Rights are Human Rights”
www.americanrhetoric.com/speeches/hillaryclintonbeijingspeech.htm [Copyright Status: Text = Property of AmericanRhetoric.com; Audio = Public domain] . Available also on YouTube:
<http://www.youtube.com/watch%3Fv%3DUkarsUszRfg>
- Suggested short story –
 - ♦ [Ann Beattie, Fiction, “Horatio's Trick,” The New Yorker, December 28, 1987, p. 42](#)
 - ♦ http://www.newyorker.com/archive/1987/12/28/1987_12_28_042_TNY_CARDS_000349806
- Suggested blog sites (generally not copyright projected, but again teachers should prescreen any alternative sites for copyright protected material, if any)
 - ♦ <http://mssinglemama.com/>
 - ♦ <http://blog.penelopetrunk.com/>
 - ♦ <http://bernthhis.com/wordpress/>

Attachment U: Thesis Statement Activating Activity

Examples of an Effective Thesis Statement:

- In Stephen Crane's gripping tale "The Open Boat," four men lost at sea discover not only that nature is indifferent to their fate but that their own particular talents make little difference as they struggle for survival.
- Langston Hughes' "Ballad of the Landlord" is narrated through four voices, each with its own perspective on the poem's action. These opposing voices—of a tenant, a landlord, the police, and the press—dramatize a black man's experience in a society dominated by whites.
- The existence of global warming is questioned by politicians more often than by scientists.
- States should ban cell phones on the road because drivers using phones are seriously impaired and because laws on negligent driving are not sufficient to punish offenders.
- Judy Syfer's essay, "I Want a Wife," exaggerates the marital expectations facing today's women. Those expectations include managing a household, maintaining a career, and having a good relationship with a spouse.

Non-Examples of Effective Thesis Statements:

- Women were treated poorly in society in the late 1800s.
- In John Steinbeck's short story "The Chrysanthemums," Eliza Allen is a wife who constantly denies herself simple freedoms and feels ashamed of her romantic feelings for the traveling tinker.
- I hope to show why medieval teenagers lacked personal freedom through their families and societal constraints.
- Workers have a right to a safe working environment.
- Should states regulate use of cell phones in a vehicle?

Attachment V: Thesis/Support

Prompt: Write an essay that analyzes the roles of women in society from 1880–1920. Use information from the readings from the time period.

Directions: Below construct a thesis statement that answers the above question and support it using three texts analyzed in class.

Thesis statement:

Supporting Evidence:

Supporting Evidence:

Supporting Evidence:

Attachment W: Writing Transfer Rubric: Women's Literature

Name: _____

	1-2	3-4	5-6	7-8	9-10
Thesis Statement	Thesis statement is not clear or maintained throughout the essay.	Thesis statement is stated and loosely maintained throughout the essay.	Thesis statement is stated and maintained throughout the essay.	Thesis statement is stated, has a limited purpose, and is consistently maintained throughout the essay.	Thesis statement is clear, concise, and consistently maintained through the entire essay.

	1	2	3	4	5
Development	Minimal details from the texts do not help to support the thesis statement.	Minimal details from the texts are general and do not fully support the thesis statement.	Relevant and acceptable details are used from texts, but details lack specificity and elaboration to support the thesis statement.	Specific details derived from the texts serve to generally support the thesis statement.	Specific and elaborate details from the texts serve to fully support the thesis statement.
Organization	Many details are not in a logical or expected order. There is little sense that the writing is organized.	Some details are not in a logical or expected order which distracts the reader.	Most details are in a logical order, but they sometimes make the writing less interesting.	Most details are in a logical order, and they are presented effectively.	Details are placed in a logical order and the way they are presented effectively keeps the interest of the reader.

	1	2	3
Introduction/Conclusion	Fails to gain attention, does not focus writing, and offers little indication of purpose.	Attempts to grab attention, tries to focus the writing, and communicates a limited purpose.	Effectively grabs attention, precisely focuses the writing and communicates an intended purpose.

	1	2
Coherence	Attempts connections between ideas throughout the essay.	Strong connections between ideas throughout the essay facilitate understanding.

Overall Score: _____/25

Comments:

***Attachment X: Informational/Explanatory Text-Based Writing Rubric
Grades 11–12***

	Score of 4	Score of 3	Score of 2	Score of 1
Reading/ Research 2 x ____ = ____	<p>The writing –</p> <ul style="list-style-type: none"> ▪ makes effective use of available resources ▪ effectively uses relevant and sufficient text support from the resources with accuracy ▪ effectively uses credible sources* 	<p>The writing –</p> <ul style="list-style-type: none"> ▪ makes adequate use of available resources ▪ uses relevant and sufficient text support from the resources with accuracy ▪ uses credible sources* 	<p>The writing –</p> <ul style="list-style-type: none"> ▪ makes limited use of available resources ▪ inconsistently uses relevant and sufficient text support from the resources with accuracy ▪ inconsistently uses credible sources* 	<p>The writing –</p> <ul style="list-style-type: none"> ▪ makes inadequate use of available resources ▪ fails to use relevant and sufficient text support from the resources with accuracy ▪ attempts to cite credible sources*
Development 3 x ____ = ____	<p>The writing –</p> <ul style="list-style-type: none"> ▪ addresses all aspects of the writing task with a tightly focused and detailed response ▪ develops the topic skillfully and thoroughly using the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic 	<p>The writing –</p> <ul style="list-style-type: none"> ▪ addresses the writing task with a focused response ▪ develops the topic thoroughly using the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic 	<p>The writing –</p> <ul style="list-style-type: none"> ▪ addresses the writing task with an inconsistent focus ▪ inconsistently develops the topic using the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic 	<p>The writing –</p> <ul style="list-style-type: none"> ▪ attempts to address the writing task but lacks focus ▪ develops the topic using facts, definitions, concrete details, quotations, or other information and examples that are irrelevant and/or insufficient

	Score of 4	Score of 3	Score of 2	Score of 1
Organization $2 \times \underline{\hspace{1cm}} = \underline{\hspace{1cm}}$	<p>The writing –</p> <ul style="list-style-type: none"> effectively introduces the topic effectively organizes complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole that supports the writing task effectively uses appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts provides an effective concluding statement or a section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic) 	<p>The writing –</p> <ul style="list-style-type: none"> introduces the topic organizes complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole uses appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts provides a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic) 	<p>The writing –</p> <ul style="list-style-type: none"> introduces the topic organizes ideas, concepts, and information in a manner that may lack cohesion (ideas may be rambling and/ or repetitive) inconsistently uses appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts provides a concluding statement or section 	<p>The writing –</p> <ul style="list-style-type: none"> identifies the topic has little or no evidence of purposeful organization
Language/Conventions $1 \times \underline{\hspace{1cm}} = \underline{\hspace{1cm}}$	<p>The writing –</p> <ul style="list-style-type: none"> demonstrates an exemplary command of standard English conventions skillfully employs language and tone appropriate to audience and purpose has sentences that are skillfully constructed with appropriate variety in length and structure follows standard format for citation with few errors* 	<p>The writing –</p> <ul style="list-style-type: none"> demonstrates a command of standard English conventions; errors do not interfere with understanding employs language and tone appropriate to audience and purpose has sentences that are generally complete with sufficient variety in length and structure follows standard format for citation with few errors* 	<p>The writing –</p> <ul style="list-style-type: none"> demonstrates a limited and/or inconsistent command of standard English conventions; errors may interfere with understanding inconsistently employs language and tone appropriate to audience and purpose has some sentence formation errors and/or a lack of sentence variety follows standard format for citation with several errors* 	<p>The writing –</p> <ul style="list-style-type: none"> demonstrates a weak command of standard English conventions; errors interfere with understanding employs language and tone that are inappropriate to audience and purpose has frequent and severe sentence formation errors and/or a lack of sentence variety follows standard format for citation with significant errors*

* If applicable

http://www.doe.k12.de.us/aab/English_Language_Arts/ELA_docs_folder/Gr11-12_InfoExp_6-12.pdf

Women's Literature Unit
Modern Women



Writing Assignment Packet

Contents

(Worksheets and possible sources: Please see copyright notes listed at the end of Acquisition Lesson 4)

Cartoon:

- Possible relevant cartoons
 - Mike Shapiro (<http://www.cartoonstock.com/directory/k/kindergarden.asp>)
 - Willot (<http://www.cartoonstock.com/cartoonview.asp?catref=cwln461>)
 - Morris (http://www.cartoonstock.com/directory/w/women_in_the_workplace.asp)
- Cartoon analysis worksheet
 - http://www.archives.gov/education/lessons/worksheets/cartoon_analysis_worksheet.pdf
 - or
 - adaptations from *Teaching With Documents*
<http://www.edteck.com/dbq/basic/worksheet.htm>

Blog:

- “Another Perspective” (Ms Single Mama)
- Possible Blogs
 - Penelope Trunk’s blog (<http://blog.penelopetrunk.com/>)
 - Bernthis blog (<http://bernthiis.com/wordpress/>)
- SOAPSTone blog analysis worksheet

Speech:

- Hillary Clinton, “Women’s Rights are Human Rights” (audio is public domain)
www.americanrhetoric.com/speeches/hillaryclintonbeijingspeech.htm
- SOAPSTone analysis worksheet

Short Story:

- Possible Short Story: “Horatio’s Trick,” Ann Beattie ([Ann Beattie, Fiction, “Horatio's Trick,” The New Yorker, December 28, 1987, p. 42](http://www.newyorker.com/archive/1987/12/28/1987_12_28_042_TNY_CARDS_000349806)
http://www.newyorker.com/archive/1987/12/28/1987_12_28_042_TNY_CARDS_000349806)

Modern Sources Synthesis Chart

Writing Prompt and Writing Transfer Outline

Blog

Ms Single Mama Blog, “Another Perspective” – <http://mssinglemama.com/2011/11/10/another-perspective/>

She is only a fresh seven years old. I cross my legs and sit down by her cousin's Barbie house. There's a party going on for her one year old cousin and even though I want to be meeting his family, I would rather—in this moment—be here with her.

There are three Barbies. The first is decked out in glittery jewelry and extremely put together, the second looks like she just stumbled out of bed after an extremely rough night and the third is just right, simple and cute.

I have my own feelings about Barbies. They are gross exaggerations of the female form, something no little girl should ever feel she should live up to or look like. I mean, why are their breasts so large in proportion to their waists? Couldn't Mattel make them just a hair more realistic? And then there are my memories of playing with them myself as a little girl. The role playing, the dress up. I loved them. And deep inside, I still do.

She starts our play by lining all three Barbies upstairs against a wall.

“What are they waiting for?” I ask.

“The Prince,” she says.

Then the Prince marches in and measures up the girls.

“He's going to pick one,” she says.

After he's made his choice and marched off with the Just Right Barbie, I am left holding the two single Barbies.

“We have to find them Princes,” she adds nonchalantly, as if it is part of the plan all along.

“Or not. Maybe they are just happy to be single! See?” I start dancing them around and making them chatter about how awesome it is to be single. “We don't really need Princes, do we? Let's go have fun!”

“Yeah, but they probably want one,” she concludes with the clarity only a freshly 7 year old girl has, and then she takes the happy couple in her hands off to the changing station for new outfits.

Blog

SOAP\$Tone					
Title of reading:					
Speaker	Whose voice is telling the story?	Remember that it is not enough simply to name the speaker. What can you say about the speaker based on references to the text?			
Occasion	What is the time, place, current situation, context in which the author is writing?	Be certain to discuss and record both the larger occasion, that is, those issues or ideas that must have made the speaker think about this issue, as well as the immediate occasion.			
Audience	Who is the intended audience for the piece?	At whom is this text directed? It's not enough to say "Anyone who read it." You will want to identify a certain audience by describing some of its characteristics.			
Purpose	Why is the author writing?	The purpose could be purely a personal one; i.e. to assuage guilt, to encourage action. But it could also be directed at the audience; you will have to decide what the message is and how the author wants this audience to respond.			
Subject	Briefly state the main idea(s) of the article.	You should be able to state the subject in a few words or a very short phrase.			
Tone	What is the feeling or manner of expression used by the author?	Try to choose a description of the tone that fits the piece as a whole. Include specific words or phrases from the text and explain how they support your statement.			
Tone words:					
Afraid Allusive Angry Apologetic Audacious Benevolent Bitter Boring Candid Celebratory	Childish Cold Complimentary Condescending Confused Contemptuous Defensive Detached Didactic Dramatic	Dreamy Encouraging Fanciful Frivolous Giddy Happy Hollow Horrific Humorous Inflammatory	Inspiring Irreverent Joking Joyful Mocking Nostalgic Objective Peaceful Pitiful Poignant	Proud Provocative Restrained Sad Sarcastic Seductive Sentimental Sharp Shocking Silly	Somber Sweet Sympathetic Tired Upset Urgent Vexed Vibrant Zealous

SOAPSTone

Title of reading:

Speaker	Whose voice is telling the story?	Remember that it is not enough simply to name the speaker. What can you say about the speaker based on references to the text?	
Occasion	What is the time, place, current situation, context in which the author is writing?	Be certain to discuss and record both the larger occasion, that is, those issues or ideas that must have made the speaker think about this issue, as well as the immediate occasion.	
Audience	Who is the intended audience for the piece?	At whom is this text directed? It's not enough to say "Anyone who read it." You will want to identify a certain audience by describing some of its characteristics.	
Purpose	Why is the author writing?	The purpose could be purely a personal one; i.e. to assuage guilt, to encourage action. But it could also be directed at the audience; you will have to decide what the message is and how the author wants this audience to respond.	
Subject	Briefly state the main idea(s) of the article.	You should be able to state the subject in a few words or a very short phrase.	
Tone	What is the feeling or manner of expression used by the author?	Try to choose a description of the tone that fits the piece as a whole. Include specific words or phrases from the text and explain how they support your statement.	

Tone words:

Afraid	Childish	Dreamy	Inspiring	Proud	Somber
Allusive	Cold	Encouraging	Irreverent	Provocative	Sweet
Angry	Complimentary	Fanciful	Joking	Restrained	Sympathetic
Apologetic	Condescending	Frivolous	Joyful	Sad	Tired
Audacious	Confused	Giddy	Mocking	Sarcastic	Upset
Benevolent	Contemptuous	Happy	Nostalgic	Seductive	Urgent
Bitter	Defensive	Hollow	Objective	Sentimental	Vexed
Boring	Detached	Horrific	Peaceful	Sharp	Vibrant
Candid	Didactic	Humorous	Pitiful	Shocking	Zealous
Celebratory	Dramatic	Inflammatory	Poignant	Silly	

Modern Sources Synthesis Chart

	Cartoon	Blog	Speech	Short Story
Topic (subject matter addressed)				
Commentary (how the author feels about the subject)				
Main Idea/Theme				
Summary of what I learned				

Preliminary Thesis Statement: (What are the roles of women in modern society?)

Writing Transfer Outline

Introduction	
Thesis:	
Thematic Trait	Evidence from Artifacts
Thematic Trait	Evidence from Artifacts
Thematic Trait	Evidence from Artifacts
Conclusion	

Modern Women Thesis/Support

Prompt: Write an essay that analyzes the roles of women in the 21st century. Use information from the readings about modern women to support your thesis. Also consider how these roles have changed, based on what you read about women in the 19th century.

Directions: Below construct a thesis statement that answers the above question and support it using three texts analyzed in class.

Thesis statement:

Supporting Evidence:

Supporting Evidence:

Supporting Evidence:

STUDENT SAMPLES

The following student samples have been generously shared by teachers who developed this unit. Teachers should use discretion in showing—not distributing—to students for instructional purpose only. Suggested uses include but are not limited to:

- Evaluating essay components such as effective (or ineffective) thesis statements, introductions, conclusions, support paragraphs, transitions, etc.
- Integrating source materials
- Supporting ideas with specific details from a variety of sources

Student Sample 1

Societal Roles for Modern Women

In the 1880s women were expected to be wives and mothers and nothing else. Some women wanted more so they worked for change. It was not easy, but over the years changes were made that have given women choices today that the women in the 1880s never had. They can live their lives any way they want. Three important roles of women in the 21st century are mothers, advocates for other women, and leaders.

Today's mothers are not like the mothers of the 1880s because many of them are single mothers, which is not easy. The blog "How do you do it?" is one woman's tips for surviving being a single mother. The writer says it was hard at first, but "now, things are completely different—I enjoy being a single mom." She has even come to realize that "even if a man enters [her life] things won't magically be easier." She is independent and self-sufficient and knows she can take care of herself and her son on her own. Hillary Clinton also discusses women's role as mothers in today's society and how important they are. According to her, women are the backbone of their families and contribute to the success of their countries. "...if women are healthy and educated, their families will flourish. If women are free from violence, their families will flourish. If women have a chance to work and earn as full and equal partners in society, their families will flourish. And when families flourish, communities and nations do as well." People need to recognize that in their role as mothers, women make huge contributions to the world.

Women like Hillary Clinton are advocates for each other. She says she has spent 25 years working on issues related to women, children, and families. In her speech to the United Nations 4th World Conference on Women, she talks about the accomplishments as well as the horrible conditions of women throughout the world. They are "...planting crops, working on assembly lines, running companies, and running countries.... They are being forced into prostitution..." Throughout her speech, she keeps repeating that she wants to speak for the women that can't speak for themselves. Clinton has the power to do that because of her political position.

Today's women are leaders. Some own their own businesses or are politicians, like Hillary Clinton, but they don't have to do this to be considered leaders. Women are leading movements for social change in their countries. Clinton says she has "met women in South Africa who helped lead the struggle to end apartheid and are now helping to build a new democracy." She has met with the leading women "who are working for every day to promote literacy and better health care for children in their countries." There are "quiet leaders" everywhere who work to make things better. They just aren't noticed.

One of women's most important roles will always be being a mother. However, today mothers have other roles too. They are advocates for other each other, speaking out for women who are afraid to speak for themselves. They are also leaders who want to make things better for their families, especially their daughters. The important thing is today women can choose their role in society.

Comments:

The thesis is stated and maintained throughout the essay. The essay contains relevant and acceptable quotations from the texts but they lack specificity and elaboration. There is a logical organization of ideas, but stronger connections and transitions would make this easier to understand. The conclusion is merely a restatement of what has been said in the essay.

Areas for Improvement:

- **Specific details**
- **Elaboration**
- **Varied transitions**
- **Conclusions**

Student Sample 2

Women in Modern Day Society

Women in today's society fill many roles including those of being strong, motherly, and leadership. They make decisions that affect the life of everyone in the world. Female leaders such as Hillary Clinton, women who write stories in blogs, and women who create cartoons all impact the way of life of women. They create new goals for women who thought they wouldn't be able to become something they desperately wanted to become. Women today pave the way for women of future generations.

One example of a woman who paves the way is Hillary Clinton. She has been the spokesperson for the U.N. 4th World Conference on how "Women's Rights are Human Rights." She shows the trait of being strong in how she speaks at this conference. In one of her quotes, "A celebration of the contributions women make in every aspect of life..." she talks about how the conference is a celebration of how women have contributed to paving the way of future women on having equal rights. In another quote, "There is far more that unites us than divides us," she says that women must be strong and not be divided by trivial things, but rather stay together and united to stay strong.

Being strong is what leads to being a mother. To be a mother, you have to be strong and it requires a lot from you. Women who have participated in different articles illustrate that motherly strength. One example is from a cartoon, "Mommy has to go to the office now and drive a stake through the heart of her competitors." This quote may be a bit blunt, but it illustrates for us the truth about mothers. They not only have to raise their children but also must go to work and do their job. This requires a lot out of women and in no way is simple. Women today have to raise their children while also having to "drive a stake through the heart of her competitors."

This then leads to the role of having leadership. To be a mother and be strong, you must have this trait. Leadership can be illustrated in many ways. One illustration is of Hillary Clinton. She helps run the most powerful country in the world, and her job is to hold positive relations with countries we are working with. This showing of leadership is what is paving the path for women today of the 21st century. One quote from Clinton, says "I have met women in South Africa who have helped lead the struggle to end apartheid and are now helping to build a new democracy." Women even in other countries are taking on the leadership role and are leading their country. Another quote, "Now is the time to act on behalf of women everywhere." Women today must act in order to end the prejudice and weights that are holding them back. They must show the leadership role in their life every day life.

The traits of women being strong, mothers, and leadership all lead to the lifestyle they are living today. If no women showed these traits, they'd still be in the same circumstances they were in centuries ago. Today, women are leading countries and companies while raising a family. In no way should they be taken advantage of. They are what pave the way of our country tomorrow.

Comments:

The thesis statement is clear, concise, and maintained throughout the entire essay although it focuses more on the characteristics than on the roles of women in today's

society. There are specific details/quotations with elaboration from the texts to support the thesis statement. However, the writer relies primarily on Hillary Clinton's speech instead of synthesizing more quotations from the other texts. The paper is well-organized with the use of effective transitions.

Student Sample 3

Women Today

Women in society now are independent and equal. It took a while for them to get there, but it was worth it. In the 1880s women were expected to stay home, cook, clean, and be mothers. They couldn't work or vote. Women in modern America have more opportunities. They are still mothers (many single mothers), but they are also businesswomen and leaders.

In the blog "How do you do it?" the writer talks about being a single mother. She says at first she didn't think she could survive as a single mother. "But, now, things are completely different—I enjoy being a single mom." According to the writer, what has changed "could be circumstance—I now have a support network of neighbors and a strong, tight group of girlfriends who are single moms." She admits that "single moms with little ones—babies or toddlers—have it the hardest."

The cartoon portrays women in the role of businesswomen, as well as mothers. The mother is dressed in a business suit and dropping her child off at daycare. As she goes out the door, she tells her child, "Have a good day, sweetie. Mommy has to go to the office now and attempt to drive a stake through the heart of her competitor." This is the kind of statement that would most likely be made in the business world. In Hillary Clinton's speech, she talks about how women come together "in living rooms and board rooms." Later she says, "Let them look at the women gather here and at Hairou—the homemakers and nurses, the teachers and lawyers, the policymakers and women who run their own businesses."

In her speech, Hillary also talks about women's role as leaders, not just in the United States, but also throughout the world. She says, "I have met women in South Africa who helped lead the struggle to end apartheid and are now helping to build a new democracy. I have met with the leading women of my own hemisphere who are working every day to promote literacy and better health care for children in their countries." Her speech focuses on supporting these leading women that make life better for their children and their countries.

The world has changed over the past 100 years. The texts read show how women's roles in society have also changed during this time. Instead of being stuck in a corner, women today are single mothers, businesswomen, and leaders.

Comments:

This essay has a thesis with a limited purpose, which is consistently, maintained throughout the essay and an obvious organizational pattern. It would be more effective with an "attention grabbing" introduction and stronger transitions. The weak development of the thesis statement relies solely on the use of quotations from three of the texts with no elaboration. The conclusion is little more than a restatement of what is in the essay. There is too much of the text and too little of the writer in this essay.

Student Sample 4

Women's Roles Today

"You've come a long way, baby." This line comes from a cigarette commercial aimed at women in the 1960s, but it can be used to describe how women's lives have changed since the 1880s when women started fighting for the right to vote. Back then women didn't have many choices. They were expected to be obedient wives, loving mothers, and good housekeepers. Today women have more options. They can be lawyers, doctors, politicians, and even astronauts. Today's loving mothers can be businesswomen, but unfortunately women all over the world are still victims of some form of abuse.

One role of women that has not changed since the 1880s is that of being a loving mother. In most families, women are the ones who are considered to be more caring and are responsible for their children. The cartoon shows a mother dropping her child off at daycare. She seems to be a loving mother because she calls her child, "Sweetie" when she tells her to "Have a good day." In the blog, the writer talks about how hard it is to be a single mother, but she says, "I enjoy being a single mom." Throughout her speech Hillary Clinton talks about the work women do to make life better for their children. Some "are working all night as nurses, hotel clerks, or fast food clerks so that they can be home during the day with their children." These loving mothers do whatever it takes to provide for their children in the 21st century.

Some of the mothers who work outside the home have to just to make sure their families have a place to live and food to eat. However many mothers enjoy the challenges of being businesswomen. This is obvious in the cartoon, which shows two businesswomen. The first is the mother dressed in a business suit that is dropping off her child. Evidently she likes the competition in the business world because she says, "Mommy has to go to the office now and attempt to drive a stake through the heart of her competitors." The second businesswoman is the owner of Sunny View Day Care that is standing by the door and holding another child. Both women are smiling and seem to be very happy with what they are doing. The blog writer says it is now easier to be a single mother because "I work for myself and have flexible hours." In her speech, Hillary Clinton points out that the women there are "homemakers and nurses, the teachers and lawyers, the policymakers and women who run their own businesses." Mothers no longer are "fenced in" and limited to filling only one role in society. They can pursue careers that interest them while still taking care of their children.

Unfortunately, throughout the world women are still victims. In her speech Hillary Clinton talks about how women are victims of abuse "...women and girls are sold into the slavery of prostitution for human greed..." "...women are doused with gasoline, set on fire, and burned to death because their marriage dowries are deemed too small." Clinton says women are also victims of neglect. "Women comprise more than half the world's population, 70% of the world's poor, and two-thirds of those who are not taught to read and write. We are the primary caretakers for most of the world's children and elderly. Yet much of the work we do is not valued—not by economists, not by historians, not by popular culture, not by government leaders." This abuse will continue until people speak out against it and work to stop it, and that is why Clinton wrote her speech.

Have women have come a long way? If you look at the cartoon, the blog, and parts of Clinton's speech, it seems like women are equal with men and can do whatever they want.

However, that isn't true throughout the world. Women choose to be mothers and businesswomen, but women do not choose to be victims.

Comments:

This essay has an attention-grabbing introduction, which is revisited in the conclusion. However, there is no smooth transition between the last two sentences in the introduction, thus interfering with understanding. The essay has a thesis with a limited focus that is maintained throughout the paper. It contains a variety of specific, relevant quotations from the texts to develop the thesis and there is some elaboration. There is a logical organizational pattern with an attempt to use strong connections and transitions to facilitate understanding.

Areas for improvement:

- **Elaboration of details**
- **Variety of transitions**
- **Varied sentence structure**
- **Strengthen the conclusion—after the first two sentences, it falls flat.**