

## GRADE 6-10 ARGUMENTATIVE WRITING RUBRIC

**Directions:** Use this rubric to score students' Writing Baseline Assessment and plan instructional next steps.

Grade 6-10 Argumentative Writing Rubric 4-Point Section					
Score	4	3	2	1	Not Scored
<b>Thesis</b>	<b>Thesis or claim is clearly stated.</b> It is specific and relevant to the task and purpose.	Thesis or claim is <b>adequately stated</b> . It responds to the prompt but may be general or broad.	Thesis or claim is <b>attempted</b> , but may be <b>somewhat confusing</b> or ambiguously related to the task and purpose.	Thesis or claim is <b>missing or not relevant</b> to the task and purpose.	<ul style="list-style-type: none"> <li>Insufficient (includes copied text)</li> <li>Not written in English</li> <li>Not aligned to the task and/or purpose</li> </ul>
<b>Organization</b>	Demonstrates a <b>clear, logical organizational structure</b> that supports the development of the thesis: <ul style="list-style-type: none"> <li>A strong introduction and conclusion</li> <li>Logical and coherent grouping and ordering of key points and evidence within and across body paragraphs</li> <li>Strong transitions that demonstrate the relationship between ideas</li> <li>Clearly addresses alternate or opposing arguments (beginning at 7th grade)</li> </ul>	Demonstrates a <b>satisfactory</b> organizational structure that generally supports the thesis: <ul style="list-style-type: none"> <li>An adequate introduction and conclusion</li> <li>Logical grouping and ordering of key points and evidence within and across body paragraphs</li> <li>Some effective transitions between ideas</li> <li>Adequately addresses alternate or opposing arguments (beginning at 7th grade)</li> </ul>	Demonstrates a <b>general</b> organizational structure which may lack a sense of direction: <ul style="list-style-type: none"> <li>Introduction <b>or</b> conclusion is weak</li> <li>Some key points and evidence that are not grouped or ordered logically</li> <li>Some confusing transitions or connections between ideas</li> <li>Addresses alternate or opposing arguments in a confusing or unclear way (beginning at 7th grade)</li> </ul>	Demonstrates a <b>weak</b> organizational structure: <ul style="list-style-type: none"> <li>Introduction <b>and</b> conclusion may be weak or missing</li> <li>Key points and evidence that are not grouped or ordered logically</li> <li>Few transitions or connections between ideas</li> <li>Does not address alternate or opposing arguments (beginning at 7th grade)</li> </ul>	
<b>Evidence</b>	Includes <b>strong and relevant evidence</b> to support thesis/claim, key points, and overall argument  <b>All evidence is contextualized</b> with attention to information intended readers may need.	Includes <b>relevant evidence</b> to support thesis/claim, key points, and overall argument  <b>Most evidence</b> is contextualized with attention to information intended readers may need.	Evidence or supporting details may be <b>insufficient</b> or only <b>somewhat relevant</b> .  Evidence is <b>inconsistently contextualized</b> with attention to information intended readers may need.	Evidence or supporting details are <b>largely missing</b> .  If evidence is present, <b>no context</b> is provided.	

Grade 6-10 Argumentative Writing Rubric 4-Point Section					
Score	4	3	2	1	Not Scored
Analysis	Explanations/analysis <b>develop ideas and insight</b> in the essay, and support a <b>credible and convincing line of reasoning</b> .  Effectively uses a variety of <b>elaborative techniques</b> , such as making connections or comparisons, using analogies or anecdotes, etc.  Reflects <b>precise and carefully selected language</b> for clarity and effect  <b>Tone is clearly appropriate</b> for the task, audience, and purpose.	Explanations/analysis <b>develop ideas and make connections</b> , and support a <b>coherent line of reasoning</b> .  Adequately uses <b>some</b> elaborative techniques, such as making connections or comparisons, using analogies or anecdotes, etc.  Reflects use of language that is <b>functional and appropriate</b>  Tone is <b>generally appropriate</b> for the task, audience, and purpose.	Explanations/analysis <b>mostly summarize</b> or restate evidence, but the line of reasoning may be <b>difficult to follow or underdeveloped</b> .  Uses <b>weak or imbalanced</b> elaborative techniques.  Reflects <b>mostly simplistic</b> language  <b>Tone is uneven or somewhat ineffective</b> for the task, audience, and purpose.	Explanations/analysis <b>may be missing</b> or show a lack of understanding. <b>There is no line of reasoning</b> .  <b>Mostly appeals to emotions</b> instead of using elaborative techniques.  Language is <b>unclear or confusing</b>  <b>Tone is ineffective</b> for the task, audience, and purpose.	<ul style="list-style-type: none"><li>Insufficient (includes copied text)</li><li>Not written in English</li><li>Not aligned to the task and/or purpose</li></ul>
Grade 6-10 Argumentative Writing Rubric 2-Point Section					
Score	2	1	Not Scored		
Writing Conventions	Reflects <b>adequate control of most writing conventions</b> ; contains occasional errors that <b>do not interfere with clarity or message</b>	Reflects <b>partial control</b> of writing conventions; contains errors that <b>interfere</b> with clarity or message	<ul style="list-style-type: none"><li>Insufficient (includes copied text)</li><li>Not written in English</li><li>Not aligned to the task and/or purpose</li></ul>		

## STUDENT FEEDBACK FORM

**Directions:** Fill out this form based on the scores you gave students on the Grade 6-10 Argumentative Writing Rubric. Then, share this synthesis of your feedback with students to help them [reflect on](#) and improve their writing.

Writing category	Student score	Total points possible	Teacher comments
Thesis		/4	
Organization		/4	
Evidence		/4	
Analysis		/4	
Writing Conventions		/2	
Overall Score		/18	

# Writing Baseline Assessment Goal-Setting Tool

Name \_\_\_\_\_ Class \_\_\_\_\_

Writing is an important skill that prepares you to succeed in school, work, and life. It helps you communicate your ideas well and express your creativity. It helps you become a stronger reader and a better thinker. None of us is born a strong writer, but we become strong writers through regular, intentional practice. Use this goal-setting tool to help you reflect on your writing skills and plan for a year of big achievements.

## Part 1: Share your perceptions about writing

**Directions:** Rate how much you agree or disagree with the statements about writing. Then, respond to the short answer questions that follow. This will help you prepare for a writing conference with your teacher.



	Strongly Disagree	Disagree	Neither agree nor disagree	Agree	Strongly Agree
I enjoy writing.	1	2	3	4	5
I practiced writing every day in school last year.	1	2	3	4	5
I am comfortable sharing my writing with others.	1	2	3	4	5
I try to imitate the techniques of other writers.	1	2	3	4	5
I know how to improve my writing.	1	2	3	4	5
I enjoy revising my writing to make it better.	1	2	3	4	5
I will continue to revise a writing assignment until it is my best work.	1	2	3	4	5

1. What kind of writing do you enjoy most?

2. If you could write about one thing all year long, what would it be?

3. What is hard for you as a writer?



## Part 2: Reflect on your Writing Baseline Assessment scores

**Directions:** A baseline assessment is a test at the beginning of the year that helps your teacher understand how to help you improve. Your teacher has scored your Writing Baseline Assessment. Use the scores and teacher comments on your Student Feedback Form to answer the reflection questions.

4. Write the scores you received for each writing category:

Writing Category	My score
Thesis	
Organization	
Evidence	
Analysis	
Writing Conventions	
<b>Overall Score</b>	

5. What were the greatest areas of strength in your writing?

6. What were the areas of writing that needed the most improvement?

## Part 3: Set Goals

**Directions:** Answer the questions below.



7. List at least **three** ways that you would like to improve in your writing between now and the end of the school year.

- Goal 1:

- Goal 2:

- Goal 3:

8. How can your teacher help you meet these goals?

## Using CommonLit's Supplemental Text Sets

### What is the supplemental text set?

Each CommonLit unit is accompanied by a set of supplemental texts. These texts range in both their complexity and thematic links to the unit. Each text is available digitally and prepared with an annotation task, Guided Reading Mode multiple choice questions, and Assessment multiple choice and short-answer questions.

### Why use supplemental texts?

Because the texts vary in complexity, teachers can use the texts to support and challenge a wide range of learners. The texts provide an opportunity for remediation and extension within each unit.

### *Here are a few suggestions on how to implement the supplemental texts:*

- **Independent, In-Class reading:** Provide a text to students to read independently in class. This provides students with an opportunity for sustained silent reading. During this time, the teacher can also pull a group of students to read with.
- **Small Group or Partner In-Class Reading:** Provide a text to students to read in partners or small groups in class. This provides students with a chance to collaborate on content connected to the theme of the unit. During this time, the teacher can also pull a group of students to read with.
- **Homework:** Provide students with a text to read independently at home. The teacher can choose to assign the Assessment Questions and/or Guided Reading Mode questions to all or some students.
- **Student Choice:** Use the text set as an opportunity to have students pull from a supplemental “library.” Keep in mind that you will want to be transparent about the complexity of each text so students can make the best choice about a text that meets their learning needs.

# BEST PRACTICES FOR INDEPENDENT READING WITH COMMONLIT 360

Independent reading provides a wealth of benefits to students. Students develop greater reading stamina, deepen their content and background knowledge, widen their vocabulary, and build new reading skills and habits. Dedicating classroom time to teaching students about what, why, and how to read is crucial to students becoming better readers. Providing students a space to actually put in the reading “road miles” will boost students’ academic achievement and help ensure equitable access to books.

## Best Practices for Building a Classroom Culture of Reading

**Provide frequent and consistent opportunities** for students to read self-selected texts in the classroom for a sustained amount of time—even 10-15 minutes makes a difference.

- Provide access to books on a wide range of reading levels, about a variety of topics, and that offer a range of diverse perspectives and experiences. (There are lots of ways to [build your classroom library on the cheap](#).)
- Provide class time for students to self-select their next book.



**Build a culture of enthusiasm** for reading books outside of class.

- Provide opportunities for students to write and read reviews about books.
- Promote authentic peer-to-peer conversations about books through book clubs or other collaborative routines.
- Build momentum by letting students take their books home, and trust them to bring the books back.



**Support readers** through accountable practices.

- Monitor and support readers during independent reading time through small-group and [1:1 conferences](#).
- Empower original student thought and writing fluency through accountable reading routines, such as reading responses.
- Encourage students to set goals, and praise them for meeting their goals.





COMMONLIT

**360**

CURRICULUM

# INDEPENDENT READING TEACHER GUIDE



UPDATED MARCH 2021



## UNIT 1: FOLLOWING THE CROWD

### INDEPENDENT READING TEACHER GUIDE

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## 9TH GRADE UNIT 1: FOLLOWING THE CROWD SUGGESTED NOVEL LIST

These novels feature characters whose attempts to go along with the status quo carry negative and even dangerous consequences. From succumbing to society's control to getting caught up in mass hysteria to simply ignoring one's true identity, these novels illustrate the value of independent thoughts and actions. One way to use this list is to encourage students to self-select novels to read independently. Alternatively, you can use this list as inspiration to launch book clubs or other creative independent or whole-class reading options. We recommend that teachers preview these books and select texts that will meet the needs of their students and families; the key is to always provide access to a wide array of full-length books about topics of interest to your students and texts that offer multiple and diverse perspectives.

TITLE AND AUTHOR	DESCRIPTION	GENRE
<b>BOOKS SUITABLE FOR INDEPENDENT READING</b>		
All American Boys by Jason Reynolds	All Rashad wanted was a bag of chips, but instead he was accused of shoplifting and, after being pummeled against the pavement by a police officer, of resisting arrest. Quinn Collins saw the whole thing, but he can't bring himself to speak out against the cop, Paul, because Paul has raised Quinn as his own son. Pretty soon the town starts taking sides, and Rashad and Quinn are forced to face decisions and consequences they had never anticipated. (mature readers)	Realistic Fiction
The Chocolate War by Robert Cormier	All-male Trinity High School is run by Archie Costello and his group of teenage followers, known as the Vigils. Archie maintains his power by making other kids carry out "assignments" for him, tasks which tend to harm a person's body and spirit. When Archie gives Jerry Renault an assignment, Jerry refuses to take it on, calling the power dynamics of the school into question. (mature readers)	Realistic Fiction
Conversion by Katherine Howe	It's a seemingly normal senior year at St. Joan's Academy until Colleen Rowley and her friends start experiencing strange, uncontrollable tics. The scary episodes begin to spread to more and more students, and serious symptoms follow. Nobody can figure out the cause, until Colleen finds a clue in an extra credit assignment. (mature readers)	Mystery; Historical Fiction
Divergent by Veronica Roth	Beatrice Prior (Tris) is forced to choose which community faction she wants to join. Should she choose Abnegation—the selfless—like the rest of her family, or should she choose one of the other four: Candor (the honest), Dauntless (the brave), Amity (the peaceful), and Erudite (the intelligent)? Tris makes a surprising choice in an effort to cover up a secret that, if revealed, would make her a dangerous outsider.	Science Fiction; Dystopian
Feed by M.T. Anderson	In a future world where everyone is addicted to their internet feeds, Titus and his carefree friends are no different. When hackers send the group of friends to the hospital by taking their feeds offline, Titus meets Violet, who has a plan to fight the feed.	Science Fiction; Dystopian
One Carefree Day by Whitney Amazeen	Willow Bates struggles to keep her anxiety and OCD under wraps without taking medication, but it isn't always possible. When her mother gives her a final warning, Willow must decide between taking her meds or moving out and supporting herself. Then Theo Tate moves in next door and presents an alternative way of coping and a new kind of hope.	Realistic Fiction
Simon vs. the Homo Sapiens Agenda by Becky Albertalli	Simon Spier is sixteen and not openly gay. When someone threatens to reveal the contents of Simon's personal emails, his secret is no longer safe. It's up to Simon to be the first to come to terms with—and share—his true identity. (mature readers)	Realistic Fiction
The Wave by Todd Strasser	In order to teach students about the atrocities of the Holocaust, a high school teacher conducts a social experiment called "the wave." Then the experiment begins to spin dangerously out of control for Mr. Ross and his students.	Realistic Fiction
Who Put this Song On? by Morgan Parker	Morgan is struggling with depression and anxiety that are exacerbated by her feeling like an outsider: she's a young, Black woman in a mostly-white suburb. She feels like the only people who understand her struggles are the musicians who write the dark music she listens to. It's up to Morgan to determine how to love herself and take her mental health seriously, even if it means standing out. (mature readers)	Realistic Fiction

BOOKS SUITABLE FOR WHOLE-CLASS READING		
1984 by George Orwell	Winston's job is to rewrite history in order to meet the demands of the governing political party. The more and more he changes history, the more disillusioned he becomes with the government, Big Brother, and their quest for ultimate, unchallenged power. When Winston dares to live a life that denounces the government, Big Brother is still watching.	Science Fiction; Dystopian
Fahrenheit 451 by Ray Bradbury	In Guy Montag's world, books are illegal, and they must be destroyed along with the houses in which they're found. As a fireman, it's Guy Montag's job to set fire to both. Guy is content with his television-filled life, until he meets Clarisse, who introduces him to a past full of books and a future where original ideas are possible.	Science Fiction; Dystopian
Lord of the Flies by William Golding	Stranded on a deserted island, a group of young boys attempts to govern themselves. As hope wanes and fear of the unknown sets in, order collapses and evil takes over. (mature readers)	Fiction; Allegory

## TEACHER RESOURCE: READING RESPONSES

(adapted from [Reading with Presence by Marilyn Pryle 2018](#))

Students need to learn how to write and talk about what they read with increasing fluency and sophistication. In order to get there, students need to become skilled at sifting through their own thoughts about texts. They need to be told that it's okay, and even preferable, to have their own personal reactions to the books, stories, films, podcasts, news articles, and reviews that they read. We know that these reactions are the gateway to deeper analysis of texts. We should seek both to empower students to react to their reading and to model how to articulate something unique and important about the texts they encounter.

One way to give power to students' thoughts about texts is through Reading Responses. These paragraph-length reactions to texts provide students an opportunity to step away from teacher-led reading, to refine their own ideas about what they've just read, and to express their ideas with increasing fluency. They hold students accountable for thinking critically about texts through a simple protocol that Marilyn Pryle has outlined in her book *Reading with Presence*. Here is an adaptation of Pryle's protocol and Reading Response categories:

1. Say something original about the text.
2. Choose a reading response category.
3. Use and cite at least one quotation.
4. Write 5 sentences or more.

### Here's how to put this in motion in the classroom:

- At the end of students' independent reading time in class—or as homework—have students reflect on their reading using the Reading Response protocol.
- Model how to follow the protocol by using a text from your current unit or by using the Example Student Reading Response below (*"First, I choose a response category, then I write a short paragraph."*).
- Encourage students to maintain a running log of their reading responses in a personal notebook or journal. These notes can be used as jumping off points for book club discussions, small group conferences, or 1:1 conferences.

### Example Student Reading Response:

<b>Date:</b> 2/21/21	<b>Book:</b> <i>Inside Out</i>	<b>Author:</b> <i>Francisco Jimenez</i>
<b>Reading Response Category:</b> Capture the Conflict		
<b>Reading Response:</b>  <i>In the story "Learning the Game," the main conflict that Francisco has is with this bully Carlos, who won't let Manuelito play kick the can with the rest of the kids. But then the conflict changes. Francisco sees how their boss, Mr. Diaz, is treating another worker named Gabriel, trying to make him plow the fields like an ox. When Gabriel refuses, Diaz says he'll fire him if he doesn't listen. It makes Francisco so mad that he goes home and stands up for Manuelito. He says, "Manuelito plays, or I'm not playing" (93). I think the deeper conflict is that Francisco sees that some people have power over others for no reason. He thinks that people shouldn't get to make others follow whatever rules they want, especially unfair ones.</i>		
<input checked="" type="checkbox"/> I wrote about an original idea. <input checked="" type="checkbox"/> I wrote about a reading response category. <input checked="" type="checkbox"/> I used and cited a quotation. <input checked="" type="checkbox"/> I wrote at least 5 sentences.		

## MENU OF READING RESPONSE CATEGORIES

Students may choose from the list of reading response categories, or you may identify which categories they should write about. Presenting the entire menu of reading responses at once has the potential to overwhelm students who are new to the reading response process. Instead, consider presenting a few response categories at a time, or presenting one group of response categories at a time (e.g. first “reading responses for essential understandings in literary texts;” then “reading responses for nonfiction texts”).

### READING RESPONSES FOR ESSENTIAL UNDERSTANDINGS IN LITERARY TEXTS

**Ask a Question:** Your question can be about a part of the text that you don’t understand, or it can be about a larger idea that the text made you wonder about (e.g. life, literature, etc.). Your question must be specific, you must still quote from the text, and you must still write five sentences. You can do this by explaining your question or even by trying to answer it yourself.

**Connect to the Text:** Great texts remind us of other experiences, like other stories we’ve read, movies we’ve seen, or events we’ve experienced ourselves. Describe the connection you’ve noticed, and explain what is similar between the pairing.

**Spot the Setting:** Setting is not simply where and when a story takes place, but it is also the general spirit of a particular time and place. Highlight a place in the text where the setting is particularly strong. What does it tell you about the particular place, time, and community? What mood does it convey? Are there specific parts of the setting that stand out as symbols? Who could thrive and who could fail in this specific setting? Be sure to highlight the descriptive words and images that make this setting especially important.

**Character Description:** Explain what makes this particular character description important to the story. This can be a description of what the character says, does, thinks or feels, how the character looks, or the way other characters treat them. Explain what the description reveals about the character on a deeper level. Why might the author have chosen to represent the character in such a way?

**Mind the Motivation:** All characters have motives or desires that drive a story forward. Some characters have multiple motivations and even motivations that conflict with each other. Explain what motivates the character(s) and how the motivations influence other characters and the events of the story.

**Capture the Conflict:** What is the main problem that the character or characters seem to be facing and what is causing it? Explain how the problem is deeper than it seems or how it is linked to a character’s internal struggles.

**Identify the Climax:** Describe the part in the story that is the biggest turning point for the main character(s). What makes this event so significant, and how does it cause the plot to resolve?

## READING RESPONSES FOR NONFICTION TEXTS

**Cite the Claim:** Pull out the quotation that most directly states the author’s argument. Has the author convinced you? Why or why not?

**Impressive Intro:** Describe what about this particular introduction has grabbed your attention and kept you interested. You could point to images, narrative techniques, strong language—anything!—but you must be specific.

**Captivating Conclusion:** How did this particular author leave you wondering? How did they tie up their argument in a way that really affected you? Describe the parts of the conclusion that really stand out to you and explain what makes them meaningful.

## READING RESPONSES FOR MORE ADVANCED ANALYSIS

**Significant Passage:** Describe or quote from a passage that you feel is most important to the meaning of the whole text or a part of the text. Explain what makes this passage especially meaningful to the other parts of the text. Which words and phrases stand out as particularly important? Why might the author have chosen to include this passage, or particular words, phrases, and lines from the passage?

**Find Foreshadowing:** Notice where the author clues you in to what will happen or the topics that will be covered next in the text. If you haven’t yet read ahead, make a prediction: based on the breadcrumbs the author leaves you, what will happen next? If you have discovered what happened, trace the author’s masterful creation: how did the author clue you in to the big reveal all along? Why did the author choose those specific places in the text to give you clues?

**Mark the Mood:** The mood of a text is what you, the reader, feels while reading it. What is the mood? What is creating the mood? It could be the plot, setting, details about the characters, dialogue between characters, or even descriptive details. Explain why you think the author chose to create this particular mood.

**Trace the Theme:** What larger theme or themes is the author developing throughout the text? What details contribute to those deeper messages? Are there any places in the text that seem to contradict or conflict with those themes? Which characters, events, symbols, craft moves, or structures point to the theme?

**Track the Tone:** Tone is the author’s attitude toward a topic, character, or idea. What is the author’s tone in this text, and how does the author reveal it? Is it illustrated through events of the plot? Word choice? The structure of a passage? Choice of details? Your quote should reveal evidence of the tone. Why does the author feel this way?

**Locate Meaningful Language:** Identify language that stands out to you. This could be significant figurative language, repeated words or phrases, a certain character’s diction, a pattern you notice in the author’s word choice, or other language features. Describe the meaning and importance of the language you noticed. Why might the author have chosen to write in this specific way at this particular point in the text? What deeper meaning does the language illustrate?

## READING RESPONSES FOR UNIT-SPECIFIC CONNECTIONS

Make connections between your novel and the rest of our unit by selecting any of the following questions to answer in the form of a reading response.

1. How do the characters or the community in your book treat those who stand out as **individuals**?
2. What consequences do the character(s) in your book face if they refuse to go along with the group or community?
3. How does conformity help the community in your book? How does conformity hurt it?
4. Does deindividuation come into play in the setting or plot of your novel? If so, describe how.
5. What **impels** the community or a character in your novel to go along with the crowd?
6. How does tradition play a role in the behavior of the characters or community in your novel?
7. Choose a character and describe the decisions they made as part of a group. Then, describe how that character might have acted differently when outside of the group's influence.
8. Which type of conformity do the main characters in your novel most illustrate: compliance, identification, or internalization? Explain your reasoning.
9. After reading your book and the core texts in this unit, what are the consequences of following the crowd? In what ways are the consequences of following the crowd greater than the consequences of standing out?
10. How does your novel answer our unit's essential question: *How does being in a group affect how we behave?*





## TEACHER RESOURCE: BOOKS I'VE READ TEMPLATE

DATE FINISHED	BOOK TITLE	AUTHOR	GENRE	MY RATING (1 - 5) 5 = Best book I've read!
<i>EXAMPLE: January 5th</i>	<i>Percy Jackson &amp; the Olympians: the Lightning Thief</i>	<i>Rick Riordan</i>	<i>Fantasy</i>	<i>3</i>

## TEACHER RESOURCE: BOOKS I WANT TO READ TEMPLATE

[illegible]

## TEACHER RESOURCE: HOW TO RUN STUDENT BOOK CLUBS CONCURRENT WITH A COMMONLIT UNIT

There are vast benefits to having students read in book clubs. Book clubs motivate students to read, write, talk, and argue about complex texts with their peers; they allow students to socialize and to discuss meaningful, purposeful content at the same time with kids their own age. Because book clubs tend to be organized around students' similar skills, reading level, and/or interests, they are rich environments for student learning. Students develop a number of skills through their participation in book clubs. They learn how to:

- Set shared goals for reading
- Prepare for a discussion in advance
- Support their perspectives and analysis with strong textual evidence
- Consider perspectives different from their own and engage in academic debate
- Expand on and revise their own ideas throughout the course of a discussion
- Set and use group norms for entering and engaging in discussions
- Reflect on their collective and individual learning

A strong book club practice often involves running book clubs concurrent with the core readings of the current whole-class unit. This allows students to read self-selected books that are thematically or topically aligned to the unit of study. As a result, students are constantly making connections between their book club readings and the themes and content of the broader unit.

### Most book clubs follow a similar structure:

1. Teachers present book club options to students and allow students to rate their top book choices. Teachers group students into book clubs, paying special attention to student skill, reading level, group dynamics, and interest ratings.
2. Students meet initially in book clubs to set group norms and expectations, decide how much to read, what lens or strategy they will use in their independent book club reading, and/or what they intend to talk about when they come back together to discuss. Some student norms and expectations will need to be taught, so keep an eye out for what kinds of speaking and listening skills students will need explicit lessons on.
3. Students read their agreed-upon book club pages independently, gathering their ideas about the book and related text evidence as they go.
4. Students meet in book clubs to discuss their ideas and perspectives, debate opinions and analysis, and revise their thinking through evidence-based conversations. Teachers pop in to book club meetings to listen in, and teach into skills, strategies or content as conversations necessitate.
5. Students reflect on their own learnings, and set new goals for their shared and independent reading. Student groups alternate between independent reading time and book club discussions until they finish their reading and hold their culminating discussion.

### Example Book Club Schedule:

Day 1	Day 2	Day 3	Day 4	Day 5
<ul style="list-style-type: none"> <li>• Daily unit instruction</li> <li>• Flex time: Book club meeting #1: goal setting</li> </ul>	<ul style="list-style-type: none"> <li>• Daily unit instruction</li> <li>• Flex time: Independent book club reading</li> </ul>	<ul style="list-style-type: none"> <li>• Daily unit instruction</li> <li>• Flex time: Book club meeting #2: discussion; goal setting for next meeting</li> </ul>	<ul style="list-style-type: none"> <li>• Daily unit instruction</li> <li>• Flex time: Independent book club reading</li> </ul>	<ul style="list-style-type: none"> <li>• Daily unit instruction</li> <li>• Flex time: Book club meeting #3: discussion; goal setting for next meeting</li> </ul>

## TEACHER RESOURCE: NORMS AND EXPECTATIONS FOR BOOK CLUBS

As members of book clubs, every student's goal is to develop as a reader, listener, speaker, and thinker. Allowing students to set the norms and expectations that will help them meet these goals is a powerful practice in creating empowered and accountable student communities. Based on your students' readiness, you may choose to use the sample norms and expectations below or allow students to create their own using the guiding questions that follow.

### SAMPLE NORMS AND EXPECTATIONS:

1. Read the agreed upon pages.
  2. Come to discussion prepared to share your thoughts.
  3. Bring your book, and follow along when someone shares a quotation.
  4. Keep conversations focused on the book. Use book club discussion questions and reading responses to kick off discussion and keep it going.
  5. Stay engaged in discussion.
  6. Honor everyone's voice and ideas.
  7. We may disagree. When we do, we disagree respectfully.
  8. At the end of each meeting, set page number and reading focus goals for the next meeting.
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### GUIDING QUESTIONS FOR STUDENT-CREATED BOOK CLUB NORMS AND EXPECTATIONS:

- What does it mean to be prepared for a book club meeting?
- How do we determine who should speak next?
- What should conversations look and sound like?
- How do we make sure everyone has an equal opportunity to share their ideas?
- What does listening look and sound like?
- What does respect look and sound like?
- What does disagreement look and sound like?
- What if I didn't read last night?
- What if someone in the group isn't doing their share?
- What does it look and sound like to be a leader in this book club?
- What roles will we take on (e.g. facilitator, scribe, time keeper, reporter), and how will they rotate?

### OUR BOOK CLUB NORMS AND EXPECTATIONS:

- 1.
  - 2.
  - 3.
  - 4.
  - 5.

## TEACHER RESOURCE: BOOK CLUB READING PLANS TEMPLATE

Book title:

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Author:

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Meeting number	Meeting date	Group roles	By the next meeting, read to page ____	Next meeting's reading focus <i>What reading strategy are we using?</i> <i>What reading response category will we respond to and discuss?</i>
1		<b>Examples:</b> <i>Facilitator:</i> <i>Scribe:</i> <i>Reporter:</i>		
2				
3				
4				
5				
6				
7				
8				

## TEACHER RESOURCE

### UNIT 1: FOLLOWING THE CROWD

#### Questions For Independent Reading Conferences Or Book Club Discussions

You may use these questions to kick off independent reading conferences with your students, or as discussion questions that students can use to get book club conversations up and running.

#### GENERAL QUESTIONS:

1. What about the text confirmed something you knew or had heard before?
2. What about the text surprised you?
3. What about the text challenged your thinking?
4. What were some of your reading responses?
5. Who else wrote about the same idea that was just shared? What did you write about?
6. Did anyone write a reading response about that same category?
7. Why did you choose to write about that specific category?
8. Who has another example of the idea that was just shared?

#### UNIT-SPECIFIC QUESTIONS:

1. How do the characters or the community in your book treat those who stand out as **individuals**?
2. What consequences do the character(s) in your book face if they refuse to go along with the group or community?
3. How does conformity help the community in your book? How does conformity hurt it?
4. Does deindividuation come into play in the setting or plot of your novel? If so, describe how.
5. What **impels** the community or a character in your novel to go along with the crowd?
6. How does tradition play a role in the behavior of the characters or community in your novel?
7. Choose a character and describe the decisions they made as part of a group. Then, describe how that character might have acted differently when outside of the group's influence.
8. Which type of conformity do the main characters in your novel most illustrate: compliance, identification, or internalization? Explain your reasoning.
9. After reading your book and the core texts in this unit, what are the consequences of following the crowd? In what ways are the consequences of following the crowd greater than the consequences of standing out?
10. How does your novel answer our unit's essential question: *How does being in a group affect how we behave?*



# LESSON OVERVIEW: UNIT INTRODUCTION

*(This page does not appear on the student copy.)*

## Unit Overview

Ninth graders care a lot about their peers. That's why "Following the Crowd" is such a strong way to start their first high school English class. In this 360 Unit, students will learn how the actions of a group can impact the choices of an individual. They'll meet characters who find themselves making choices that they most likely would not make if they were on their own. They'll learn about and discuss the psychology behind why people go along with a crowd even when it goes against their individual beliefs. While students grapple with these important concepts, they will practice key reading, writing, discussion, vocabulary, and grammar skills that will set them up for success.

## Unit Focus Standards

### Reading:

- Theme development [RL.9-10.2]
- Development of complex characters, character interactions, plot, and theme [RL.9-10.3]
- Impact of an author's structural choices [RL.9-10.5]
- Development of central idea [RI.9-10.2]
- Author's development of ideas or claims [RI.9-10.5]





### Writing

- Argument writing [W.9-10.1]
- Expository writing [W.9-10.2]

## Materials needed

You will need	Your students will need
<ul style="list-style-type: none"> <li>• This lesson handout</li> <li>• Unit Intro Slide Deck (Optional)</li> </ul>	<ul style="list-style-type: none"> <li>• "Introduction to Unit 1: Following the Crowd" (Student Copy)</li> <li>• Key Terms Reference Sheet (Optional)</li> </ul>

## How do I facilitate this lesson?

Part	Lesson Activities	Time
<p><i>This lesson is intended to introduce students to key ideas within the unit while generating interest and excitement. The paired slide deck supports facilitation.</i></p>		
Part 1	 <b>Exploring the Unit's Big Questions:</b> Students will rate how strongly they agree or disagree with five statements related to the unit's big ideas.	5 min
Part 2	 <b>Discussing the Unit's Big Questions:</b> Students will discuss their opinions from Part 1.	10 min
Part 3	 <b>What Will We Read?</b> Students will review a brief overview of the texts in the unit and discuss which texts seem most interesting.	5 min
Part 4	 <b>What Skills Will We Learn?</b> Students will complete a self-assessment gauging their familiarity with the unit skills.	5 min
~25 min total		

Name \_\_\_\_\_

Class \_\_\_\_\_

# TEACHER COPY: Introduction to Unit 1: Following the Crowd

Essential Question: How does being in a group affect how we behave?

*\*Answers in blue. To help us ensure assessment security, please do not post or circulate these answers online.\**

## About this lesson

This lesson will introduce you to the ideas, texts, and skills we will explore throughout the unit.

## PART 1: Exploring the Unit's Big Questions

**Directions:** Below are several ideas that we will explore in this unit. Rate how strongly you agree or disagree with each statement. *5 minutes*



1. Sometimes we need to change ourselves in order to fit in better with a new group.

*Strongly Disagree*

*Strongly Agree*

1                      2                      3                      4                      5

2. Traditions are important to uphold.

*Strongly Disagree*

*Strongly Agree*

1                      2                      3                      4                      5

3. If you do something bad while in a group, you should not receive a tough punishment.

*Strongly Disagree*

*Strongly Agree*

1                      2                      3                      4                      5

4. When people see something bad happening, they generally speak up.

*Strongly Disagree*

*Strongly Agree*

1                      2                      3                      4                      5

5. In general, we should do as we are told without asking questions.

*Strongly Disagree*

*Strongly Agree*

1                      2                      3                      4                      5

## PART 2: Discussing the Unit's Big Questions

**Directions:** As you discuss the statements from Part 1 with your classmates, use the space below to capture interesting ideas you hear! *10 minutes*



NOTES CATCHER

## PART 3: What Will We Read?

**Directions:** Read the overview of unit texts. *5 minutes*



Title & Author	Genre	As you read, you will think about...
"Cheboygan Day" by Brittany Allen	<i>Short Story</i>	Why is it so hard to go against the crowd at school?
"Conformity" by Charlotte Harrison	<i>Informational</i>	What are the pros and cons of following along with a group?
"All Summer in a Day" by Ray Bradbury	<i>Short Story</i>	Why is it important to understand where others come from?
"The Lottery" by Shirley Jackson	<i>Short Story</i>	If everyone is doing something bad, does it make it ok?
"The Dangers of Tradition" by Bakari Bosa	<i>Informational</i>	What happens when we blindly follow tradition?
"The Man in the Well" by Ira Sher	<i>Short Story</i>	If you do something bad but no one ever finds out about it, does it matter?
"It's No One's Fault When It's Everyone's Fault" by Shelby Ostergaard	<i>Informational</i>	How does being in a crowd affect our decision-making?



**Turn & Talk:** Which texts sound most interesting to you? Why?

## PART 4: What Skills Will We Learn?

**Directions:** Rate your confidence level for each of the unit skills listed below. *5 minutes*



### Reading Skills

<i>Mark the column that best matches your confidence level for each skill.</i>	<i>Not Confident</i>	<i>Somewhat Confident</i>	<i>Extremely Confident</i>
1. I can analyze how character interactions develop a story's theme.			
2. I can determine how specific details and examples lead to a central idea.			
3. I can analyze how authors use setting or structure to create foreshadowing and affect readers.			
4. I can explain how characters' motives advance the plot.			

### Writing Skills

<i>Mark the column that best matches your confidence level for each skill.</i>	<i>Not Confident</i>	<i>Somewhat Confident</i>	<i>Extremely Confident</i>
1. I can write a complete paragraph with evidence from more than one text.			
2. I can write a strong argument that is clear, concise, and specific.			
3. I can plan, organize, and write an essay using evidence from multiple texts.			
4. I can write a strong introduction for an essay.			
5. I can write a strong conclusion for an essay.			

## Key Terms for Unit 1: Following the Crowd

These terms will appear throughout the unit. Use this reference sheet as needed.	
<b>Theme</b>	<p>A universal message that can apply to real life or other stories</p> <p>Example: A theme of <i>The Wizard of Oz</i> is that one's home will always have special importance.</p>
<b>Central Idea</b>	<p>The main point an author makes in a non-fiction text (or a section of a nonfiction text)</p> <ul style="list-style-type: none"> <li>• Texts can have more than one central idea</li> </ul>
<b>Foreshadowing</b>	<p>Details authors provide that hint at an event that will happen later in the story</p> <ul style="list-style-type: none"> <li>• Often builds suspense and curiosity for readers</li> </ul>
<b>Argument</b>	<p>A claim that a writer is defending in a paragraph or short response</p> <ul style="list-style-type: none"> <li>• Usually the first sentence of a paragraph</li> </ul>
<b>Thesis</b>	<p>A claim that a writer is defending in an essay</p> <ul style="list-style-type: none"> <li>• Usually appears at the end of an essay's introduction</li> </ul>
<b>Context</b>	<p>Information that clarifies what is happening in a moment or situation</p>

## LESSON OVERVIEW: “CHEBOYGAN DAY”

(This page does not appear on the student copy.)

How does this lesson fit into the unit?

Reading Lesson 1	Reading Lesson 2	Reading Lesson 3	Reading Lesson 4	Reading Lesson 5	Reading Lesson 6	Reading Lesson 7
“Cheboygan Day” by Brittany Allen (Short Story)	“Conformity” by Charlotte Harrison (Informational)	“All Summer in a Day” by Ray Bradbury (Short Story)	“The Lottery” by Shirley Jackson (Short Story)	“The Dangers of Tradition” by Bakari Bosa (Informational)	“The Man in the Well” by Ira Sher (Short Story)	“It’s No One’s Fault When It’s Everyone’s Fault” by Shelby Ostergaard (Informational)
↑ You are here! ↑						




### This lesson’s skill focus

In this lesson, students will analyze how an author uses **character interactions** to develop a **theme**. [RL.9-10.2, RL.9-10.3]

### About this Short Story

In this original CommonLit short story, author Brittany Allen uses humor and the setting of a New England high school to reveal a message about conformity. When twins Claude and Adele move from the city to a small coastal town, their new classmates cannot help but spread rumors about the intriguing siblings’ past. The idolization of Claude and the shunning of Adele demonstrate the influence of crowd behavior.

How do I facilitate this lesson?

Option 1	Option 2	Option 3
 <p><b>Teacher-led, scaffolded and supportive</b></p>	 <p><b>Greater student independence</b></p>	 <p><b>Student-led, small groups</b></p>
<ul style="list-style-type: none"> <li>Use the <b>recommended reading modalities</b> (whole class, partner, independent).</li> <li>Pause to answer the <b>During Reading Questions</b> during reading.</li> </ul> <p>95 total minutes for this lesson</p>	<ul style="list-style-type: none"> <li>Assign <b>longer chunks of independent reading</b>.</li> <li>Skip some supportive During Reading Questions.</li> <li>Instruct students to <b>take notes independently</b>: As you read, take notes on the narrator's perceptions of Claude and Adele.</li> </ul>	<ul style="list-style-type: none"> <li>Put students into <b>groups of 3-5</b>.</li> <li>Students answer the <b>During Reading Questions</b> and alternate readers to read sections aloud.</li> <li>Circulate to check for understanding.</li> </ul>
↑ Recommended! ↑		

Name \_\_\_\_\_ Class \_\_\_\_\_

## TEACHER COPY: Cheboygan Day

Brittany Allen

*\*Answers in blue. To help us ensure assessment security, please do not post or circulate these answers online.\**

### About this text

Brittany K. Allen is a New York-based playwright, prosewright and actor. In this short story, two new students move to a small town and are greeted by others in very different ways. Their treatment reveals the power of group behavior in a school community.

### Purpose for Reading

To analyze how character interactions develop a theme so that we can build our understanding about the effects of following a crowd.

#### WHOLE CLASS READING

[1] Kookaburra, our New England town, prides itself on its traditions. Every March we have Founder's Day to celebrate Saul Berringer, the pioneer who stole this land from the Mohegan and Pequot Native tribes.<sup>1</sup> And when other, normal-er cities are celebrating Easter, the Kookaburrans participate in a city-wide scavenger hunt for Sasquatch footprints, because some sap fifty years ago claimed to see a monster in the marsh. We call that one Kook's Day. Or at least, my mother does.

[2] But worst of all is the Seafood Festival, the ten days out of every summer when out-of-towners in electric cars drive in and fill up our bed and breakfasts. They buy overpriced foam lobster claws and pretend-Navy hats, then leave their pop cans and shells all over the street, which my mother has to pick up. Unlike our other traditions, locals basically hate the Seafood Festival, but we tolerate it because everyone turns a profit — from the restaurant workers to the parasailing instructors. Even me, Jumi, and Arpan are in on the action. We make "authentic Kookaburra friendship bracelets" and sell them for five dollars more than they take to make. We're not rich in our town. In fact, our parents have a saying: *Everybody has to serve somebody. You do what you do to get yours.*

[3] It was the first day of Seafood Fest when the Cheboygans moved to town. I remember because me, Jumi, and Arpan saw their trucks barrel past us down Main Street, slightly over the speed limit. An unfamiliar company with an orange and obvious logo: *GUYS IN A VAN*. "You think they did any brainstorming?" said Arpan, when he read the name aloud. "Or just went with the very first idea that came to mind?"

[4] "CARS FOR THINGS," said Jumi, in a flat, bored voice. "STUFF ON WHEELS?"

[5] "WE HAUL?" I offered. But she dismissed my joke with a wave of her hand.

[6] "Nah, that's too creative. GUYS IN A VAN is as dumb as it gets." Arpan sucked his teeth. "Whoever's in there, 'Honor roll, they are not.'"

#### DURING READING QUESTIONS

##### Paragraphs 1-2

**Turn & Talk:** What do the traditions in Kookaburra suggest about the community?

- *They are a community with unusual traditions that even some of their residents consider strange.*
- *They don't really like people who aren't locals.*

<sup>1</sup> Native American tribes indigenous to present day Connecticut.



[7] I recognized ‘Honor roll, they are not’ as a quote from Otis Greeley — the new guy on SNL.<sup>2</sup> Arpan had recently gotten into the habit of repeating his favorite comedians. His plan after high school was to move to the city and become an entrepreneur slash media mogul. He already had a huge Instagram following for the secret videos he took of his parents saying silly things in their heavily accented English.

[8] “#FirstGenProblems,”<sup>3</sup> he called it. The three of us had been best friends since second grade, when we all bonded over Mrs. Paley’s inability to pronounce our names during roll call.

[9] “Honor roll, they are not,” Jumi repeated, and made a visor of her hands. We watched the badly named trucks make the turn toward Old Sycamore, the neighborhood we trick-or-treated in, and fell silent. Just like our parents, we walked through town with everybody’s business in our back pockets. Gossip was a life force in Kookaburra. At least it gave us something to do in between goofy festivals.

### Paragraph 9

**Write:** What does the line “Gossip was a life force in Kookaburra” suggest about the residents of the town?

- *They spend a lot of time talking about other people's lives.*

## PARTNER READING

[10] Three days later, high school started. Signs saying “Fresh Meat” were taped to every ninth-grade locker, like something out of an eighties movie. But this was mostly for show. Kookaburra isn’t big enough for bullies. Our town is so tiny that the high school and middle school share a building and a science teacher (Mr. Pevin taught Chem *and* Bio *and* Physics). In the thirty minutes before classes started, groups from all grades would co-mingle in the Student Activities Center (or SAC for short) and race to finish their homework. Just like in eighth and seventh and sixth grade, me, Arpan, and Jumi took up our usual spot by the pillar, and started divvying up<sup>4</sup> the profits from our bracelet business. “It doesn’t feel any different,” Arpan was saying, meaning our new status as freshmen. “I mean, I thought I’d feel older? But I don’t.”

[11] That’s when the Cheboygans sailed in, coming through the front doors as if on a tide of light. Everyone, from sixth grade to twelfth, turned to stare at the new kids.

[12] It was hard to make sense of the picture they made. The boy was tall, with long auburn hair tied in a pony-tail at the nape of his neck and a smattering of freckles across his nose. While most of us wore ripped jeans, t-shirts, and hoodies, the boy Cheboygan wore slacks like our fathers and older brothers wore to weddings and funerals, and a crisp white button down with a tweed blazer on top. The only young thing about him was his black, immaculate Converse sneakers. The girl was even stranger. She had Jumi’s dark complexion, but short hair, buzzed close to the scalp. She wore jangly gold bangles on each wrist, and a shapeless blue shift-dress. Her light gray eyes reminded me of the color the ocean turned at dusk. The boy was smiling, widely. But the girl looked wary and timid.

[13] “That’s got to be the honor roll,” said Jumi, yanking an AirPods out of her ear. Her eyes were wide with curiosity. “Where do we think they come from? The city?”

[14] “Gotta be the city.”

## DURING READING QUESTIONS

### Paragraph 10

**Turn & Talk:** What does the narrator's description of high school suggest about the community?

- *It suggests that it is a small, close community.*
- *It suggests many things stay the same from year to year.*
- *It suggests that people know and are generally kind to each other.*

### Paragraphs 11-14

**Find Evidence:** Underline three details that suggest the Cheboygans are different from the other students.

- *“While most of us wore ripped jeans, t-shirts, and hoodies, the boy Cheboygan wore slacks like our fathers and older brothers wore to weddings and funerals, and a crisp white button down with a tweed blazer on top.” (12)*
- *“The girl was even stranger. She had Jumi’s dark complexion, but short hair, buzzed close to the scalp.” (12)*
- *“Where do we think they come from? The city?...Gotta be the city.” (13-14)*

<sup>2</sup> SNL refers to Saturday Night Live, a late-night sketch comedy show on NBC.

<sup>3</sup> First generation refers to someone who is the first in their family to be born in a country. It implies that the person’s parents are immigrants.

<sup>4</sup> Dividing

[15] The city, in our world, could refer to several nearby places — Hartford, New York, Boston — but mostly, we meant it as a code. Meaning, “Wealthy,” or “Impressive,” or “Not Like Us.”

[16] When I walked into Mrs. Bleyer’s homeroom, the girl Cheboygan was sitting at my usual desk. I hovered dumbly above her until she glared at me.

[17] “Um, can I help you?”

[18] “Nope,” I replied, easing into the adjacent seat that was usually Tommy Dorfman’s. His mom and mine both worked for the sanitation department. Sometimes Tommy and I would ride our bikes home together, to our neighborhood on the South side by the dunes. We never spoke about our mothers at school. I couldn’t say why, exactly. Tommy had a left-handed desk that was awkward to sit in, but I realized it let me look over the girl Cheboygan’s shoulder. She had a comp notebook open and was doodling, dark angry scribbles. Her whole body hunched over the paper, like the act took her entire self.

[19] “Hello hello!” sang Mrs. Bleyer, skipping into the room with a tray of Stop n’ Shop Cupcakes. She was one of those young teachers who worked hard to make school fun. “How was everyone’s summer? Take one and pass the box along!” She also spoke very quickly, leaping from thought to thought like a frog. “I hear this year is especially exciting because we have some new students.” She glanced at a notecard in her hand and scanned the room. “Now, where is Adele Cheboygan? And am I pronouncing that correctly, Adele?” The sound of the name filled me with a warm feeling, like I felt looking at fireflies.

[20] The girl who’d stolen my seat slowly raised her hand and nodded: yes. Mrs. Bleyer waited for her to say something else, but when it was clear Adele had no intention of giving a speech, Mrs. Bleyer turned her smile up a notch and spread her arms wide. “Guys, let’s everyone make Adele feel at home, okay?” Then she fixed her gaze on me. “Sweet Owen! Will you be my welcome ambassador? Show our new friend the ropes around here?”

[21] By now the cupcakes had made their way over to our corner of the classroom. Nodding to our teacher, I held the box up to Adele, and did a little pretend bow like I was her lowly servant. That got a smile. I saw a brilliant flash of her white teeth as she dove her hand into the box.

[22] As I walked Adele to Mr. Pevin’s class, she was surprisingly chatty, in abrupt contrast to her first impression. She told me her family had just moved here from Hartford, mostly so her mom — a marine biologist — could study humpback whales at the conservatory two towns over. Her dad drew a comic strip for *The Boston Herald*, and had taught her everything she knew about art. And I’d probably seen Claude, her brother, that morning —

### Paragraphs 16-22

**Write:** Compare Adele’s attitude in the classroom to her attitude in the hallway. What do you think caused this change?

- *In the classroom, Adele seems angry and unfriendly, but in the hallway she seems more lively because Owen shows her kindness.*

### INDEPENDENT READING

[23] “Wait, so the red headed kid is your brother?” This was Blake Kettleman, whose locker we’d just happened to pass. Blake’s Mom taught swimming lessons and led the Girl Scouts. It was considered a great irony<sup>5</sup> that Blake was the most insensitive loudmouth at our whole school, when his mom was such a feminist.<sup>6</sup>

[24] “Never mind this guy,” I said. “What were you saying about your brother? Are you two close?”

<sup>5</sup> the opposite of what is expected

<sup>6</sup> a person who believes in the equality of the sexes

### DURING READING QUESTIONS

[25] “Well, kind of. We used to be...” Adele started. But Blake interrupted.

[26] “You two don't look alike. What's that about?”

[27] Though I tried to hustle us on, Adele stopped in her tracks. I watched her face close like a flower, returning to the defensive scowl she'd worn before accepting my cupcake.

[28] “How is that even remotely your business?” she asked.

[29] “It just kind of seems like a lie,” said Blake. “And here in Kookaburra, we hate liars.”

[30] By now, a small crowd had begun to gather by the lockers, and a few doors down I could see Mrs. Bleyer moving toward us on hallway patrol. But before I could intervene,<sup>7</sup> Adele had wheeled on Blake.

[31] “Not that I owe you an explanation, townie,<sup>8</sup> but I'm adopted. My biological mother is from Cape Verde.<sup>9</sup> Which is an island just like this one, only prettier.”

[32] Blake's mouth fell open, just as Mrs. Bleyer sailed back into earshot. “Whoa, Adele. We don't speak to each other that way here,” she said, looking way more hurt than I thought the situation warranted. “Did anyone give you the Code of Conduct at registration?”

[33] Adele shook her head as Mrs. Bleyer launched into a speech about the importance of “respecting our fellow students” and “proceeding from a place of compassion.” I saw that Adele had turned beet red. When the late bell finally rang, she left my side abruptly, shooting off down the hall. Mrs. Bleyer sighed sadly, but Blake looked pleased with himself.

[34] By lunch, we had more information. Jumi and Arpan had Claude Cheboygan in their homeroom, and apparently his introduction had gone over much better. “He's really funny,” said Jumi, biting into an apple. “He plays sax and loves *Star Wars*. Umm, and he's allergic to shellfish? So he's worried about fitting in around all these fisherman kids. But seems like a cool dude.”

[35] “He's cool because he's allergic to shellfish?”

[36] “No, he just seems like a cool guy.” As if on cue, Claude walked into the SAC with three of the most popular sophomores — Ian Pilar, Ricky Sanchez, and August Ellington. They sat down on the steps of the stage where Mr. Gloucester conducted assemblies. I saw that since this morning, Claude had loosened his ridiculous tie, and untucked his shirt. Now he didn't look like a dorky kid playing dress-up so much as a cool young teacher, relaxing with his students. When he leaned forward to speak, the boys would all respond with deep belly laughs.

[37] “But what's the deal with the sister?” said Arpan. “People are saying she's kind of a freak.”

[38] “And that they're like, not really related?” Jumi added. “Tanya Bearling said she's a foster kid.” A flash of anger bubbled in my gut, but I didn't know what to do with it, or who it was meant to be for. Jumi, unaware, kept fiddling with her phone. She'd moved to the island, too, but as a baby. Her father was in the Coast Guard, but he'd left her and her mom before she could form memories.

[39] “What? Why are you looking at me like that?”

### Paragraphs 23-33

**Write:** In paragraph 10, the narrator says that “Kookaburra isn't big enough for bullies.” How does Blake's interaction with Adele challenge that statement?

- *It challenges this statement because Blake is quick to pick on Adele and accuse her of being a liar.*
- *It suggests that people in a small, close community may be quick to pick on or exclude new people.*

<sup>7</sup> **Intervene** (verb): to become involved with a conflict in order to influence its outcome

<sup>8</sup> slang term that refers to a person who lives in a town with a university or heavy tourism

<sup>9</sup> an island country located off the west coast of Africa

[40] “She told us in the hall that she's adopted. Don't believe everything you hear.”

[41] “Adopted, foster kid. What's the difference? She's clearly the black sheep in the family.”

[42] “Wow, I wouldn't have expected you to be so close-minded,” I said.

[43] “You mean because we look alike, we should be besties? Is that really what you're saying, O?”

[44] “Of course not!” I sputtered. But then I had to wonder if that wasn't what I'd been thinking, after all — just a little bit. Was it so messed up to assume that Jumi and Adele would have something in common, simply based on their shared skin color? I sometimes got the feeling that people thought me, Arpan, and Jumi were friends for this very reason. That our difference from the others — our names, our parents, our backgrounds — was what made us similar to one another. But then, that wasn't the whole picture. Arpan and I had actually bonded over hours of playing MarioKart and binging SNL, and I'd looked up to Jumi ever since I watched her shimmy up the ropes in gym class, hitting the bell before any of the boys. We were a trio like *The Wizard of Oz*, with each of us bringing something the others didn't have — Arpan was witty where Jumi was bold. Which I guess made me the Tin Man. I couldn't deny being sensitive. My friends still liked to tease me because the movie *Up* had made me cry.

[45] “Owen, I can see you're spinning. Chill out,” Arpan said. Then — “Claude's great, you'll see.” He was half in his phone, too, editing one of his #FirstGen videos. Jumi reached out a hand for a high-five, to let me know things were cool between us. The rest of lunch passed normal, with us plotting out our weekend, and gossiping about who'd changed the most over the summer. It didn't occur to me until sixth period that I'd completely abandoned my mission to show Adele “the ropes.”

#### CHARACTER INTERACTIONS: Paragraphs 38-42

**Find Evidence:** Underline at least two details that show Owen's reaction to the rumors about Adele.

- “A flash of anger burbled in my gut, but I didn't know what to do with it, or who it was meant to be for.” (38)
- “She told us in the hall that she's adopted. Don't believe everything you hear.” (40)
- “Wow, I wouldn't have expected you to be so close-minded.” (42)

#### Paragraph 44:

**A. Write:** According to Owen, why are he, Arpan, and Jumi such a tight-knit group?

- They share similar backgrounds that set them apart from other people in their community.
- They also have similar interests and appreciate each other's unique personalities.

**B. Write:** What does this suggest about how groups form a strong bond?

- Groups form a strong bond when they have shared backgrounds and experiences.

#### WHOLE CLASS READING

[46] Over the next few weeks, a strange thing happened. Namely, Claude Cheboygan was crowned unofficial king of the ninth grade. In the morning, he'd roll into the SAC and everyone would take note — jock kids, middle schoolers, Mathletes. Special attention was paid to his wardrobe. He was still overdressed by a mile, but people had decided to like his grown-up slacks and blazers. Some kids even started imitating his look. One day Tyson Bretter came to school in tweed pants, which he'd clearly borrowed from his dad. Alex Gamarsky, who usually wore a fishing vest, showed up to lunch in a piano key necktie. Teachers approved — to Claude they said things like, “looking dapper!” and “Nice duds, junior!” And even Arpan, who made fun of everyone's clothes, referred to Claude's “brand” as “classy chic.”

[47] And you started to see his name everywhere. Like *literally* everywhere. Inscribed in hearts, on bathroom stalls, or stabbed into the soft metal skin of the bleachers. The sand of the beach. Walking through the hallways, every overheard conversation seemed to involve Claude:

[48] *Claude Cheboygan learned to drive in a Ferrari. It's his dad's, and they keep it on the mainland in a special garage.*

[49] *Claude Cheboygan is best friends with Timothée Chalamet.<sup>10</sup> They met at a summer camp for kids who play jazz.*

<sup>10</sup> An American actor

#### DURING READING QUESTIONS

#### CHARACTER INTERACTIONS: Paragraph 46

**Find Evidence:** Underline two details that reveal Claude's effect on the community.

- “Namely, Claude Cheboygan was crowned unofficial king of the ninth grade.”
- “Some kids even started imitating his look. One day Tyson Bretter came to school in tweed pants, which he'd clearly borrowed from his dad.”
- “Teachers approved — to Claude they said things like, ‘looking dapper!’ and ‘Nice duds, junior!’”

[50] *Claude Cheboygan and his mom scuba dive with the humpback whales. He can understand whale songs. Ask him!*

[51] Some of the rumors were too ridiculous to be believed, but people repeated them anyway, kids from sixth to twelfth grade. On the boardwalk, you'd hear the syllables of his name uttered in a tone of wonder. Even teachers were complicit.<sup>11</sup> His first Friday, I saw Ms. McCarthy hand him a flyer for drama club. They were having *Romeo and Juliet* auditions in a few weeks, she said, and he'd make a wonderful Mercutio. We hadn't read that play yet in my English class, but something in her voice made me suspect it was the best part.

[52] Despite all this, I couldn't seem to see Claude as everyone else did. To even get the impression of his awesomeness, I had to squint. We had only one class together — Horticulture, with Mr. Pevin — and in the greenhouse he made a big show of not wanting to get his nice clothes dirty, letting girls do his planting assignments while he stood off to the side and made snarky comments. And while everyone laughed when he spoke in a certain voice, it wasn't like with Arpan. I never got the joke.

[53] As Claude's stock rose, Adele's sank. Even though she and Claude continued to arrive at school together every morning, hopping out of the same silver Prius before separating at the door, kids flat out refused to believe they could have come from the same house, let alone the same family. Nasty rumors circulated about Adele with the same speed and enthusiasm as the good gossip about her brother. Blake Kettleman brazenly<sup>12</sup> told everyone she was the housekeeper's daughter, and that the family kept her around because they didn't want a scandal getting out. He took to calling her a "townie" behind her back.

## PARTNER READING

[54] I never again got a glimpse of that sunnier, chattier self Adele had briefly shown me in the hallway in the few minutes before her first science class. Now she walked through the school with her shoulders slouched, clutching her notebook to her chest, eyes cast down. I figured some part of her preferred being a loner because she didn't exactly make an effort to get to know people. But I knew this was also something I told myself to feel better about how spectacularly I'd failed at being her "welcome ambassador."

[55] I remember seeing her once in the art room as I was on my way to lunch with my friends. She was sitting alone at an easel, her back to me as she painted. I could hear her bracelets jangling as her hands moved from palette to paper. She'd made a beautifully detailed, professional-looking watercolor of two Black women — one old, one young — having a picnic lunch on the beach. There were red lobsters and a pitcher of lemonade between them. This picture struck me as much cornier than her usual scribble-tornados, but there was something painful about it, too. The colors were so vivid they reminded me of what the world looked like right after you stepped from a dark room into sunlight.

[56] Meanwhile, the end of Seafood Fest was in sight. Predictably, our parents griped about the mess the tourists had made of our beaches and storefronts while turning around and taking their money straight to the bank. Arpan and Jumi had joined the stage crew in anticipation of the empty autumn weekends, but I was no good with tools. On the nights they stayed late in the auditorium, building the balcony for *Romeo and Juliet*, I rode my bike home with Tommy. Our mothers

<sup>11</sup> **Complicit** (adjective): helping to do wrong in some way

<sup>12</sup> **Brazenly** (adverb): done in a shocking way without a sense of shame

## Paragraphs 47-51

**Write:** How does this section reinforce Owen's earlier claim that "Gossip was a life force in Kookaburra"?

- *People are quick to believe and spread exaggerated claims about Claude.*

## CHARACTER INTERACTIONS: Paragraphs 52-53

**Write:** How does Owen's perception of Claude differ from the rest of his classmates?

- *He does not understand why everyone else is so impressed by Claude.*
- *He does not seem to agree with his classmates' perception that Claude is someone to be admired.*

## DURING READING QUESTIONS

### Paragraph 55

**A. Find Evidence:** Underline two details that show how Owen perceives Adele's art.

- *"She'd made a beautifully detailed, professional-looking watercolor."*
- *"This picture struck me as much cornier than her usual scribble-tornados."*
- *"there was something painful about it, too."*
- *"they reminded me of what the world looked like right after you stepped from a dark room into sunlight."*

**B. Write:** How does this further influence Owen's perception of Adele?

- *It makes Owen see a side of Adele that the other students have not yet seen.*
- *He realizes there is more to Adele than what the rumors suggest.*

sometimes played dominos together on one or the others' front porch before their shifts started. One Wednesday as we were riding up, my mom stood to greet us, holding up a pitcher of iced tea.

[57] "Boys!" she called. "Come meet Mrs. Cheboygan!" I saw her wave at an unfamiliar woman who stood on the lawn between our houses. The stranger wore a blue linen shirt, Mom jeans, and...bangles. Both wrists. A red and white striped kerchief was casually tied over her brown, curly hair. I didn't have to get any closer to see that she was the spitting image of Adele.

[58] "You must be Owen," Mrs. Cheboygan said. When she spoke, I got the warm, slightly prickly feeling I'd gotten the first day of school, when Adele had smiled at me. I nodded and looked at the ground.

[59] "My daughter's told me so much about you."

[60] "Hear that, sweetie?" said Mom. "You've got a fan!" I blushed a horrible, hot red. I loved my Mom, but sometimes she was so embarrassing I wanted to row out onto the ocean and never look back.

[61] "I was just telling your mom that Adele would love to spend some time up here," Mrs. Cheboygan continued. "She wants to draw Kookaburra from every possible vantage point, and I know she hasn't seen the dunes yet."

[62] "Did you know that Adele was an artist, Tommy?" This was Tommy's mom, Pam. Pam was the friendliest mom, probably in all of New England. She baked cookies for no reason, and watered people's plants when they went out of town without even being asked to. Behind closed doors, my friends and I wondered if she was too nice. If maybe that explained why Tommy was sometimes a little slow on the uptake

[63] Case in point: "I heard she drew all the time at the orphanage," said Tommy, throwing his bike on the grass. "Didn't the nuns make everyone?"

[64] Mrs. Cheboygan pursed her lips. "What orphanage?" she said.

[65] Tommy looked a little uncertain as silence collected around us, but still he continued: "The one on Cape Verde?" *Honor roll, he is not*, I imagined Arpan muttering.

[66] "I'm from Cape Verde, but there's no orphanage," said Mrs. Cheboygan. Her brow furrowed. "I'm confused. Why would you think Adele came from an orphanage?"

[67] "Well, she told everyone she was adopted, didn't she? Right, Owen? That first day, in the hallway? With Blake?"

[68] All the eyes suddenly spun around, to pin me like a butterfly. My mom fixed me with one of her explain-this-to-me-immediately faces, like she wore when one of my friends said something vaguely dirty in her presence. My throat suddenly felt scratchy and hot. I was as confused as anyone else, and already resented the worried look on Mrs. Cheboygan's face. "She did say she was adopted," I said, slowly. "But I don't know anything about an orphanage. You shouldn't repeat every rumor you hear, Tommy."

[69] "Nothing wrong with being adopted," said Pam. She was trying to smooth over the situation, but I could tell that we'd said something terribly wrong. Mrs. Cheboygan looked at the ground, seeming so like her daughter at that moment that I had to do a double take.



[70] “No, of course not. But Adele and Claude were both born at Mass General. October 6th, 2003. They’re fraternal twins,”<sup>13</sup> she said. “It’s strange. I don’t...I don’t know why she would lie about that.”

[71] I watched Mrs. Cheboygan’s face, with its high cheekbones and light smattering of freckles, go through several contortions. She looked like she was trying to solve a riddle. After a long beat she seemed to remember where she was, and waved a distracted goodbye to our mothers. “I’ll see you around, boys,” she said in our direction, but was back in her silver Prius before we could reply.

[72] After Mrs. C’s car had disappeared up the causeway<sup>14</sup> and the Dorfman’s had retreated into their own house, we headed inside and my mom started getting ready for her evening shift.

[73] “Why would someone lie about being adopted?” I wondered aloud.

[74] “Maybe she thought it was an easier explanation than the truth.”

[75] “But her brother’s so popular. You’d think she’d want people to know they’re real twins.” Staring out the window at the beach below, I was suddenly reminded of that first day, when Adele had said she and Claude “used to be close.” What had happened to drive them apart?

[76] “Some people have a lot of shame about where they come from, sweets,” said my mom. “I know you know this. And imagine what it feels like to have kids not believe you when you tell them who your parents are. Maybe she was protecting herself.”

[77] I thought about this for a long time after my mother had driven away.

## CHARACTER INTERACTIONS: Paragraphs 63-71

**Write:** What important details do we learn about the Cheboygans through this interaction?

- *Mrs. Cheboygan is from Cape Verde.*
- *Adele is not adopted.*
- *Adele and Claude are fraternal twins.*

## Paragraphs 73-77

**Turn & Talk:** Why do you think Adele lied about her background?

- *Student answers will vary.*

## INDEPENDENT READING

[78] The next day, a Friday, was the last day of Seafood Fest. After the tourists left, a lull usually settled over the island. Things fell into a calmer rhythm without so many strangers around. I personally had never been so relieved at the prospect of change. I guess in my mind, I was hoping that we would replace the summer gossip with new stories. That the Cheboygans and all the buzz around them would settle, like everyone who stuck around had to eventually. But alas, ‘twas not to be.

[79] When I walked into homeroom, Tommy’s voice met me like a tidal wave. “Bro, did you hear? Claude got taken away in an ambulance. Someone tried to poison him in homeroom.”

[80] “Poison?” said Mrs. Bleyer, who’d come up behind me. She was wearing a pink dress patterned with green sailboats, and carrying a box of donuts to celebrate “Quarter Term”— her own invented festival. *Once a kook, always a kook*, I thought, then made a mental note to repeat this to my friends at lunch.

[81] “Well not *poison-poison*,” said Tommy. “They’re saying someone slipped him lobster meat. Like, in his breakfast.” We must have looked confused, because Tommy made a face and elaborated. “Claude’s allergic to shellfish!”

[82] Reflexively, I scanned the room. But Adele’s seat in the back was empty.

[83] My stomach was in knots even before I heard the rumor, the ugliest yet, drifting through the hallways. At lunch I found Arpan, eating a samosa and chewing with his mouth full. “Oh, she definitely poisoned him. It’s so messed up.

## DURING READING QUESTIONS

<sup>13</sup> Twins who developed from different ova, leading to different appearances and possibly biological sex.

<sup>14</sup> a raised road across low or wet ground



Byron Bellicotte was there when the ambulance came and took him away. He saw the whole thing.”

[84] “Since when is Byron Bellicotte a reliable source?” I said. Byron Bellicotte was a super-senior, not even in our grade. People said he slept through tenth grade the first time, and to this day left little puddles of drool on his desk like disgusting monuments to his poor attention span.

[85] “I dunno, man. But it’s probably like a vengeance thing. To get into the will.”

[86] Jumi sidled up.

[87] “You guys talking about Awful Adele?”

[88] “You guys, be reasonable. She’s not even in school today. How could she have poisoned him in homeroom? And *why* would she poison her own brother?”

[89] “*Adopted* brother,” said Jumi. I realized then that she was wearing a blazer, the black one all the jazz kids were given for concerts. Even though it was way too warm. “Think about it, O. Claude gets all the attention. She probably couldn’t handle it.”

[90] “She’s not even really adopted!” I said, raising my voice. “I met their mom. They’re actual biological twins.”

[91] “Um, sure, O,” said Arpan, rolling his eyes. “And I’m Lakeith Stanfield.<sup>15</sup> Also, gullible is written on the sky.” Then he lowered his voice. “Did you guys even see that painting she made in Art class? With the *lobsters*?”

[92] “Dude, I can prove it!” I wheeled around and there was Tommy, kicking a hacky-sack at his lunch table. “Tommy, remember when we met Mrs. C? And she told us the truth about the Cheboygan twins?”

[93] Without my noticing, our area had gotten crowded. I knew Tommy was aware of the eyes. He started laughing his nervous hyena laugh. “Um, sure I do, Owen,” he said, eyes darting around the SAC. Then he spun his index finger around next to his head, the universal gesture for “kooky.” Inspired, Arpan and Jumi launched into a bit where they pretended to be related, and a bunch of townies laughed. *Townies* — that was the word I thought of then, looking at my classmates’ faces, all twisted up and mean.

[94] In that moment, with the laughter, everything took on a warped quality — like the fun house mirrors at the corny old haunted houses on the boardwalk. Everywhere I looked, people were dressed like Claude. They had his old-timey blazers and sneakers, his crisp white shirts. The whole school, I realized, had picked a side, sure as if we were at war. And it all seemed to proceed from a twisted logic: Because Claude was so *awesome*, his sister had to be jealous. Because Claude was anointed, his sister had to be cruel. But as I walked away from my friends, I pictured Mrs. Cheboygan, who was probably worried sick over her son at some hospital. In my mind’s eye, I could see both of her children in her face — the smattering of freckles that belonged to Claude, and the serious brow that belonged to her daughter. Adele.

## CHARACTER INTERACTIONS: Paragraphs 82-92

**Find Evidence:** Underline at least three details that show Owen's reaction to the rumors about Adele.

- “*“Since when is Byron Bellicotte a reliable source?”*” (84)
- “*“You guys, be reasonable. She’s not even in school today. How could she have poisoned him in homeroom? And why would she poison her own brother?”*” (88)
- “*“She’s not even really adopted!” I said, raising my voice. ‘I met their mom. They’re actual biological twins.’*” (90)
- “*“Tommy, remember when we met Mrs. C? And she told us the truth about the Cheboygan twins?”*” (92)

## THEME DEVELOPMENT: Paragraphs 93-94

**A. Write:** What does Tommy's reaction to the rumors suggest about the influence of a group?

- *People will ignore what they know to be true in order to fit in with a group.*

**B. Write:** Consider Owen's description of the community's “twisted logic.” What does this suggest about how a group decides to accept or reject new people?

- *A group's decisions about who to accept don't always make sense.*

<sup>15</sup> An American actor and musician

## WHOLE CLASS READING

## DURING READING QUESTIONS

[95] Next Monday, both the twins were out of school. Tuesday, ditto. Then on Wednesday, halfway through homeroom, Adele slumped into class. She looked exhausted. There were heavy bags under her eyes, and her wrists were naked — no bangles today. Mrs. Bleyer nodded a wary welcome, and gestured at an empty seat near me.

[96] “Here she comes, boys,” Blake murmured, from the corner. “The Wicked Witch of the East.” Adele shut her eyes and slid into the desk, opening her notebook with a thud.

[97] “Don’t eat anything she gives you,” Blake said, a little louder. Mrs. Bleyer sighed a loud and pointed sigh.

[98] “What kind of witchy spell did your mom have to cast to get you into the family?” hissed Blake. “Huh? Huh? Look at me when I’m talking to you, *housekeeper’s daughter*.” Then, a ball of wadded paper sailed through the air and, with a soft thud, hit Adele on the back.

[99] “Honor roll, you are not,” Adele growled. Her eyes were still fixed on her paper.

[100] “What was that?” Suddenly, Blake was standing. He’d filled out over the summer, and didn’t seem to know how to hold his new muscular arms, or the excess energy that came with them. His eyes were so wide you could see whites all around his pupils. Finally, Mrs. Bleyer glanced up. “Alright, you two. That’s enough,” she said.

[101] “Adele didn’t do anything!” Every neck turned. I was as shocked as anyone to realize I was standing; that it was my wobbly voice that had spoken. Mrs. Bleyer stared at me like she was trying to remember how I’d wound up in this class. Adele, beside me, sat up straight in her chair. She looked at me, for the second time ever, with something like kindness. As the bell pinged for announcements, forcing Blake and I out of détente,<sup>16</sup> I saw her mouth the words “Thank you.” I smiled back.

[102] But at lunch, Adele came up to me, Jumi, and Arpan, just as Arpan was telling a long-winded story about his parents’ latest faux pas.<sup>17</sup> It’d been a while since the three of us had been together, with no stage crew or Cheboygan-specific gossip. We’d heard from Mr. Gloucester that Claude was “out of the woods,” and would be back in school at the end of the week. I wasn’t glad that Claude was ill, but I was secretly pleased that his drama was happening in another building. It was like the end of Seafood Fest — how you could appreciate what someone symbolized, but still be pleased when they were gone.

[103] I don’t know how long Adele was standing there before she made her presence known, with a big belly laugh that seemed like it had come out of her brother. “That’s cray,” she said breezily. “That reminds me of my mom. You know Claude and I are technically first-gen, too,” she said. Arpan just stared at her.

[104] “Yo, Owen,” she said, suddenly turning to me as if it wasn’t totally weird to creep on people’s conversations without introducing yourself. “Word on the street is our moms are friends. You think I can come by your house sometime and sketch the water from your beach?”

### Paragraph 101

**Write:** How do people react to Owen going against the crowd and sticking up for Adele?

- *Everyone is surprised, even Owen himself.*
- *Adele is grateful for his help.*

<sup>16</sup> Refers to a hostile disagreement between countries. Here, it is used metaphorically.

<sup>17</sup> an embarrassing social mistake

[105] Behind her head, Jumi pantomimed choking, bugging out her eyes and clutching at her throat. Arpan shook his head ferociously, waving his hands in mock terror. There was no one around the pillar but us three right then — but that was all it took. “Yeah, maybe,” I said, but I directed my words to the ground. A part of me hoped that Adele would hear the “Yeah,” and not the smirk I shot my friends, but another, larger part of me felt like I didn’t deserve this. Hadn’t it been enough, to be her defender in homeroom? Didn’t she know our rules, our timetables? *Everybody has to serve somebody.*

[106] Adele was nothing if not observant. She quickly took the hint, shrugging goodbye and moseying off to the far corner of the SAC, where she’d started having lunch by herself. The next day, Claude was back at school. People dubbed his return ‘Cheboygan Day!’ In Gym, I watched a bunch of kids hoist him up on their shoulders like a Caesar.<sup>18</sup> But the following Monday, Adele was gone. We learned later that she was doing homeschool with her Dad. I liked to picture them drawing together, all around the island. Seashells, crabs, sunsets, picnics — whatever sweet or angry subjects felt right.

[107] Later that fall, in biology class, Mr. Pevin explained how the twins were, in fact, biologically possible. He explained how some genes, like the ones for red hair or blue eyes, were recessive, while others, like the genes for brown eyes and darker skin tones, were dominant. Then he drew a Punnett Square<sup>19</sup> to show how our inherited genes can lead to vastly different appearances, even in siblings. “The genome is a masterpiece! Take our friends, the Cheboygans,” he said, looking around the room before remembering that only Claude was still with us. Only Claude had been invited to stay.

#### THEME DEVELOPMENT: Paragraph 105

**Think & Share:** Consider Owen's earlier thoughts and actions toward Adele. What does his behavior in this paragraph suggest about the power of a group?

- *It suggests that being part of a group can make people go against their own opinions.*
- *It suggests that a group's opinion has a powerful influence over who does and does not fit in.*

#### Paragraphs 106-107

**Turn & Talk:** Who or what is most to blame for how Adele was treated in Kookaburra? Be prepared to defend your response.

- *Student answers will vary.*

“Cheboygan Day” by Brittany Allen. Copyright © 2021 by CommonLit, Inc. This text is licensed under CC BY-NC-SA 4.0.

<sup>18</sup> reference to the title given to Roman emperors

<sup>19</sup> A Punnett Square is a term for how biologists understand the genes a person inherits. The combination of recessive and dominant genes a person has impacts many things, such as their appearance.

Name \_\_\_\_\_ Class \_\_\_\_\_

## Independent Practice

**Directions:** Answer the multiple choice questions for “Cheboygan Day.” 5 minutes



**Note:** To ensure test security, answers to the following assessment items are viewable only on [commonlit.org](https://commonlit.org) for verified teacher accounts. Navigate to the Answer Key tab on the text page to gain access.

1. Which detail *best* supports the idea that the Cheboygans stood out from the other students in school? **[RL.1]**
  - A. “That’s when the Cheboygans sailed in, coming through the front doors as if on a tide of light.” (Paragraph 11)
  - B. “The boy was tall, with long auburn hair tied in a pony-tail at the nape of his neck and a smattering of freckles across his nose.” (Paragraph 12)
  - C. “The city, in our world, could refer to several nearby places — Hartford, New York, Boston — but mostly, we meant it as a code.” (Paragraph 15)
  - D. “When I walked into Mrs. Bleyer’s homeroom, the girl Cheboygan was sitting at my usual desk.” (Paragraph 16)
2. What theme is revealed through paragraph 53? **[RL.2]**
  - A. Siblings often have fierce rivalries.
  - B. It can be difficult to keep family secrets.
  - C. Wealth and class can unfairly divide people.
  - D. Gossip can falsely characterize people as good or evil.
3. In paragraph 94, what do the words “warped” and “twisted” suggest about how Owen is feeling? **[RL.4]**
  - A. Owen feels disturbed by the bizarre way the school views Claude versus Adele.
  - B. Owen feels responsible for not being a good welcome ambassador for Adele.
  - C. Owen feels confused about which side to pick between Claude and Adele.
  - D. Owen feels frustrated that he was not able to be friends with Adele.
4. In paragraph 99, what does Adele’s statement “Honor roll, you are not” suggest to the reader? **[RL.3]**
  - A. The Cheboygans look down on the local people of Kookaburra.
  - B. Adele has interests in common with Owen, Jumi, and Arpan.
  - C. Adele is more intelligent than her brother Claude.
  - D. The Cheboygans place a high value on education.



## Independent Practice

**Directions:** Answer the short response prompt for “Cheboygan Day.” 15 minutes

**Note:** To ensure test security, a sample answer to the following short response item is viewable only on [commonlit.org](https://commonlit.org) for verified teacher accounts. Navigate to the Answer Key tab on the text page to access it.

**PROMPT:** What do Owen's decisions in paragraphs 95-107 suggest about the power of groups? **[RL.2]**

Make sure your paragraph is complete by:

- starting with an argument that clearly answers the prompt
- including two pieces of evidence that support your argument
- explaining how your evidence supports your argument

### CHECKLIST FOR WRITING A COMPLETE PARAGRAPH:

- ☐ Did you begin with an argument that clearly answers the prompt?
  - A. YES!
  - B. No, I will go back and add that.
- ☐ Did you include at least **two** pieces of evidence that support your argument?
  - A. YES!
  - B. No, I will go back and add that.
- ☐ Did you explain how each piece of evidence supports your argument?
  - A. YES!
  - B. No, I will go back and add that.

## Quick Partner Discussion

**Directions:** Discuss the questions with a partner. Record notes on both of your answers. Push yourselves to use formal language and evidence from the text. *5 minutes*



### DISCUSSION RESOURCES

- *Where does it say that in the text?*
- *Do you see different or conflicting ideas in the text? If so, where?*
- *What evidence do you have that supports that idea?*
- *What's an example of that?*
- *What other evidence/examples relate to that?*
- *What specific part are you referring to?*

1. Why do you think the students of Kookaburra admired Claude's **individuality** but rejected Adele's?

2. Should Claude have done anything to **spare** his sister from the rumors at school? Explain.

## LESSON OVERVIEW: “CONFORMITY”

(This page does not appear on the student copy.)

### How does this lesson fit into the unit?

Reading Lesson 1	Reading Lesson 2	Reading Lesson 3	Reading Lesson 4	Reading Lesson 5	Reading Lesson 6	Reading Lesson 7
“Cheboygan Day” by Brittany Allen (Short Story)	“Conformity” by Charlotte Harrison (Informational)	“All Summer in a Day” by Ray Bradbury (Short Story)	“The Lottery” by Shirley Jackson (Short Story)	“The Dangers of Tradition” by Bakari Bosa (Informational)	“The Man in the Well” by Ira Sher (Short Story)	“It’s No One’s Fault When It’s Everyone’s Fault” by Shelby Ostergaard (Informational)
	↑ You are here! ↑					




### This lesson’s skill focus

In this lesson, students will trace how a **central idea** is developed over the course of an informational text. [RI.9-10.2, RI.9-10.3]

### About this Informational Text

This informational text explores the human motivation to conform to the norms of a group. While conforming can at times be beneficial to society, there are also dangers to losing one’s individualism. Students will use this text to discuss the benefits and drawbacks of conformity throughout the unit.

### How do I facilitate this lesson?

Option 1	Option 2	Option 3
 <b>Teacher-led, scaffolded and supportive</b>	 <b>Greater student independence</b>	 <b>Student-led, small groups</b>
<ul style="list-style-type: none"> <li>Use the <b>recommended reading modalities</b> (whole class, partner, independent)</li> <li>Pause to answer the <b>During Reading Questions</b> during reading.</li> </ul>	<ul style="list-style-type: none"> <li>Assign <b>longer chunks of independent reading</b>.</li> <li>Skip some supportive During Reading Questions</li> <li>Instruct students to <b>take notes independently</b>: As you read, take notes on specific details the author uses to explain the idea of conformity.</li> </ul>	<ul style="list-style-type: none"> <li>Put students into <b>groups of 3-5</b></li> <li>Students answer the <b>During Reading Questions</b> and alternate readers to read sections aloud.</li> <li>Circulate to check for understanding</li> </ul> <p><i>40 total minutes for this lesson</i></p>
		↑ Recommended! ↑

Name \_\_\_\_\_ Class \_\_\_\_\_

## TEACHER COPY: Conformity

Charlotte Harrison

*\*Answers in blue. To help us ensure assessment security, please do not post or circulate these answers online.\**

### About this text

Sometimes people change to fit in with a group. In this text, the author describes this process and explains how it affects society.

### Purpose for Reading

To determine how an author develops a central idea about conformity to build our understanding about what makes people follow the crowd.

### Vocabulary

**Let's pronounce these words together as a class:**

Impel [im-pel]

Individuality [in-duh-vij-oo-al-i-tee]

### PARTNER READING

[1] Conformity, or acting the way most other people in one's social group act, often grows out of a person's desire for security and belonging in a group — usually a group of similar age, culture, religion, or educational background. Being different from the group carries the risk of social rejection, a deep fear of many people. The drive to conform is often particularly powerful for adolescents, for whom acceptance by peers can be a primary goal, but it affects people of all ages. However, some studies suggest that conformity decreases with age.

[2] Although the word often has a negative connotation, conformity is not necessarily a bad thing. People's tendency to conform helps society function smoothly in many ways. For example, when drivers follow the rules of the road, it enables safe transportation. If the members of a team conform to the norms of interpersonal interaction, they enable effective communication and collaboration.<sup>1</sup>

[3] Psychologist<sup>2</sup> Herbert Kelman identified and labeled three major types of conformity. The first, compliance, occurs when a person conforms publicly but privately keeps his or her own original beliefs. People comply because of a need for approval from others and a fear of rejection. The second, identification, is conforming to a particular person whom one respects, such as a friend or family member. Identification is usually motivated by the role model's perceived<sup>3</sup> attractiveness or success. The third type of conformity, internalization, is when a person has actually absorbed a group's belief system and sees it as truly their own, both publicly and privately. This is the most profound<sup>4</sup> type of conformity and is likely to stay with people for a long time.

### DURING READING QUESTIONS

#### Paragraph 1

**Write:** Define "conformity" in your own words.

- *Answers will vary but should include the idea of changing oneself in order to align with group norms.*

#### Paragraph 2

**Turn & Talk:** What are some other examples of how conformity helps society function smoothly?

- *Answers will vary.*

#### Paragraph 3

**Write:** Why is internalization "the most profound type of conformity"?

- *When a person internalizes a belief, they take that belief as their own.*
- *This is a much deeper change than pretending to believe something (compliance) or imitating an admired role model (identification).*

<sup>1</sup> **Collaboration** (noun): the act of working together

<sup>2</sup> **Psychologist** (noun): a scientist who studies the mind and human behavior

<sup>3</sup> **Perceived** (adjective): believed, understood

<sup>4</sup> **Profound** (adjective): intense or deep

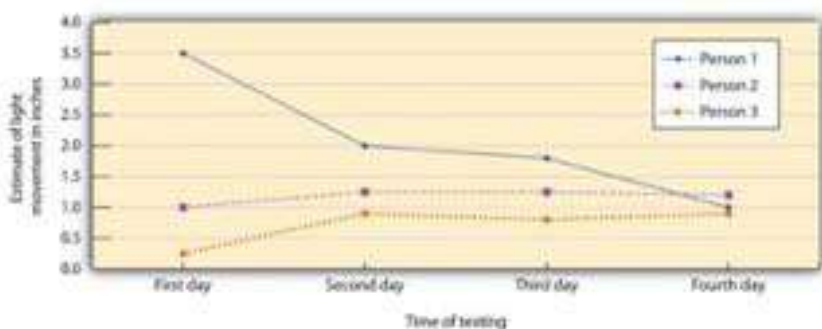


[4] The strong force of conformity is well documented in psychological research. In 1936, a researcher named Muzafer Sherif hypothesized that people would change their opinions about something in order to conform to a larger group even if they were among strangers. To test this hypothesis, he designed an experiment which made use of the autokinetic effect.

[5] The *autokinetic effect* is caused by the fast, small movements of our eyes that happen as we look at a particular object. When a person is placed in a dark room that contains only a single small, stationary<sup>5</sup> pinpoint of light, these eye movements produce an unusual effect: they make the point of light appear to move.

[6] In Sherif's experiment, he placed several people in a dark room one at a time and asked them to stare at a small dot of light 15 feet away. They were then asked to estimate the amount by which the dot of light moved (although it actually did not move at all). On that first day, each person saw different degrees of movement; sometimes their answers varied by as much as three inches. Sherif then had the subjects return each day for three more days to repeat the experiment. However, on the second, third, and fourth days, he would put three people in a room together to observe the dot and give their answers.

[7] Sherif observed that, over the course of the three trials in which the subjects sat together, their answers became more and more similar. On the final day, their answers settled around a common norm (see graphic below).<sup>6</sup> Sherif concluded that this experiment demonstrated the way a norm develops in society, and how people tend to give up their **individuality** in order to conform to that norm. Few people desire to be an "outlier" whose opinion differs widely from what is typical in the group.



[8] Researchers have also explored the "dark side" of conformity. The need to be accepted and the fear of punishment for deviating from group norms can, in many cases, **impel** people to adopt negative attitudes or behaviors. A phenomenon called the "spiral of silence" can occur when one opinion becomes entirely socially dominant<sup>7</sup> because those with other opinions are afraid to speak out. Human history is rife with examples of the destructive power of mass conformity.

### Paragraphs 5-6

**Turn & Talk:** When Sherif asked his subjects how much the dot moved, what was the correct answer?

- *The dot actually wasn't moving; the movement the subjects saw wasn't real. It was caused by muscle movements in their eyes.*

### Paragraph 7

**Write:** How did the subjects in Sherif's experiment demonstrate conformity?

- *They changed their answers to match each other.*

### Graphic

**Write:** Based on the graphic, which person in this trial was most affected by social pressure? Explain.

- *Person 1 was most affected.*
- *They changed their answer by the greatest amount to conform with the others' answers (from 3.5 to 1.0).*

### Paragraph 8

**Turn & Talk:** What is one example of conformity making things worse in society? Explain your answer.

- *Answers will vary.*

"Conformity" by Charlotte Harrison. Copyright © 2014 by CommonLit, Inc. This text is licensed under CC BY NC-SA 2.0.

<sup>5</sup> **Stationary** (adjective): unmoving

<sup>6</sup> Graphic and information from *The Many Varieties of Conformity* by Dr. Rajiv Jhangiani and Dr. Hammond Tarry is licensed under CC BY-NC-SA 4.0.

<sup>7</sup> **Dominant** (adjective): most important, powerful, or influential

Name \_\_\_\_\_ Class \_\_\_\_\_

## Independent Practice

**Directions:** Answer the multiple choice questions for “Conformity.” 5 minutes



**Note:** To ensure test security, answers to the following assessment items are viewable only on [commonlit.org](https://commonlit.org) for verified teacher accounts. Navigate to the Answer Key tab on the text page to gain access.

1. Which of the following *best* describes the central idea of the text? **[RI.2]**
  - A. Societies can maintain order without any forms of conformity.
  - B. People conform in order to fit in based on societal pressure.
  - C. People who conform lack individual independence.
  - D. Conforming is a conscious decision people make.
2. Which of the following *best* explains the relationship between compliance, identification, and internalization? **[RI.3]**
  - A. Compliance, identification, and internalization are three types of conformity that range from most intense to least intense.
  - B. Compliance, identification, and internalization are three types of conformity that range from longest-lasting to shortest-lasting.
  - C. Compliance and identification occur when people begin to believe others’ ideas, while internalization occurs when people pretend to change their personal beliefs.
  - D. Compliance occurs when people pretend to change their personal beliefs, while identification and internalization occur when people begin to believe others’ ideas.
3. What theory was Muzafer Sherif testing in his experiment? **[RI.3]**
  - A. People will try to persuade others to accept a different point of view.
  - B. People will change their opinions to agree with others, even strangers.
  - C. People will change their opinions when their close acquaintances disagree.
  - D. People will always stand by their opinions when strangers disagree with them.
4. Based on paragraph 7, what is the *best* meaning of “norm”? **[RI.4]**
  - A. a fact that has been confirmed by evidence
  - B. a point about which there is disagreement
  - C. a point on which a group of people agrees
  - D. an idea that needs to be tested
5. How does paragraph 7 support the central idea of the text? **[RI.5]**
  - A. The experimental results reveal that people will conform even when they disagree with strangers.
  - B. The experimental results provide a counterargument to the author’s ideas about conformity.
  - C. Sherif’s experiment is an example of how scientists conform to popular scientific ideas.
  - D. Sherif’s experiment illustrates how difficult it is to test theories about conformity.



## Independent Practice

**Directions:** Answer the short response prompt for “Conformity.” 15 minutes

**Note:** To ensure test security, a sample answer to the following short response item is viewable only on [commonlit.org](https://commonlit.org) for verified teacher accounts. Navigate to the Answer Key tab on the text page to access it.

**PROMPT:** Do you agree with the following statement from paragraph 2: “conformity is not necessarily a bad thing”? Use evidence from the text and experiences from your life to support, challenge, or refine this claim. **[RI.5]**

Make sure your paragraph is complete by:

- starting with an argument that clearly answers the prompt
- including two pieces of evidence that support your argument
- explaining how your evidence supports your argument

### CHECKLIST FOR WRITING A COMPLETE PARAGRAPH:

- ☐ Did you begin with an argument that clearly answers the prompt?
  - A. YES!
  - B. No, I will go back and add that.
- ☐ Did you include at least **two** pieces of evidence that support your argument?
  - A. YES!
  - B. No, I will go back and add that.
- ☐ Did you explain how each piece of evidence supports your argument?
  - A. YES!
  - B. No, I will go back and add that.

## Quick Partner Discussion

**Directions:** Discuss the questions with a partner. Record notes on both of your answers. Push yourselves to use formal language and evidence from the text. *5 minutes*



### DISCUSSION RESOURCES

- *Where does it say that in the text?*
- *Do you see different or conflicting ideas in the text? If so, where?*
- *What evidence do you have that supports that idea?*
- *What's an example of that?*
- *What other evidence/examples relate to that?*
- *What specific part are you referring to?*

1. Why do you think people are so willing to give up their **individuality** and conform to a group?

2. **CROSS-TEXTUAL:** At the end of the story “Cheboygan Day,” how do you think Owen’s friends would have reacted if he had been more confident in standing up for Adele rather than simply conforming to their beliefs about her?

## LESSON OVERVIEW: EXEMPLAR PARAGRAPH

(This page does not appear on the student copy.)

How does this lesson fit into the arc of writing for the unit?

Writing Lesson 1	Writing Lesson 2	Writing Lesson 3	Writing Lesson 4	Writing Lesson 5	Final Unit Writing Prompt (Recommended)
Exemplar Paragraph	Writing a Strong Argument	Unit 1 Essay: Planning	Writing Introductions	Writing Conclusions	Write an essay that analyzes how the unit short stories illustrate <b>one or more</b> of the terms from the article "It's No One's Fault When It's Everyone's Fault." <ul style="list-style-type: none"> <li>- Deindividuation</li> <li>- Anonymity</li> <li>- Diffused responsibility</li> </ul> Use evidence from <b>at least two</b> of the unit short stories and Shelby Ostergaard's "It's No One's Fault When It's Everyone's Fault." [W.2]
↑ You are here! ↑					





This lesson's skill focus

In this lesson, students will practice writing a strong cross-textual paragraph that includes an argument, evidence, and transitions. [W.9-10.2]
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Materials needed

You will need	Your students will need
<ul style="list-style-type: none"> <li>• This lesson handout</li> <li>• "Cheboygan Day" (Teacher Copy)</li> <li>• "Conformity" (Teacher Copy)</li> <li>• Internet Access for the video in Part 2</li> <li>• Think-Aloud Slide Deck (Optional)</li> </ul>	<ul style="list-style-type: none"> <li>• "Exemplar Paragraph" (Student Copy)</li> <li>• "Cheboygan Day" (Student Copy)</li> <li>• "Conformity" (Student Copy)</li> <li>• Student Reference Sheet: Exemplar Paragraph (Optional)</li> </ul>

How do I facilitate this lesson?

Part	Lesson Activities	Time
Part 1	 <b>Free Writing Journal Prompt:</b> Students open class by free writing about the benefits and risks of conformity. This activity helps connect students to the unit's theme while providing an opportunity for students to voice their opinions.	10 min
Part 2	 <b>What Does a Model Paragraph Look Like?</b> Students review a model paragraph and answer two reflection questions. The model paragraph is intended to highlight what exemplary writing looks like; it is not an expectation of skills students already possess.  <b>Note:</b> Our recommendation is that students read the model paragraph, and then watch the linked video that explains the qualities that make the paragraph exemplary. Teachers may choose to teach into the paragraphs themselves. We have included the slide deck from the video for this purpose.	10 min
Part 3	 <b>Independent Writing:</b> Students write a paragraph response using the model paragraph as a guide for exemplary writing.	15 min
Part 4	 <b>Check Your Work:</b> Students use the provided checklist to review and revise any missing parts of their paragraph.	5 min
~40 min total		

Name \_\_\_\_\_ Class \_\_\_\_\_

## TEACHER COPY: EXEMPLAR PARAGRAPH

*\*Answers in blue. To help us ensure assessment security, please do not post or circulate these answers online.\**

### Today's Goal

Write a complete paragraph that includes a sophisticated argument, evidence from two texts, and transitions that connect ideas.  
[W.1, W.2]

### Today's Prompt

**PROMPT:** What role does conformity play in Brittany Allen's short story "Cheboygan Day"? [RL.2]

## PART 1: Free Writing Journal Prompt

**Directions:** Answer the prompt. *10 minutes*



**Prompt:** There are benefits and risks to conforming. Write a journal response in which you explore the tension between following the crowd and standing apart from the crowd.

In your journal response, consider any of the following:

- Is it better to follow the crowd or stand apart from the crowd?
- Which side do you naturally lean toward: conformity or nonconformity?
- Are there certain situations in which you are more likely to conform or not conform?
- Are there times when you wish you would conform more to the group or stand more apart from the group?

*Student responses will vary.*



## PART 2: What Does a Model Paragraph Look Like?

**Directions:** Read the paragraph below. Then, follow this [link](#) to watch a three-minute video that explains what makes it strong. Afterwards, answer the questions. *10 minutes*

**Prompt:** Which type of conformity does Jason Kim experience in his memoir, “Hello, My Name Is \_\_\_\_”? [RL.2]

In Jason Kim’s memoir, he experiences the type of conformity known as internalization. According to Charlotte Harrison’s article “Conformity,” internalization is “when a person has actually absorbed a group’s belief system and sees it as truly their own, both publicly and privately” (Harrison 3). In other words, if you completely adopt the beliefs of a group, you have internalized their thinking as your own. Kim experiences this type of conformity after moving to the United States. Upon arriving in Missouri at age ten, Kim begins changing things to fit in. He explains, “I got rid of my fitted vests for loose-fitting basketball jerseys. I bought tickets to an Incubus concert and threw away my K-pop” (Kim 14). Kim conforms to the tastes of his new peers in order to fit in. However, he also adopts his peers’ culture at home: “At the dinner table...I stopped speaking Korean and I stopped eating Korean food” (Kim 15). This suggests that Kim has completely absorbed the values of his new American peers, both at school and in the privacy of his home. For this reason, this is a clear example of internalization.

1. What makes this a model paragraph?

*Student answers will vary. Students may note any number of qualities, such as:*

- *the strong argument that clearly answers the prompt*
- *the use of context*
- *the way the writer includes multiple pieces of evidence*
- *the clear transitions*
- *strong explanations that analyze evidence*

2. Based on this model, what can you practice in your writing today?

*Student answers will vary.*

## PART 3: Independent Writing

**Directions:** Answer the short response prompt for “Cheboygan Day.” 15 minutes



**PROMPT:** What role does conformity play in Brittany Allen’s short story “Cheboygan Day”? In your response, use evidence from “Cheboygan Day” and Charlotte Harrison’s article “Conformity.” [RL.2]

### SAMPLE STUDENT OUTLINE:

*In “Cheboygan Day,” the students reject Adele for not conforming to their social norms, yet admire Claude and conform to his style.*

- *“Being different from the group carries the risk of social rejection” (Harrison 1)*
- *“It just kind of seems like a lie... And here in Kookaburra, we hate liars” (Allen 29).*
- *“identification, is conforming to a particular person whom one respects” (Harrison 3).*
- *“He was still overdressed by a mile, but people had decided to like his grown-up slacks and blazers. Some kids even started imitating his look” (Allen 46)*

### SAMPLE STUDENT RESPONSE:

*In “Cheboygan Day,” the students reject Adele for not conforming to their social norms, yet admire Claude and conform to his style. According to Charlotte Harrison’s article “Conformity,” “Being different from the group carries the risk of social rejection” (Harrison 1). This means that when a person does not conform, they are likely to be dismissed by the group. This is evident in Adele’s treatment throughout the story. On the first day of school, when Adele is questioned about her relationship with her brother, a boy tells her, “It just kind of seems like a lie... And here in Kookaburra, we hate liars” (Allen 29). Put another way, the boy is telling her that she needs to conform to the town’s expectations, or she will be rejected. However, Claude’s reception is the complete opposite. Harrison’s article defines the type of conformity known as identification as “conforming to a particular person whom one respects” (Harrison 3). This is clearly what happens with Claude. After meeting Claude, who dressed in slacks and blazers, the other students “started imitating his look” (Allen 46). Here, because Claude is admired, and the others conform to his style. Conformity is seen in “Cheboygan Day” in two different ways: in the social rejection of Adele who is different from the crowd, and in the way that students conform to Claude’s style due to their admiration of him.*



## PART 4: Check Your Work

**Directions:** Use the box below to check your work. *5 minutes*



### Check Your Work

- [ ] Highlight your **ARGUMENT** in green.

Does your argument clearly answer all parts of the prompt? Yes No I'm Not Sure

Does your argument include sophisticated vocabulary? Yes No I'm Not Sure

- [ ] Highlight your **EVIDENCE** in yellow.

Do you have evidence from both texts? Yes No I'm Not Sure

- [ ] Highlight your **TRANSITION WORDS OR PHRASES** in red.

Do your transitions help your reader follow your ideas? Yes No I'm Not Sure

**Go back and add any missing parts of your paragraph.**

## LESSON OVERVIEW: “ALL SUMMER IN A DAY”

(This page does not appear on the student copy.)

### How does this lesson fit into the unit?

Reading Lesson 1	Reading Lesson 2	Reading Lesson 3	Reading Lesson 4	Reading Lesson 5	Reading Lesson 6	Reading Lesson 7
“Cheboygan Day” by Brittany Allen (Short Story)	“Conformity” by Charlotte Harrison (Informational)	“All Summer in a Day” by Ray Bradbury (Short Story)	“The Lottery” by Shirley Jackson (Short Story)	“The Dangers of Tradition” by Bakari Bosa (Informational)	“The Man in the Well” by Ira Sher (Short Story)	“It’s No One’s Fault When It’s Everyone’s Fault” by Shelby Ostergaard (Informational)
		↑ You are here! ↑				




### This lesson’s skill focus

In this lesson, students will analyze how an author uses **character interactions** to develop a **theme**. [RL.9-10.2, RL.9-10.3]

### About this Short Story

This short story is about a group of children living on Venus, a planet that only experiences sunlight for two hours once every seven years. Margot is from Earth and is the only child who has a memory of sunlight, and her longing to experience it again sets her apart from her peers. It is only after the other children feel the joy of sunlight and the sadness at losing it that they realize how cruel they were for ostracizing Margot. However, this lesson is learned too late.

### How do I facilitate this lesson?

Option 1	Option 2	Option 3
 <b>Teacher-led, scaffolded and supportive</b>	 <b>Greater student independence</b>	 <b>Student-led, small groups</b>
<ul style="list-style-type: none"> <li>Use the <b>recommended reading modalities</b> (whole class, partner, independent)</li> <li>Pause to answer the <b>During Reading Questions</b> during reading.</li> </ul> <p>60 total minutes for this lesson</p>	<ul style="list-style-type: none"> <li>Assign <b>longer chunks of independent reading</b>.</li> <li>Skip some supportive During Reading Questions</li> <li>Instruct students to <b>take notes independently</b>: As you read, take notes on the interactions between the children in the class and Margot.</li> </ul>	<ul style="list-style-type: none"> <li>Put students into <b>groups of 3-5</b></li> <li>Students answer the <b>During Reading Questions</b> and alternate readers to read sections aloud.</li> <li>Circulate to check for understanding.</li> </ul>
↑ Recommended! ↑		

Name \_\_\_\_\_ Class \_\_\_\_\_

## TEACHER COPY: All Summer in a Day

Ray Bradbury

*\*Answers in blue. To help us ensure assessment security, please do not post or circulate these answers online.\**

### About this text

Ray Bradbury is an American author best known for science fiction, specifically his classic novel *Fahrenheit 451* and short stories that inspired multiple generations of writers and scientists. Bradbury also wrote memoirs, realistic fiction, plays, and screenplays. In this story, Bradbury explores the possible effects of living on another planet.

### Purpose for Reading

To understand how character interactions develop a theme and to build our understanding about how being part of a crowd affects our behavior.

### Vocabulary

**Let's pronounce these words together as a class:**

Resilient [ri-zil-yuhnt]

### WHOLE CLASS READING

- [1] "Ready?"
- [2] "Now?"
- [3] "Soon."
- [4] "Do the scientists really know? Will it happen today, will it?"
- [5] "Look, look; see for yourself!"
- [6] The children pressed to each other like so many roses, so many weeds, intermixed, peering out for a look at the hidden sun.
- [7] It rained.
- [8] It had been raining for seven years; thousands upon thousands of days compounded<sup>1</sup> and filled from one end to the other with rain, with the drum and gush of water, with the sweet crystal fall of showers and the concussion<sup>2</sup> of storms so heavy they were tidal waves come over the islands. A thousand forests had been crushed under the rain and grown up a thousand times to be crushed again. And this was the way life was forever on the planet Venus, and this was the schoolroom of the children of the rocket men and women who had come to a raining world to set up civilization and live out their lives.
- [9] "It's stopping, it's stopping!"
- [10] "Yes, yes!"
- [11] Margot stood apart from them, from these children who could never remember a time when there wasn't rain and rain and rain. They were all nine years old, and if there had been a day, seven years ago, when the sun came out

### DURING READING QUESTIONS

#### Paragraph 8

**A. Find Evidence:** Underline two details that describe the rain on Venus.

- "the drum and gush of water" (8)
- "the sweet crystal fall of showers" (8)
- "concussion of storms so heavy they were tidal waves come over the island" (8)

**B. Write:** In your own words, describe the rain on Venus.

- *The rain is constant, loud, and destructive.*

<sup>1</sup> **Compound** (verb): to combine or add together

<sup>2</sup> **Concussion** (noun): a violent shock as from a heavy blow

for an hour and showed its face to the stunned world, they could not recall. Sometimes, at night, she heard them stir, in remembrance, and she knew they were dreaming and remembering gold or a yellow crayon or a coin large enough to buy the world with. She knew they thought they remembered a warmth, like a blushing in the face, in the body, in the arms and legs and trembling hands. But then they always awoke to the tating drum, the endless shaking down of clear bead necklaces upon the roof, the walk, the gardens, the forests, and their dreams were gone.

[12] All day yesterday they had read in class about the sun. About how like a lemon it was, and how hot. And they had written small stories or essays or poems about it.

I think the sun is a flower  
That blooms for just one hour.

[14] That was Margot's poem, read in a quiet voice in the still classroom while the rain was falling outside.

[15] "Aw, you didn't write that!" protested one of the boys.

[16] "I did," said Margot, "I did."

[17] "William!" said the teacher.

[18] But that was yesterday. Now the rain was slackening, and the children were crushed in the great thick windows.

[19] "Where's teacher?"

[20] "She'll be back."

[21] "She'd better hurry; we'll miss it!"

[22] They turned on themselves, like a feverish wheel, all tumbling spokes.

[23] Margot stood alone. She was a very frail girl who looked as if she had been lost in the rain for years and the rain had washed out the blue from her eyes and the red from her mouth and the yellow from her hair. She was an old photograph dusted from an album, whitened away, and if she spoke at all her voice would be a ghost. Now she stood, separate, staring at the rain and the loud wet world beyond the huge glass.

### Paragraphs 9-11

**Think & Share:** What makes this particular day special for the children living on Venus?

- *It is the first time in seven years that the rain is going to stop and the sun is going to come out.*

### Paragraph 23

**Turn & Talk:** What does this paragraph suggest about the reasons that Margot is "separate" from the other children?

- *She appears weak, sad, and not as energetic as the other children.*

## PARTNER READING

[24] "What're you looking at?" said William.

[25] Margot said nothing.

[26] "Speak when you're spoken to." He gave her a shove. But she did not move; rather she let herself be moved only by him and nothing else. They edged away from her, they would not look at her. She felt them go away. And this was because she would play no games with them in the echoing tunnels of the underground city. If they tagged her and ran, she stood blinking after them and did not follow. When the class sang songs about happiness and life and games her lips barely moved. Only when they sang about the sun and the summer did her lips move as she watched the drenched windows.

[27] And then, of course, the biggest crime of all was that she had come here only

## DURING READING QUESTIONS

five years ago from Earth, and she remembered the sun and the way the sun was and the sky was when she was four in Ohio. And they, they had been on Venus all their lives, and they had been only two years old when last the sun came out and had long since forgotten the color and heat of it and the way it really was. But Margot remembered.

[28] "It's like a penny," she said once, eyes closed.

[29] "No it's not!" the children cried.

[30] "It's like a fire," she said, "in the stove."

[31] "You're lying, you don't remember!" cried the children.

[32] But she remembered and stood quietly apart from all of them and watched the patterning windows. And once, a month ago, she had refused to shower in the school shower rooms, had clutched her hands to her ears and over her head, screaming the water mustn't touch her head. So after that, dimly, dimly, she sensed it, she was different, and they knew her difference and kept away.

[33] There was talk that her father and mother were taking her back to Earth next year; it seemed vital to her that they do so, though it would mean the loss of thousands of dollars to her family. And so, the children hated her for all these reasons of big and little consequence. They hated her pale snow face, her waiting silence, her thinness, and her possible future.

#### CHARACTER DEVELOPMENT: Paragraphs 27-33

**Write:** How do Margot's past and "possible future" influence the way the other children treat her?

- *Margot's past and future include the sun, which the other children envy, so they treat her poorly.*

#### INDEPENDENT READING

[34] "Get away!" The boy gave her another push. "What're you waiting for?"

[35] Then, for the first time, she turned and looked at him. And what she was waiting for was in her eyes.

[36] "Well, don't wait around here!" cried the boy savagely.<sup>3</sup> "You won't see nothing!"

[37] Her lips moved.

[38] "Nothing!" he cried. "It was all a joke, wasn't it?" He turned to the other children. "Nothing's happening today. Is it?"

[39] They all blinked at him and then, understanding, laughed and shook their heads. "Nothing, nothing!"

[40] "Oh, but," Margot whispered, her eyes helpless. "But this is the day, the scientists predict, they say, they know, the sun..."

[41] "All a joke!" said the boy, and seized her roughly. "Hey, everyone, let's put her in a closet before teacher comes!"

[42] "No," said Margot, falling back.

[43] They surged about her, caught her up and bore her, protesting, and then pleading, and then crying, back into a tunnel, a room, a closet, where they slammed and locked the door. They stood looking at the door and saw it tremble from her beating and throwing herself against it. They heard her muffled cries. Then, smiling, they turned and went out and back down the tunnel, just as the teacher arrived.

[44] "Ready, children?" She glanced at her watch.

#### DURING READING QUESTIONS

#### CHARACTER DEVELOPMENT: Paragraphs 34-47

**Write:** Why are the other children "smiling" after the incident?

- *They are proud that they are keeping Margot from being able to experience the sun, the one thing they know she wants most.*

<sup>3</sup> **Savagely** (*adverb*): in an animal-like, violent way

[45] “Yes!” said everyone.

[46] “Are we all here?”

[47] “Yes!”

[48] The rain slackened<sup>4</sup> still more.

[49] They crowded to the huge door.

[50] The rain stopped.

[51] It was as if, in the midst of a film concerning an avalanche, a tornado, a hurricane, a volcanic eruption, something had, first, gone wrong with the sound apparatus, thus muffling and finally cutting off all noise, all of the blasts and repercussions and thunders, and then, second, ripped the film from the projector<sup>5</sup> and inserted in its place a peaceful tropical slide<sup>6</sup> which did not move or tremor. The world ground to a standstill. The silence was so immense and unbelievable that you felt your ears had been stuffed or you had lost your hearing altogether. The children put their hands to their ears. They stood apart. The door slid back and the smell of the silent, waiting world came in to them.

[52] The sun came out.

[53] It was the color of flaming bronze and it was very large. And the sky around it was a blazing blue tile color. And the jungle burned with sunlight as the children, released from their spell, rushed out, yelling, into the springtime.

[54] “Now, don’t go too far,” called the teacher after them. “You’ve only two hours, you know. You wouldn’t want to get caught out!”

[55] But they were running and turning their faces up to the sky and feeling the sun on their cheeks like a warm iron; they were taking off their jackets and letting the sun burn their arms.

[56] “Oh, it’s better than the sunlamps, isn’t it?”

[57] “Much, much better!”

[58] They stopped running and stood in the great jungle that covered Venus, that grew and never stopped growing, tumultuously,<sup>7</sup> even as you watched it. It was a nest of octopi, clustering up great arms of flesh-like weed, wavering, flowering this brief spring.

[59] It was the color of rubber and ash, this jungle, from the many years without sun. It was the color of stones and white cheeses and ink, and it was the color of the moon.

[60] The children lay out, laughing, on the jungle mattress, and heard it sigh and squeak under them, **resilient** and alive. They ran among the trees, they slipped and fell, they pushed each other, they played hide-and-seek and tag, but most of all they squinted at the sun until the tears ran down their faces, they put their hands up to that yellowness and that amazing blueness and they breathed of the fresh, fresh air and listened and listened to the silence which suspended them in a blessed sea of no sound and no motion. They looked at everything and savored<sup>8</sup> everything. Then, wildly, like animals escaped from their caves, they ran and ran in shouting circles.

<sup>4</sup> **Slacken** (*verb*): to slow down or lessen in intensity

<sup>5</sup> Movies that are recorded on physical film must be shown using a projector, which shines light through the film, allowing the image to be seen on a screen.

<sup>6</sup> A slide is an individual image that can be displayed on a projector, similar to a slide in a PowerPoint presentation.

<sup>7</sup> **Tumultuously** (*adverb*): in a confused, disorganized way

<sup>8</sup> **Savor** (*verb*): to enjoy something completely

### Paragraph 51

**A. Write:** What is the rain on Venus compared to?

- *a film about loud storms and natural disasters*

**B. Write:** What change is emphasized by comparing the emergence of the sun to “a peaceful tropical slide”?

- *the change from loud noises to silence*

### CHARACTER DEVELOPMENT: Paragraph 60

**Write:** How does the sun affect the children?

- *The children are carefree, lively, and full of joy.*

**WHOLE CLASS READING**
**DURING READING QUESTIONS**

[61] They ran for an hour and did not stop running.

[62] And then —

[63] In the midst of their running one of the girls wailed.

[64] Everyone stopped.

[65] The girl, standing in the open, held out her hand.

[66] “Oh, look, look,” she said trembling.

[67] They came slowly to look at her opened palm. In the center of it, cupped and huge, was a single raindrop.

[68] She began to cry, looking at it.

[69] They glanced quietly at the sky.

[70] “Oh. Oh.”

[71] A few cold drops fell on their noses and their cheeks and their mouths. The sun faded behind a stir of mist. A wind blew cool around them. They turned and started to walk back toward the underground house, their hands at their sides, their smiles vanishing away.

[72] A boom of thunder startled them and like leaves before a new hurricane, they tumbled upon each other and ran. Lightning struck ten miles away, five miles away, a mile, a half mile. The sky darkened into midnight in a flash.

[73] They stood in the doorway of the underground for a moment until it was raining hard. Then they closed the door and heard the gigantic sound of the rain falling in tons and avalanches, everywhere and forever.

[74] “Will it be seven more years?”

[75] “Yes. Seven.”

[76] Then one of them gave a little cry.

[77] “Margot!”

[78] “What?”

[79] “She’s still in the closet where we locked her.”

[80] “Margot.”

[81] They stood as if someone had driven them, like so many stakes, into the floor. They looked at each other and then looked away. They glanced out at the world that was raining now and raining and raining steadily. They could not meet each other’s glances. Their faces were solemn<sup>9</sup> and pale.

[82] They looked at their hands and feet, their faces down.

[83] “Margot.”

[84] One of the girls said, “Well...?” No one moved.

<sup>9</sup> **Solemn** (*adjective*): serious, without cheer

**CHARACTER DEVELOPMENT: Paragraphs 76-88**

**A. Write:** Why can’t the children “meet each other’s glances”?

- *They feel ashamed about what they did because they now know how wonderful the sun is and understand the reasons for Margot’s strange behavior.*

**B. Poll the Class:** At this moment, is it worse to be Margot or the rest of the children? Be prepared to defend your response.

- Margot
- The rest of the children

[85] “Go on,” whispered the girl.

[86] They walked slowly down the hall in the sound of cold rain. They turned through the doorway to the room in the sound of the storm and thunder, lightning on their faces, blue and terrible. They walked over to the closet door slowly and stood by it.

[87] Behind the closet door was only silence.

[88] They unlocked the door, even more slowly, and let Margot out.

“All Summer in a Day” by Ray Bradbury. Reprinted by permission of Don Congdon Associates, Inc. Copyright © 1954, renewed 1982 by Ray Bradbury.



Name \_\_\_\_\_ Class \_\_\_\_\_

## Independent Practice



**Directions:** Answer the multiple choice questions for “All Summer in a Day.” 5 minutes

**Note:** To ensure test security, answers to the following assessment items are viewable only on [commonlit.org](https://commonlit.org) for verified teacher accounts. Navigate to the Answer Key tab on the text page to gain access.

1. How do the other children regard Margot at the beginning of the story? **[RL.3]**
  - A. They admire Margot for being so unique.
  - B. They pity Margot for her sun-filled childhood.
  - C. They envy Margot for her unusual experiences.
  - D. They appreciate Margot for teaching them new things.
2. What does the phrase “like escaped animals from their caves” imply about the sun’s impact on the children? (Paragraph 60) **[RL.4]**
  - A. The sun makes the children violent.
  - B. The sun makes the children feel free.
  - C. The sun turns the children against each other.
  - D. The sun causes the children to understand Margot.
3. Why does the author describe the color of the landscape in paragraph 59? **[RL.4]**
  - A. to illustrate the way sun is harming Venus’s natural wonders
  - B. to illustrate the natural beauty that the rain creates on Venus
  - C. to illustrate that the children were right to hide Margot from the sun
  - D. to illustrate how the sun revealed the truth of life on Venus to the children
4. What does the author’s use of figurative language in paragraph 23 reveal about Margot? **[RL.4]**
  - A. Margot has become angry and violent from the lack of sun on Venus.
  - B. Margot has gained confidence and strength from her new home on Venus.
  - C. Margot has lost strength and energy because of the constant rain on Venus.
  - D. Margot has learned to overcome challenges and disappointments because of her life on Venus.
5. Which statement *best* expresses a theme of “All Summer in a Day”? **[RL.2]**
  - A. Following the crowd can lead to cruel actions that one will later regret.
  - B. Following the crowd can give people the courage to try new things.
  - C. Following the crowd can make people afraid to be independent.
  - D. Following the crowd can result in damage to the environment.



## Independent Practice

**Directions:** Answer the short response prompt for “All Summer in a Day.” 15 minutes

**Note:** To ensure test security, a sample answer to the following short response item is viewable only on [commonlit.org](https://commonlit.org) for verified teacher accounts. Navigate to the Answer Key tab on the text page to access it.

**PROMPT:** How does the author use character change, the resolution, or literary devices to reveal theme in “All Summer in a Day”? [RL.2]

Make sure your paragraph is complete by:

- starting with an argument that clearly answers all parts of the prompt
- including two pieces of evidence that support your argument
- using transitions to help readers follow your ideas
- explaining how your evidence supports your argument

### CHECKLIST FOR WRITING A COMPLETE PARAGRAPH:

- ☐ Did you begin with an argument that clearly answers all parts of the prompt?
  - A. YES!
  - B. No, I will go back and add that.
- ☐ Did you include at least **two** pieces of evidence that support your argument?
  - A. YES!
  - B. No, I will go back and add that.
- ☐ Did you use transitions to help readers follow your ideas?
  - A. YES!
  - B. No, I will go back and add that.
- ☐ Did you explain how each piece of evidence supports your argument?
  - A. YES!
  - B. No, I will go back and add that.

## Quick Partner Discussion

**Directions:** Discuss the questions with a partner. Record notes on both of your answers. Push yourselves to use formal language and evidence from the text. *5 minutes*



### DISCUSSION RESOURCES

- *Where does it say that in the text?*
- *Do you see different or conflicting ideas in the text? If so, where?*
- *What evidence do you have that supports that idea?*
- *What's an example of that?*
- *What other evidence/examples relate to that?*
- *What specific part are you referring to?*

1. What do the children's actions toward Margot imply about what **impels** people to harm others?

2. Why do you think groups of people tend to mistreat those who stand out as **individuals**?

# LESSON OVERVIEW: DETERMINING A THEME

*(This page does not appear on the student copy.)*

## When and why should I teach this lesson?

This reading skill lesson for determining a theme is designed to be used after any short story or novel. Determining theme is an important reading skill that is challenging for many students. Providing explicit instruction on this essential skill gives students a transferable strategy for determining theme that they can use throughout their academic careers.



## This lesson's skill focus

Students will determine the **theme** of a story by examining key moments that often reveal theme. [RL.9-10.2]

## Materials needed

You will need	Your students will need
<ul style="list-style-type: none"> <li>• "Determining a Theme" (Teacher Copy)</li> <li>• "All Summer in a Day" (Teacher Copy)</li> <li>• Classroom Anchor Chart: Theme (Optional)</li> </ul>	<ul style="list-style-type: none"> <li>• "Determining a Theme" (Student Copy)</li> <li>• "All Summer in a Day" (Student Copy)</li> <li>• Student Reference Sheet: Theme</li> </ul>

## How do I facilitate this lesson?

Part	Lesson Activities	Time
<b>Note:</b> Students must have access to the student reference sheet on theme to complete this lesson.		
Part 1	 <b>Reviewing the Theme Reference Sheet:</b> Students answer four questions about theme by examining the student reference sheet on theme.	10 min
Part 2	 <b>Determining a Theme:</b> Students follow guided steps to determine the theme for a story they have recently finished reading.  <b>Note:</b> Students are prompted to review character change, conflict, and literary devices. Depending on the text, students may not need to answer all three questions to determine a theme.	10 min
~ 20 min total		

Name \_\_\_\_\_ Class \_\_\_\_\_

## TEACHER COPY: Determining a Theme

*\*Answers in blue. To help us ensure assessment security, please do not post or circulate these answers online.\**

### Today's Goal

1. You will be able to identify the theme of a "All Summer in a Day."
2. You will learn what details to analyze when determining the theme of a literary text.

### PART 1: Reviewing The Theme Reference Sheet

**Directions:** Use your reference sheet on theme to answer the four questions below. *10 minutes*



1. What is the definition of **theme**?

- *The universal message in a story, poem, or other literary text*

2. Review the theme statement about *The Wizard of Oz* on the student reference sheet. What are two things to remember when writing theme statements?

- *Theme statements are a complete thought, not just one word.*
- *Themes are universal. They don't use character names or plot details.*

3. Review the section titled "How Do You Determine Theme?" In one sentence, describe the process for determining theme.

*First, review the key details of the story, then identify big ideas and use them to write a theme statement.*

4. According to the reference sheet, what are three ways authors often reveal the theme?

1. *Through characterization, especially character change*
2. *Through conflict and resolution*
3. *Through literary devices like symbols, metaphors, and repetition*

## PART 2: Determining a Theme

**Directions:** Write the title of the text you are analyzing in the space provided. Then, complete the guided steps to help you determine a theme for that text. *10 minutes*



Text Title	<i>"All Summer in a Day"</i>
------------	------------------------------

### Step 1: Review Key Details From the Story

To determine a theme, start by considering the ways authors often reveal theme, such as through **characterization**, the **resolution**, and **literary devices**.

1. Did any **characters change** in the story? How?

*The children in the class change from not caring about locking Margot in the closet to feeling deep regret after seeing how wonderful the sun is.*

2. How was the **conflict** in the story resolved?

*In the story's resolution, the children understand why Margot has been so sad because now they, too, have experienced and lost the joy of the sun.*

3. Did you notice any important **literary devices**, such as symbols, metaphor, or repetition?

*Student answers will vary, students may say:*

- **Simile:** "She was a very frail girl who looked as if she had been lost in the rain for years and the rain had washed out the blue from her eyes and the red from her mouth and the yellow from her hair." (23)
- **Metaphor:** "She was an old photograph dusted from an album, whitened away, and if she spoke at all her voice would be a ghost." (23)
- **Simile:** "Then, wildly, like animals escaped from their caves, they ran and ran in shouting circles." (60)
- **Simile:** "They stood as if someone had driven them, like so many stakes, into the floor." (81)

### Step 2: Identify the Big Ideas

*Identify 2-3 important big ideas in the story.*

Courage	Friendship	Family	Prejudice	Persistence
Love	Differences	Self-Acceptance	Struggle	Challenge
Forgiveness	Loss	Failure	Community	Greed
Nature	Commitment	Hope	Outsiders	[Your own big idea]

### Step 3: Write the Theme Statement

*What is the author's message about the big ideas? Try combining more than one big idea in your theme statement.*

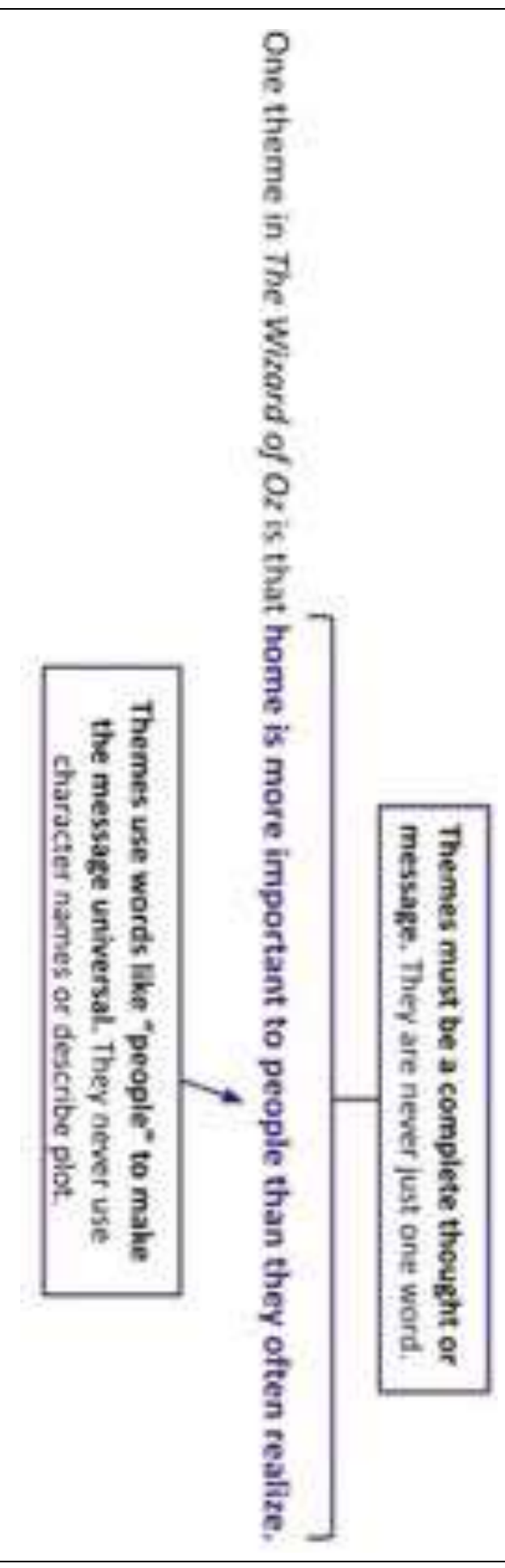
*It is important to show kindness to others who are different because we do not know what they are going through.*

#### Theme Checklist:

- ☐ My theme is a complete thought
- ☐ My theme does not use characters' names or describe the plot

# What is a THEME?

- A theme is the **universal message** in a story, poem, or other literary text.
- Example:





# How to Determine a Theme

<b>Step 1</b>	<b>Review Key Details from the text</b> <ul style="list-style-type: none"><li>● <i>Consider the ways authors often reveal theme:</i><ul style="list-style-type: none"><li>○ <i>through characterization (especially character change)</i></li><li>○ <i>through the conflict and resolution</i></li><li>○ <i>through literary devices (such as symbols, metaphors, and repetition)</i></li></ul></li></ul>
<b>Step 2</b>	<b>Identify Big Ideas</b> <ul style="list-style-type: none"><li>● <i>Big ideas are the larger topics that a story is about.</i></li><li>● <i>Identify at least two big ideas found in the text.</i></li></ul>
<b>Step 3</b>	<b>Write the Theme Statement</b> <ul style="list-style-type: none"><li>● <i>Ask yourself, “What is the author’s message about the big ideas?”</i></li><li>● <i>Combining more than one big idea often makes a stronger, more complex theme statement.</i></li></ul>

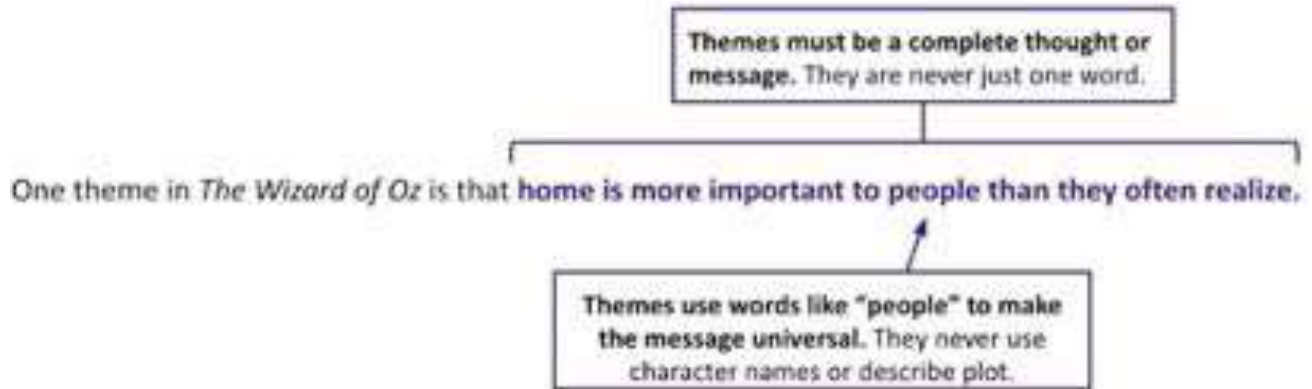
# BIG IDEAS IN LITERATURE

<b>Courage</b>	<b>Friendship</b>	<b>Family</b>
<b>Prejudice</b>	<b>Persistence</b>	<b>Love</b>
<b>Differences</b>	<b>Self-Acceptance</b>	<b>Struggle</b>
<b>Challenges</b>	<b>Forgiveness</b>	<b>Loss</b>
<b>Failure</b>	<b>Community</b>	<b>Greed</b>
<b>Nature</b>	<b>Commitment</b>	<b>Hope</b>
<b>Outsiders</b>	<b>Freedom</b>	<b>Beauty</b>

# THEME

## What Is A Theme?

- A **theme** is the universal message in a story, poem, or other literary text.
- Example:



## How Do You Determine Theme?

### Step 1: Review key details from the text

- Consider the ways authors often reveal theme:
  - through **characterization** (especially character change)
  - through the **conflict** and **resolution**
  - through **literary devices** (such as symbols, metaphors, and repetition)

### Step 2: Identify big ideas

- Big ideas are the larger topics that a story is about.
- Identify at least two big ideas found in the text.

### Step 3: Write the theme statement

- Ask yourself, "What is the author's message about the big ideas?"
- Combining more than one big idea often makes a stronger, more complex theme statement.

## Common Big Ideas in Literature

Courage	Friendship	Family	Prejudice	Persistence
Love	Differences	Self-Acceptance	Struggle	Challenge
Forgiveness	Loss	Failure	Community	Greed
Nature	Commitment	Hope	Outsiders	<b>[Your own big idea]</b>

## LESSON OVERVIEW: “THE LOTTERY”

(This page does not appear on the student copy.)

### How does this lesson fit into the unit?

Reading Lesson 1	Reading Lesson 2	Reading Lesson 3	Reading Lesson 4	Reading Lesson 5	Reading Lesson 6	Reading Lesson 7
“Cheboygan Day” by Brittany Allen (Short Story)	“Conformity” by Charlotte Harrison (Informational)	“All Summer in a Day” by Ray Bradbury (Short Story)	“The Lottery” by Shirley Jackson (Short Story)	“The Dangers of Tradition” by Bakari Bosa (Informational)	“The Man in the Well” by Ira Sher (Short Story)	“It’s No One’s Fault When It’s Everyone’s Fault” by Shelby Ostergaard (Informational)
↑ You are here! ↑						




### This lesson’s skill focus

In this lesson, students will analyze how a story’s **setting** and **structure** create **foreshadowing** and affect readers.  
[RL.9-10.3, RL.9-10.5]

### About this Short Story

In this short story, a village takes part in an annual lottery. In the beginning, readers assume the lottery will result in one person winning something that everyone wants, but foreshadowing throughout the story indicates otherwise. *This* lottery is one that people hope they never win.

### How do I facilitate this lesson?

Option 1	Option 2	Option 3
 <p><b>Teacher-led, scaffolded and supportive</b></p>	 <p><b>Greater student independence</b></p>	 <p><b>Student-led, small groups</b></p>
<ul style="list-style-type: none"> <li>Use the <b>recommended reading modalities</b> (whole class, partner, independent)</li> <li>Pause to answer the <b>During Reading Questions</b> during reading.</li> </ul> <p><i>85 total minutes for this lesson</i></p>	<ul style="list-style-type: none"> <li>Assign <b>longer chunks of independent reading</b>.</li> <li>Skip some supportive During Reading Questions</li> <li>Instruct students to <b>take notes independently</b>: As you read, take notes on the mood created by the story’s setting and the characters’ attitude toward the lottery.</li> </ul>	<ul style="list-style-type: none"> <li>Put students into <b>groups of 3-5</b></li> <li>Students answer the <b>During Reading Questions</b> and alternate readers to read sections aloud.</li> <li>Circulate to check for understanding</li> </ul>
↑ Recommended! ↑		

Name \_\_\_\_\_ Class \_\_\_\_\_

## TEACHER COPY: The Lottery

Shirley Jackson

*\*Answers in blue. To help us ensure assessment security, please do not post or circulate these answers online.\**

### About this text

Shirley Jackson (1916-1965) was an American novelist and memoirist best known for her horror novel *The Haunting of Hill House* and "The Lottery," one of the best-known and most frequently taught short stories in American literature.

### Purpose for Reading

To understand how an author reveals a message about following the crowd by using the story's setting and structure to foreshadow important events.

### Vocabulary

Let's pronounce these words together as a class:

Grave [greyv]  
Ritual [rich-oo-uhl]

### WHOLE CLASS READING

[1] The morning of June 27th was clear and sunny, with the fresh warmth of a full-summer day; the flowers were blossoming profusely and the grass was richly green. The people of the village began to gather in the square, between the post office and the bank, around ten o'clock; in some towns there were so many people that the lottery took two days and had to be started on June 26th, but in this village, where there were only about three hundred people, the whole lottery took less than two hours, so it could begin at ten o'clock in the morning and still be through in time to allow the villagers to get home for noon dinner.

[2] The children assembled first, of course. School was recently over for the summer, and the feeling of liberty sat uneasily on most of them; they tended to gather together quietly for a while before they broke into boisterous play, and their talk was still of the classroom and the teacher, of books and reprimands. Bobby Martin had already stuffed his pockets full of stones, and the other boys soon followed his example, selecting the smoothest and roundest stones; Bobby and Harry Jones and Dickie Delacroix — the villagers pronounced this name "Dellacroy" — eventually made a great pile of stones in one corner of the square and guarded it against the raids of the other boys. The girls stood aside, talking among themselves, looking over their shoulders at the boys, and the very small children rolled in the dust or clung to the hands of their older brothers or sisters.

[3] Soon the men began to gather, surveying their own children, speaking of planting and rain, tractors and taxes. They stood together, away from the pile of stones in the corner, and their jokes were quiet and they smiled rather than laughed. The women, wearing faded house dresses and sweaters, came shortly after their menfolk. They greeted one another and exchanged bits of gossip as they went to join their husbands. Soon the women, standing by their husbands, began to call to their children, and the children came reluctantly, having to be called four or five times. Bobby Martin ducked under his mother's grasping hand and ran, laughing, back to the pile of stones. His father spoke up sharply, and Bobby came quickly and took his place between his father and his oldest brother.

### DURING READING QUESTIONS

#### SETTING: Paragraph 1

**A. Think & Share:** What does the imagery of the setting suggest about the village's mood on lottery day?

- *The town feels positive, calm, peaceful, and optimistic about the lottery.*

**B. Find Evidence:** Underline two details that support the mood.

- *"clear and sunny"*
- *"fresh warmth of a full-summer day"*
- *"flowers were blossoming profusely"*
- *"the grass was richly green"*

#### Paragraphs 2-3

**Think & Share:** Who attends the lottery?

- *Everyone attends (children and adults).*

[4] The lottery was conducted — as were the square dances, the teen club, the Halloween program — by Mr. Summers, who had time and energy to devote to civic<sup>1</sup> activities. He was a round-faced, jovial<sup>2</sup> man and he ran the coal business, and people were sorry for him because he had no children and his wife was a scold. When he arrived in the square, carrying the black wooden box, there was a murmur of conversation among the villagers, and he waved and called. “Little late today, folks.” The postmaster, Mr. Graves, followed him, carrying a three-legged stool, and the stool was put in the center of the square and Mr. Summers set the black box down on it. The villagers kept their distance, leaving a space between themselves and the stool, and when Mr. Summers said, “Some of you fellows want to give me a hand?” there was a hesitation before two men, Mr. Martin and his oldest son, Baxter, came forward to hold the box steady on the stool while Mr. Summers stirred up the papers inside it.

#### SETTING: Paragraph 4

**Turn & Talk:** How do Mr. Summers’ other duties reinforce the mood of the setting?

- *They show that this day and this event are similar to other enjoyable community events, like Halloween festivities.*

#### PARTNER READING

[5] The original paraphernalia<sup>3</sup> for the lottery had been lost long ago, and the black box now resting on the stool had been put into use even before Old Man Warner, the oldest man in town, was born. Mr. Summers spoke frequently to the villagers about making a new box, but no one liked to upset even as much tradition as was represented by the black box. There was a story that the present box had been made with some pieces of the box that had preceded it, the one that had been constructed when the first people settled down to make a village here. Every year, after the lottery, Mr. Summers began talking again about a new box, but every year the subject was allowed to fade off without anything’s being done. The black box grew shabbier each year; by now it was no longer completely black but splintered badly along one side to show the original wood color, and in some places faded or stained.

[6] Mr. Martin and his oldest son, Baxter, held the black box securely on the stool until Mr. Summers had stirred the papers thoroughly with his hand. Because so much of the **ritual** had been forgotten or discarded, Mr. Summers had been successful in having slips of paper substituted for the chips of wood that had been used for generations. Chips of wood, Mr. Summers had argued, had been all very well when the village was tiny, but now that the population was more than three hundred and likely to keep on growing, it was necessary to use something that would fit more easily into the black box. The night before the lottery, Mr. Summers and Mr. Graves made up the slips of paper and put them in the box, and it was then taken to the safe of Mr. Summers’ coal company and locked up until Mr. Summers was ready to take it to the square next morning. The rest of the year, the box was put away, sometimes one place, sometimes another; it had spent one year in Mr. Graves’s barn and another year underfoot in the post office, and sometimes it was set on a shelf in the Martin grocery and left there.

[7] There was a great deal of fussing to be done before Mr. Summers declared the lottery open. There were the lists to make up — of heads of families, heads of households in each family, members of each household in each family. There was the proper swearing-in of Mr. Summers by the postmaster, as the official<sup>4</sup> of the lottery; at one time, some people remembered, there had been a **recital** of some sort, performed by the official of the lottery, a perfunctory, tuneless chant that had been rattled off duly each year; some people believed that the official of the

#### DURING READING QUESTIONS

<sup>1</sup> **Civic** (*adjective*): having to do with local (town, city, village) activities or government

<sup>2</sup> **Jovial** (*adjective*): very cheerful

<sup>3</sup> **Paraphernalia** (*noun*): the equipment needed for a particular activity

<sup>4</sup> **Official** (*noun*): a person holding public office or having important duties at a particular event

lottery used to stand just so when he said or sang it, others believed that he was supposed to walk among the people, but years and years ago this part of the **ritual** had been allowed to lapse.<sup>5</sup> There had been, also, a **ritual** salute, which the official of the lottery had had to use in addressing each person who came up to draw from the box,<sup>6</sup> but this also had changed with time, until now it was felt necessary only for the official to speak to each person approaching. Mr. Summers was very good at all this; in his clean white shirt and blue jeans, with one hand resting carelessly on the black box, he seemed very proper and important as he talked interminably to Mr. Graves and the Martins.

### Paragraphs 5-7

**A. Write:** The villagers did not like “to upset even as much tradition as was represented by the black box” (5). What does this mean?

- *Tradition is important to them, even though they have forgotten some details.*

**B. Write:** How does this contrast with the way the villagers have treated other parts of the lottery?

- *Other parts of the tradition have been forgotten or changed.*

## INDEPENDENT READING

[8] Just as Mr. Summers finally left off talking and turned to the assembled villagers, Mrs. Hutchinson came hurriedly along the path to the square, her sweater thrown over her shoulders, and slid into place in the back of the crowd. “Clean forgot what day it was,” she said to Mrs. Delacroix, who stood next to her, and they both laughed softly. “Thought my old man was out back stacking wood,” Mrs. Hutchinson went on, “and then I looked out the window and the kids was gone, and then I remembered it was the twenty-seventh and came a-running.” She dried her hands on her apron, and Mrs. Delacroix said, “You’re in time, though. They’re still talking away up there.”

[9] Mrs. Hutchinson craned her neck to see through the crowd and found her husband and children standing near the front. She tapped Mrs. Delacroix on the arm as a farewell and began to make her way through the crowd. The people separated good-humoredly to let her through; two or three people said, in voices just loud enough to be heard across the crowd, “Here comes your Missus, Hutchinson,” and “Bill, she made it after all.” Mrs. Hutchinson reached her husband, and Mr. Summers, who had been waiting, said cheerfully, “Thought we were going to have to get on without you, Tessie.” Mrs. Hutchinson said, grinning, “Wouldn’t have me leave m’dishes in the sink, now would you, Joe?” and soft laughter ran through the crowd as the people stirred back into position after Mrs. Hutchinson’s arrival.

[10] “Well, now,” Mr. Summers said soberly, “guess we better get started, get this over with, so’s we can go back to work. Anybody ain’t here?”

[11] “Dunbar,” several people said. “Dunbar. Dunbar.”

[12] Mr. Summers consulted his list. “Clyde Dunbar,” he said. “That’s right. He’s broke his leg, hasn’t he? Who’s drawing for him?”

[13] “Me, I guess,” a woman said, and Mr. Summers turned to look at her. “Wife draws for her husband,” Mr. Summers said. “Don’t you have a grown boy to do it for you, Janey?” Although Mr. Summers and everyone else in the village knew the answer perfectly well, it was the business of the official of the lottery to ask such questions formally. Mr. Summers waited with an expression of polite interest while Mrs. Dunbar answered.

[14] “Horace’s not but sixteen yet,” Mrs. Dunbar said regretfully. “Guess I gotta fill in for the old man this year.”

[15] “Right,” Mr. Summers said. He made a note on the list he was holding. Then

## DURING READING QUESTIONS

### Paragraphs 8-9

**Write:** How does Tessie Hutchinson act as she approaches the others at the lottery?

- *She is embarrassed to be late.*
- *She acts normal.*
- *She makes jokes.*

<sup>5</sup> **Lapse** (verb): to come slowly to an end; to run out (such as a lease or contract)

<sup>6</sup> To “draw from the box” means to pull out one of the slips of paper that are contained inside it.



he asked, "Watson boy drawing this year?"

[16] A tall boy in the crowd raised his hand. "Here," he said. "I'm drawing for m'mother and me." He blinked his eyes nervously and ducked his head as several voices in the crowd said things like "Good fellow, Jack," and "Glad to see your mother's got a man to do it."

[17] "Well," Mr. Summers said, "guess that's everyone. Old Man Warner make it?"

[18] "Here," a voice said, and Mr. Summers nodded.

[19] A sudden hush fell on the crowd as Mr. Summers cleared his throat and looked at the list. "All ready?" he called. "Now, I'll read the names — heads of families first — and the men come up and take a paper out of the box. Keep the paper folded in your hand without looking at it until everyone has had a turn. Everything clear?"

[20] The people had done it so many times that they only half listened to the directions; most of them were quiet, wetting their lips, not looking around. Then Mr. Summers raised one hand high and said, "Adams." A man disengaged himself from the crowd and came forward. "Hi, Steve," Mr. Summers said, and Mr. Adams said. "Hi, Joe." They grinned at one another humorlessly and nervously. Then Mr. Adams reached into the black box and took out a folded paper. He held it firmly by one corner as he turned and went hastily back to his place in the crowd, where he stood a little apart from his family, not looking down at his hand.

[21] "Allen," Mr. Summers said. "Anderson... Bentham."

[22] "Seems like there's no time at all between lotteries any more," Mrs. Delacroix said to Mrs. Graves in the back row. "Seems like we got through with the last one only last week."

[23] "Time sure goes fast," Mrs. Graves said.

[24] "Clark... Delacroix."

[25] "There goes my old man," Mrs. Delacroix said. She held her breath while her husband went forward.

[26] "Dunbar," Mr. Summers said, and Mrs. Dunbar went steadily to the box while one of the women said, "Go on, Janey," and another said, "There she goes."

[27] "We're next," Mrs. Graves said. She watched while Mr. Graves came around from the side of the box, greeted Mr. Summers **gravely**, and selected a slip of paper from the box. By now, all through the crowd there were men holding the small folded papers in their large hands, turning them over and over nervously. Mrs. Dunbar and her two sons stood together, Mrs. Dunbar holding the slip of paper.

[28] "Harburt... Hutchinson."

[29] "Get up there, Bill," Mrs. Hutchinson said, and the people near her laughed.

[30] "Jones."

[31] "They do say," Mr. Adams said to Old Man Warner, who stood next to him, "that over in the north village they're talking of giving up the lottery."

[32] Old Man Warner snorted. "Pack of crazy fools," he said. "Listening to the young folks, nothing's good enough for them. Next thing you know, they'll be wanting to go back to living in caves, nobody work any more, live that way for a while. Used to be a saying about 'Lottery in June, corn be heavy soon.' First thing you know, we'd all be eating stewed chickweed and acorns. There's always been a

### Paragraphs 12-16

**Find Evidence:** Underline two pieces of evidence that reveal how Mrs. Dunbar and the Watson boy feel about drawing for their families.

- "Me, I guess." (13)
- "regretfully" (14)
- "blinked his eyes nervously" (16)
- "ducked his head" (16)

### Paragraphs 20-27

**Write:** In your own words, summarize how the villagers feel about taking papers from the box.

- *They feel nervous and uneasy as they draw their paper and wait for the lottery to finish.*

### Paragraphs 28-29

**Write:** How does Tessie Hutchinson's attitude differ from the other villagers?

- *She seems more relaxed than the others.*



lottery,” he added petulantly.<sup>7</sup> “Bad enough to see young Joe Summers up there joking with everybody.”

[33] “Some places have already quit lotteries,” Mrs. Adams said.

[34] “Nothing but trouble in that,” Old Man Warner said stoutly. “Pack of young fools.”

[35] “Martin.” And Bobby Martin watched his father go forward. “Overdyke... Percy.”

[36] “I wish they’d hurry,” Mrs. Dunbar said to her older son. “I wish they’d hurry.”

[37] “They’re almost through,” her son said.

[38] “You get ready to run tell Dad,” Mrs. Dunbar said.

[39] Mr. Summers called his own name and then stepped forward precisely and selected a slip from the box. Then he called, “Warner.”

[40] “Seventy-seventh year I been in the lottery,” Old Man Warner said as he went through the crowd. “Seventy-seventh time.”

[41] “Watson.” The tall boy came awkwardly through the crowd. Someone said, “Don’t be nervous, Jack,” and Mr. Summers said, “Take your time, son.”

[42] “Zanini.”

### Paragraphs 31-34

**Write:** What does the dialogue between Old Man Warner and the Adamses reveal about the village’s values?

- *The village values tradition over change or progress.*
- *The village values the voice and opinions of the older generation over the younger generation.*

### WHOLE CLASS READING

[43] After that, there was a long pause, a breathless pause, until Mr. Summers, holding his slip of paper in the air, said, “All right, fellows.” For a minute, no one moved, and then all the slips of paper were opened. Suddenly, all the women began to speak at once, saying, “Who is it?” “Who’s got it?” “Is it the Dunbars?” “Is it the Watsons?” Then the voices began to say, “It’s Hutchinson. It’s Bill.” “Bill Hutchinson’s got it.”

[44] “Go tell your father,” Mrs. Dunbar said to her older son.

[45] People began to look around to see the Hutchinsons. Bill Hutchinson was standing quiet, staring down at the paper in his hand. Suddenly, Tessie Hutchinson shouted to Mr. Summers, “You didn’t give him time enough to take any paper he wanted. I saw you. It wasn’t fair!”

[46] “Be a good sport, Tessie,” Mrs. Delacroix called, and Mrs. Graves said, “All of us took the same chance.”

[47] “Shut up, Tessie,” Bill Hutchinson said.

[48] “Well, everyone,” Mr. Summers said, “that was done pretty fast, and now we’ve got to be hurrying a little more to get done in time.” He consulted his next list. “Bill,” he said, “you draw for the Hutchinson family. You got any other households in the Hutchinsons?”

[49] “There’s Don and Eva,” Mrs. Hutchinson yelled. “Make them take their chance!”

[50] “Daughters draw with their husbands’ families, Tessie,” Mr. Summers said gently. “You know that as well as anyone else.”

[51] “It wasn’t fair,” Tessie said.

### DURING READING QUESTIONS

<sup>7</sup> **Petulantly** (*adverb*): done in a sulky, bad-tempered way; often used to describe children

[52] "I guess not, Joe," Bill Hutchinson said regretfully. "My daughter draws with her husband's family, that's only fair. And I've got no other family except the kids."

[53] "Then, as far as drawing for families is concerned, it's you," Mr. Summers said in explanation, "and as far as drawing for households is concerned, that's you, too. Right?"

[54] "Right," Bill Hutchinson said.

[55] "How many kids, Bill?" Mr. Summers asked formally.

[56] "Three," Bill Hutchinson said. "There's Bill, Jr., and Nancy, and little Dave. And Tessie and me."

[57] "All right, then," Mr. Summers said. "Harry, you got their tickets back?"

[58] Mr. Graves nodded and held up the slips of paper. "Put them in the box, then," Mr. Summers directed. "Take Bill's and put it in."

[59] "I think we ought to start over," Mrs. Hutchinson said, as quietly as she could. "I tell you it wasn't fair. You didn't give him time enough to choose. Everybody saw that."

[60] Mr. Graves had selected the five slips and put them in the box, and he dropped all the papers but those onto the ground, where the breeze caught them and lifted them off.

[61] "Listen, everybody," Mrs. Hutchinson was saying to the people around her.

[62] "Ready, Bill?" Mr. Summers asked, and Bill Hutchinson, with one quick glance around at his wife and children, nodded.

[63] "Remember," Mr. Summers said, "take the slips and keep them folded until each person has taken one. Harry, you help little Dave." Mr. Graves took the hand of the little boy, who came willingly with him up to the box. "Take a paper out of the box, Davy," Mr. Summers said. Davy put his hand into the box and laughed. "Take just one paper," Mr. Summers said. "Harry, you hold it for him." Mr. Graves took the child's hand and removed the folded paper from the tight fist and held it while little Dave stood next to him and looked up at him wonderingly.

[64] "Nancy next," Mr. Summers said. Nancy was twelve, and her school friends breathed heavily as she went forward, switching her skirt, and took a slip daintily from the box. "Bill, Jr.," Mr. Summers said, and Billy, his face red and his feet over-large, nearly knocked the box over as he got a paper out. "Tessie," Mr. Summers said. She hesitated for a minute, looking around defiantly, and then set her lips and went up to the box. She snatched a paper out and held it behind her.

[65] "Bill," Mr. Summers said, and Bill Hutchinson reached into the box and felt around, bringing his hand out at last with the slip of paper in it.

[66] The crowd was quiet. A girl whispered, "I hope it's not Nancy," and the sound of the whisper reached the edges of the crowd.

[67] "It's not the way it used to be," Old Man Warner said clearly. "People ain't the way they used to be."

[68] "All right," Mr. Summers said. "Open the papers. Harry, you open little Dave's."

[69] Mr. Graves opened the slip of paper and there was a general sigh through the crowd as he held it up and everyone could see that it was blank. Nancy and Bill, Jr., opened theirs at the same time, and both beamed and laughed, turning around to the crowd and holding their slips of paper above their heads.

### Paragraphs 43-59

**A. Think & Share:** How does Tessie's reaction affect readers?

- *It makes the reader begin to wonder whether this tradition is as enjoyable as the first few paragraphs implied.*
- *Readers become more skeptical and curious.*

**B. Poll the Class:** Is being selected for the lottery good or bad? Be prepared to defend your response.

- A. Good
- B. Bad

[70] “Tessie,” Mr. Summers said. There was a pause, and then Mr. Summers looked at Bill Hutchinson, and Bill unfolded his paper and showed it. It was blank.

[71] “It’s Tessie,” Mr. Summers said, and his voice was hushed. “Show us her paper, Bill.”

[72] Bill Hutchinson went over to his wife and forced the slip of paper out of her hand. It had a black spot on it, the black spot Mr. Summers had made the night before with the heavy pencil in the coal company office. Bill Hutchinson held it up, and there was a stir in the crowd.

[73] “All right, folks,” Mr. Summers said, “let’s finish quickly.”

[74] Although the villagers had forgotten the **ritual** and lost the original black box, they still remembered to use stones. The pile of stones the boys had made earlier was ready; there were stones on the ground with the blowing scraps of paper that had come out of the box. Mrs. Delacroix selected a stone so large she had to pick it up with both hands and turned to Mrs. Dunbar. “Come on,” she said. “Hurry up.”

[75] Mrs. Dunbar had small stones in both hands, and she said, gasping for breath, “I can’t run at all. You’ll have to go ahead and I’ll catch up with you.”

[76] The children had stones already. And someone gave little Davy Hutchinson a few pebbles.

[77] Tessie Hutchinson was in the center of a cleared space by now, and she held her hands out desperately as the villagers moved in on her. “It isn’t fair,” she said. A stone hit her on the side of the head.

[78] Old Man Warner was saying, “Come on, come on, everyone.” Steve Adams was in the front of the crowd of villagers, with Mrs. Graves beside him.

[79] “It isn’t fair, it isn’t right,” Mrs. Hutchinson screamed, and then they were upon her.

#### Paragraphs 74-79

**A. Think & Share:** What happens to the person who gets selected through the lottery?

- *The other villagers, including her family, stone her to death.*

**B. Turn & Talk:** Why do you think the villagers continue to participate in this **ritual**?

- *This is their tradition.*
- *Everyone else is doing it.*
- *They are all in it together.*

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## Further Analysis Questions

**Directions:** Complete the questions with a partner or independently. Be prepared to discuss your answers with your class. *10 minutes*



1. **SETTING:** Refer back to paragraph 1. Now that you know how the story ends, what seems odd about the first paragraph?

- *The day is described as peaceful and very casual, which seems odd since the village is preparing for a murder.*

2. **FORESHADOWING:** What details about the villagers' behavior in paragraphs 2-4 foreshadow the outcome of the lottery?

- *The children "eventually made a great pile of stones in one corner of the square and guarded it against the raids of the other boys." (2)*
- *"They stood together, away from the pile of stones in the corner, and their jokes were quiet and they smiled rather than laughed." (3)*
- *"The villagers kept their distance, leaving a space between themselves and the stool, and when Mr. Summers said, 'Some of you fellows want to give me a hand?' there was a hesitation.'" (4)*

3. Why do you think the children are so casual and playful about collecting the stones that they know will be used to kill one of their neighbors later in the day?

*Answers will vary; students may say:*

- *The stones and the stoning are just part of the town's yearly tradition that the children have grown up with.*
- *They are casual and playful because they think it is normal; it is all they have ever known.*

4. **FORESHADOWING:** "There was a general sigh through the crowd" when the villagers realized that little Dave Hutchinson had been **spared** from the lottery (69). What does this reveal about the villagers' feelings at this moment?

- *The villagers are relieved that they won't have to stone a toddler to death.*
- *They recognize that killing a young child is wrong.*

5. What message do you think the author is conveying by making Tessie the only **individual** to state that this tradition is wrong?

*Answers will vary; students may say:*

- *It is easy for people to ignore problems when they are not directly affected.*
- *It is easy for people to ignore troublesome traditions when only one person in a group speaks out against it.*
- *People only speak out when they feel personally threatened or in danger.*

Name \_\_\_\_\_ Class \_\_\_\_\_

## Independent Practice



**Directions:** Answer the multiple choice questions for “The Lottery.” 5 minutes

**Note:** To ensure test security, answers to the following assessment items are viewable only on [commonlit.org](https://commonlit.org) for verified teacher accounts. Navigate to the Answer Key tab on the text page to gain access.

1. What is the villagers’ attitude toward their traditions? **[RL.3]**
  - A. The villagers value traditions and try to keep them going.
  - B. The villagers learn their traditions but do not continue them.
  - C. The villagers ignore traditions and do things however they wish.
  - D. The villagers question traditions and how they relate to modern life.
  
2. Why does the author group the lottery in with “square dances, the teen club, [and] the Halloween program”? (Paragraph 4) **[RL.4]**
  - A. to show readers that the village views the lottery as threatening
  - B. to show readers that the village only allows young people to participate in the lottery
  - C. to show readers that the village does not enjoy participating in the lottery
  - D. to show readers that the village treats the lottery like any other town event
  
3. Which piece of evidence *best* supports the idea that the villagers want their children to continue the lottery? **[RL.1]**
  - A. “The girls stood aside, talking among themselves, looking over their shoulders at the boys, and the very small children rolled in the dust.” (Paragraph 2)
  - B. “‘Seventy-seventh year I been in the lottery,’ Old Man Warner said as he went through the crowd. ‘Seventy-seventh time.’” (Paragraph 40)
  - C. “The crowd was quiet. A girl whispered, ‘I hope it’s not Nancy,’ and the sound of the whisper reached the edges of the crowd.” (Paragraph 66)
  - D. “The children had stones already. And someone gave little Davy Hutchinson a few pebbles.” (Paragraph 76)
  
4. What do Mr. Summers’ and Mr. Adams’ “humorless” smiles reveal about the village’s attitude toward the lottery? (Paragraph 20) **[RL.4]**
  - A. The village is uncertain about the truth of the lottery.
  - B. The village is aware of the horror of the lottery and they ignore it.
  - C. The village has a secret plan to disrupt and change the continuation of the lottery.
  - D. The village openly discusses their problems and concerns with the lottery tradition.
  
5. Which statement is a theme of “The Lottery”? **[RL.2]**
  - A. Blindly following traditions can build awareness of a community’s flaws.
  - B. Blindly following traditions can create change and improvements.
  - C. Blindly following traditions can have disastrous consequences.
  - D. Blindly following traditions can strengthen a community.



## Independent Practice

**Directions:** Answer the short response prompt for “The Lottery.” 15 minutes

**Note:** To ensure test security, a sample answer to the following short response item is viewable only on [commonlit.org](https://commonlit.org) for verified teacher accounts. Navigate to the Answer Key tab on the text page to access it.

**PROMPT:** You have just read “The Lottery” by Shirley Jackson. How does the foreshadowing in “The Lottery” affect readers? Use textual evidence to support your response. [RL.5]

Make sure your paragraph is complete by:

- starting with an argument that clearly answers all parts of the prompt
- including two pieces of evidence that support your argument
- using transitions to help readers follow your ideas
- explaining how your evidence supports your argument

### CHECKLIST FOR WRITING A COMPLETE PARAGRAPH:

- ☐ Did you begin with an argument that clearly answers all parts of the prompt?
  - A. YES!
  - B. No, I will go back and add that.
- ☐ Did you include at least **two** pieces of evidence that support your argument?
  - A. YES!
  - B. No, I will go back and add that.
- ☐ Did you use transitions to help readers follow your ideas?
  - A. YES!
  - B. No, I will go back and add that.
- ☐ Did you explain how each piece of evidence supports your argument?
  - A. YES!
  - B. No, I will go back and add that.

## Quick Partner Discussion

**Directions:** Discuss the questions with a partner. Record notes on both of your answers. Push yourselves to use formal language and evidence from the text. *5 minutes*



### DISCUSSION RESOURCES

- *Where does it say that in the text?*
- *Do you see different or conflicting ideas in the text? If so, where?*
- *What evidence do you have that supports that idea?*
- *What's an example of that?*
- *What other evidence/examples relate to that?*
- *What specific part are you referring to?*

1. **CROSS-TEXTUAL:** Tessie from “The Lottery” and Margot from “All Summer in a Day” both stand out as **individuals** at different parts of each story. How are other characters’ reactions to Tessie and Margot similar? How are they different?

2. **CROSS-TEXTUAL:** What role does conformity play in the continuation of the lottery?

3. **CROSS-TEXTUAL:** Who do you think will be more **resilient** after the events of the story: the children from “All Summer in a Day” or the villagers from “The Lottery”? Why?

# LESSON OVERVIEW: “THE DANGERS OF TRADITION”

*(This page does not appear on the student copy.)*

## How does this lesson fit into the unit?

Reading Lesson 1	Reading Lesson 2	Reading Lesson 3	Reading Lesson 4	Reading Lesson 5	Reading Lesson 6	Reading Lesson 7
“Cheboygan Day” by Brittany Allen (Short Story)	“Conformity” by Charlotte Harrison (Informational)	“All Summer in a Day” by Ray Bradbury (Short Story)	“The Lottery” by Shirley Jackson (Short Story)	“The Dangers of Tradition” by Bakari Bosa (Informational)	“The Man in the Well” by Ira Sher (Short Story)	“It’s No One’s Fault When It’s Everyone’s Fault” by Shelby Ostergaard (Informational)
				↑ You are here! ↑		

## This lesson’s skill focus




In this lesson, students will trace how a **central idea** is developed and **refined by specific details** over the course of an informational text. [RI.9-10.2, RI.9-10.5]

## About this Informational Text

In this informational text, Bakari Bosa examines people’s tendency to believe in the importance of a tradition without questioning its origins. The text explores the potential dangers of blindly following a ritual you don’t understand.

**NOTE:** Students may need their annotated copies of “The Lottery” for the Independent Practice short response.

## How do I facilitate this lesson?

Option 1	Option 2	Option 3
 <p>Teacher-led, scaffolded and supportive</p>	 <p>Greater student independence</p>	 <p>Student-led, small groups</p>
<ul style="list-style-type: none"> <li>Use the <b>recommended reading modalities</b> (whole class, partner, independent)</li> <li>Pause to answer the <b>During Reading Questions</b> during reading.</li> </ul>	<ul style="list-style-type: none"> <li>Assign <b>longer chunks of independent reading</b>.</li> <li>Skip some supportive During Reading Questions</li> <li>Instruct students to <b>take notes independently</b>: As you read, take notes on what motivates people to follow dangerous traditions or traditions they don’t understand.</li> </ul>	<ul style="list-style-type: none"> <li>Put students into <b>groups of 3-5</b></li> <li>Students answer the <b>During Reading Questions</b> and alternate readers to read sections aloud.</li> <li>Circulate to check for understanding</li> </ul> <p>45 total minutes for this lesson</p>
		↑ Recommended! ↑



Name \_\_\_\_\_ Class \_\_\_\_\_

# TEACHER COPY: The Dangers of Tradition

Bakari Bosa

*\*Answers in blue. To help us ensure assessment security, please do not post or circulate these answers online.\**

About this text	
Bakari Bosa discusses how traditions work in society and sometimes continue despite putting people in danger.	
Purpose for Reading	Vocabulary
To understand why people follow traditions they may not understand and the potential dangers of doing so, and apply this understanding to “The Lottery.”	<p><b>Let’s pronounce these words together as a class:</b></p> <p>Critical [krit-i-kuhl]  Humiliate [hyoo-mil-ee-eyt]  Ritual [rich-oo-uhl]</p>

## PARTNER READING

[1] I recently read a story:

[2] *A young girl is in the kitchen with her mother and they’re about to cook a pot roast, using a recipe that’s been handed down from one generation to another. The first step is to cut the ends off the roast. The young girl wants to know why. The mother tells her “It’s just tradition.” She’s unsatisfied with that answer, so when she visits her grandma a week later, she asks her the same question. “It’s tradition,” her grandma says. “That’s the way my mother always did it.” So after all this, the girl gets a chance to visit her great-grandmother. She’s excited about putting the question to Grammie and so, even before she’s taken her coat off she asks: “Grammie, why cut the ends off the roast first before cooking it?” Her great-grandmother looks at her and smiles, saying, “When I first wrote the recipe, my pan was too small to fit the entire roast.”*

[3] I like the story because it highlights how, at times, the things that we hold dear, that we consider traditions, can be rooted in groundless ideas. Yet despite this, society relies on convention,<sup>1</sup> and traditions are a key part of these conventions — many of them without any real rhyme or reason. Think about everyone in a courtroom standing when the judge enters, or if it really makes a difference whether that judge gets to slam their gavel against a sound block<sup>2</sup> to end the court session. Think of some of the things that we take for granted, like throwing our caps into the air during a graduation ceremony, installing a dead fir tree in our homes for a couple of weeks in December, or secretly exchanging a child’s lost teeth for a quarter or two. Ask yourself why we do these things. Better yet, ask Grammie.

## DURING READING QUESTIONS

### Paragraphs 1-3

**Write:** What does the author want readers to question?

- *The author wants readers to question if some traditions really make a difference.*
- *The author wants readers to question where traditions come from and whether or not they have meaningful beginnings.*

<sup>1</sup> **Convention** (noun): a familiar way in which something is usually done

<sup>2</sup> A judge sometimes hits a gavel, or a small mallet, against a piece of wood, known as a sound block, during a court session.

### But what is tradition really?

[4] Traditions are beliefs and practices passed down within a group or society. Tradition alone isn't a bad or worthless idea. Traditions help reinforce values. Some say they represent a **critical** aspect of our culture and form the structure and foundation of our society by connecting us to history and bringing people together. Maybe throwing our caps into the air doesn't just make us happy; it also makes us believe we are connected to all those graduates that have gone before us, and those that will come after us.

[5] Still, the fact remains that we often follow traditions without question, and while there are many worthwhile traditions, there are some that connect us to history and culture at the risk and detriment<sup>3</sup> of others. This is when reverence for tradition can become a dangerous thing.

### Dangerous traditions

[6] There are many dangerous traditions that continue to be practiced today.

[7] Here are just a few examples:

#### *The Running of the Bulls*

[8] The Running of the Bulls takes place every year in Pamplona, Spain, during the nine-day festival of Sanfermines. During the second week in July, a group of cattle is let loose on a closed course<sup>4</sup> on the town's streets. Hundreds of people run ahead of the cattle, trying their best not to be trampled. The tradition dates back to the 14th century: when cattle were being transported to the market, people would hurry them along by running with them and creating a frenzy.<sup>5</sup> It then became a tradition. But every year, over 200 people are injured during the Running of the Bulls, and since 1925, over a dozen people have died.

#### *Hazing*

[9] Hazing is the **ritual** of **humiliating** others as part of an initiation into an exclusive group. People sometimes make those wishing to join their organization run simple errands, but they have also been known to subject candidates to extreme forms of abuse. People "pledging" to join college fraternities and sororities have been bound and blindfolded, beaten, and forced to drink alcohol to the point of poisoning — all in the name of tradition and **ritual**, something that every member has had to go through.

[10] The effects of hazing can be consequential. They can include both physical and mental trauma,<sup>6</sup> hospitalization, or even death. According to Franklin College journalism professor Hank Nuwer, there have been over 200 university hazing deaths since 1838, with 40 deaths taking place between 2007 and 2017. Most of these deaths were alcohol-related.

#### *Land Diving*

[11] Every spring, in the Republic of Vanuatu, an island country in the South Pacific Ocean, men participate in land diving, one of the most dangerous ceremonies in the world. The men jump off ninety-foot-high wooden towers with two tree vines wrapped around their ankles. They dive headfirst towards the ground, hoping that the vines will stop their fall just before impact.

<sup>3</sup> **Detriment** (*noun*): the state of being harmed or damaged

<sup>4</sup> a public area temporarily closed off for a racing event

<sup>5</sup> **Frenzy** (*noun*): a state or period of uncontrolled excitement or wild behavior

<sup>6</sup> emotional shock following a stressful event; mental trauma may have long-term effects

### Paragraphs 4-5

**Write:** In your own words, describe the two sides of tradition.

- *Traditions can bind societies together. However, they can also be dangerous.*

### Paragraph 8

**Write:** How did the Running of the Bulls become a tradition?

- *It started hundreds of years ago as a necessary part of bringing cattle to the market.*
- *It grew into something that was done for fun or excitement instead of practical reasons.*

[12] The tradition is said to have come from a woman who did it to escape her abusive husband. Women used to perform this annual **ritual** in honor of her, but the ceremony was eventually taken over by men. Today, the land diving **ritual** is related to the annual yam<sup>7</sup> harvest. A good dive is said to ensure that there will be a good harvest. For the young, it is a rite of passage.<sup>8</sup> Boys can start as early as eight years old, with the highest plank reserved for the most experienced divers.

[13] Land diving has resulted in its fair share of deaths and injuries. Before diving, the men usually settle any unfinished business and disputes they might have. Famously, during a 1974 visit to Vanuatu, Queen Elizabeth of England witnessed a land diving ceremony performed in her honor. Unfortunately, one man lost his life when the vines snapped.

#### When is enough *enough*?

[14] Should the likes of land diving and hazing be allowed to continue? Sometimes governments ban traditions that they consider harmful. For instance, many local governments in the United States have made it illegal for residents to set off fireworks in their yards or in the streets outside their homes on the Fourth of July. Every year, this traditional celebration leads to fires, injuries, and even deaths. These bans are meant to promote public safety.

[15] But a government can also ban traditions for darker reasons. In the 1800s, England ruled over Ireland, a rule that many Irish disliked and fought against. The Irish used a common local plant, the shamrock, as a symbol of their national identity and their longing to be free. Queen Victoria of England banned all soldiers in her armies — including those who came from Ireland — from wearing a traditional shamrock on their hats on St. Patrick's Day. This ban was a way of reinforcing<sup>9</sup> her power over people who did not want her as their ruler. It was just one of the many ways in which England repressed<sup>10</sup> the voice of the Irish during that time.

[16] So who should decide whether a tradition is harmful and needs to stop? Perhaps it is up to each person to question the traditions they follow and determine whether they do more harm than good.

#### Paragraphs 9-13

**Write:** How is land diving similar to fraternity hazing?

- *Both can be dangerous or even deadly.*
- *Both are used to initiate boys into a group of men.*

#### Paragraphs 14-16

**A. Write:** What are the positive and negative effects of banning traditions?

- *Banning traditions can protect people from harm.*
- *Banning traditions can lead to repressing cultural identities.*

**B. Turn & Talk:** Do you agree with the author's final statement? Be prepared to defend your response.

- A. Agree
- B. Disagree

"The Dangers of Tradition" by Bakari Bosa. Copyright © 2019 by CommonLit, Inc. This text is licensed under CC BY-NC-SA 2.0.

<sup>7</sup> a plant similar to a sweet potato

<sup>8</sup> a ceremony or event marking an important stage in someone's life

<sup>9</sup> **Reinforce** (*verb*): to strengthen or support

<sup>10</sup> **Repress** (*verb*): to hold back or prevent the expression or development of something

Name \_\_\_\_\_ Class \_\_\_\_\_

## Independent Practice



**Directions:** Answer the multiple choice questions for “The Dangers of Tradition.” 5 minutes

**Note:** To ensure test security, answers to the following assessment items are viewable only on [commonlit.org](https://commonlit.org) for verified teacher accounts. Navigate to the Answer Key tab on the text page to gain access.

1. Which statement *best* expresses the central idea in the text? **[RI.2]**
  - A. Most traditions are dangerous and should be banned.
  - B. Some traditions are dangerous and should be questioned.
  - C. Most traditions are no longer applicable to modern day life.
  - D. Some traditions are too important to society to be questioned.
  
2. How does paragraph 2 contribute to the development of the central idea? **[RI.5]**
  - A. It shows that some traditions last for generations while others fade.
  - B. It shows that family traditions have higher value than societal traditions.
  - C. It shows that family traditions create lasting connections between generations.
  - D. It shows that people sometimes follow traditions without understanding them.
  
3. Which term best defines “consequential” as it is used in paragraph 10? **[RI.4]**
  - A. serious
  - B. insufficient
  - C. memorable
  - D. confidential
  
4. How does paragraph 15 refine the central idea of the article? **[RI.5]**
  - A. by supporting a government’s right to ban harmful traditions
  - B. by demonstrating how banning a tradition can harm parts of a society
  - C. by illustrating that certain traditions can uphold government institutions
  - D. by demonstrating why some traditions should be banned by the government



## Independent Practice

**Directions:** Answer the short response prompt for “The Dangers of Tradition.” 15 minutes

**Note:** To ensure test security, a sample answer to the following short response item is viewable only on [commonlit.org](https://commonlit.org) for verified teacher accounts. Navigate to the Answer Key tab on the text page to access it.

**PROMPT:** What motivated the villagers in Shirley Jackson’s “The Lottery” to continue their deadly tradition? Use ideas from Bakari Bosa’s “The Dangers of Tradition” to help explain their motivation. **[RL.3]**

Make sure your paragraph is complete by:

- starting with an argument that clearly answers all parts of the prompt
- including evidence from each text listed in the prompt
- using transitions to help readers follow your ideas
- explaining how your evidence supports your argument

### CHECKLIST FOR WRITING A COMPLETE PARAGRAPH:

- ☐ Did you begin with an argument that clearly answers all parts of the prompt?
  - A. YES!
  - B. No, I will go back and add that.
- ☐ Did you include evidence from each text listed in the prompt?
  - A. YES!
  - B. No, I will go back and add that.
- ☐ Did you use transitions to help readers follow your ideas?
  - A. YES!
  - B. No, I will go back and add that.
- ☐ Did you explain how each piece of evidence supports your argument?
  - A. YES!
  - B. No, I will go back and add that.

## Quick Partner Discussion

**Directions:** Discuss the questions with a partner. Record notes on both of your answers. Push yourselves to use formal language and evidence from the text. *5 minutes*



### DISCUSSION RESOURCES

- *Where does it say that in the text?*
- *Do you see different or conflicting ideas in the text? If so, where?*
- *What evidence do you have that supports that idea?*
- *What's an example of that?*
- *What other evidence/examples relate to that?*
- *What specific part are you referring to?*

1. **CROSS-TEXTUAL:** What does conformity have to do with following tradition?

2. When someone breaks with tradition, do you see that as bold **individualism** or a **humiliating** mistake?

# LESSON OVERVIEW: WRITING A STRONG ARGUMENT

(This page does not appear on the student copy.)

How does this lesson fit into the arc of writing for the unit?

Writing Lesson 1	Writing Lesson 2	Writing Lesson 3	Writing Lesson 4	Writing Lesson 5	Final Unit Writing Prompt (Recommended)
Exemplar Paragraph	Writing a Strong Argument	Unit 1 Essay: Planning	Writing Introductions	Writing Conclusions	Write an essay that analyzes how the unit short stories illustrate <b>one or more</b> of the terms from the article "It's No One's Fault When It's Everyone's Fault." <ul style="list-style-type: none"> <li>- Deindividuation</li> <li>- Anonymity</li> <li>- Diffused responsibility</li> </ul> Use evidence from <b>at least two</b> of the unit short stories and Shelby Ostergaard's "It's No One's Fault When It's Everyone's Fault." [W.2]
	↑ You are here! ↑				





## This lesson's skill focus

In this lesson, students will write <b>clear, specific, and concise arguments</b> that respond to all parts of a prompt. [W.9-10.2]
---

## Materials needed

You will need	Your students will need
<ul style="list-style-type: none"> <li>• This lesson handout</li> <li>• "The Lottery" (Teacher Copy)</li> </ul>	<ul style="list-style-type: none"> <li>• "Writing a Strong Argument" (Student Copy)</li> <li>• Annotated copy of "The Lottery" (Student Copy)</li> <li>• Student Reference Sheet: Strong Arguments (Optional)</li> </ul>

## How do I facilitate this lesson?

Part	Lesson Activities	Time
<b>Note:</b> Before completing this lesson, students must read Shirley Jackson's "The Lottery." Although this lesson also references Ray Bradbury's "All Summer in a Day," Charlotte Harrison's "Conformity," and Bakari Bosa's "The Dangers of Tradition," students will be able to complete the lesson without having read these texts.		
Part 1	 <b>Evaluating Sample Student Arguments:</b> Students warm up by examining four sample arguments and identifying common errors that students often make.	5 min
Part 2	 <b>Practice Writing Strong Arguments:</b> After reviewing the definition and example of a strong argument, students practice writing arguments for two sample prompts. A checklist is included for students to evaluate their work. <b>Note:</b> Students may wish to consult their copies of "Conformity," "The Lottery," and "The Dangers of Tradition."	10 min
Part 3	 <b>Independent Practice:</b> Students write a sample argument in response to a sample prompt about "The Lottery" and "The Dangers of Tradition." <b>Note:</b> Students may wish to consult their copies of "The Lottery," and "The Dangers of Tradition."	5 min
Optional Revision Task	 <b>Optional Revision Task:</b> Teachers may choose to have students revise their independent practice from "The Dangers of Tradition" using what they have learned in this lesson. <b>Note:</b> Be sure to consider how to facilitate this if you choose to have students revise their previous assignment. For example, you may need to unsubmit a digital assignment.	10 min
~20 to 30 min total		

Name \_\_\_\_\_ Class \_\_\_\_\_

## TEACHER COPY: Writing a Strong Argument

*\*Answers in blue. To help us ensure assessment security, please do not post or circulate these answers online.\**

### Today's Goal

Learn how to write strong arguments that are clear, specific, and concise. **[W.2]**

### PART 1: Evaluating Sample Student Arguments

**Directions:** Review the example prompt. Then, evaluate the strengths and weaknesses of four arguments. *5 minutes*



**PROMPT:** Explain how Ray Bradbury's "All Summer in a Day" illustrates the danger of conformity. **[RL.2]**

**Argument 1:** The events in Ray Bradbury's "All Summer in a Day" illustrate the danger of conformity.

- This argument only summarizes the plot.
- This argument only restates the prompt.**
- This argument skips right to the evidence.
- This is a strong argument.

**Argument 2:** In Ray Bradbury's "All Summer in a Day," the characters live on Venus where the sun appears only once every seven years. This causes a lot of problems.

- This argument only summarizes the plot.**
- This argument only restates the prompt.
- This argument skips right to the evidence.
- This is a strong argument.

**Argument 3:** "All Summer in a Day" illustrates the dangers of conformity because a group of children traumatize the only person who does not conform to the group's expectations.

- This argument only summarizes the plot.
- This argument only restates the prompt.
- This argument skips right to the evidence.
- This is a strong argument.**

**Argument 4:** In "All Summer in a Day" by Ray Bradbury, the children single out Margot because "she was different, and they knew her difference and kept away" (32).

- This argument only summarizes the plot.
- This argument only restates the prompt.
- This argument skips right to the evidence.**
- This is a strong argument.





## PART 2: Practice Writing Strong Arguments

**Directions:** Review the definition and example of a strong argument. Then, write two arguments using the example as a guide. *10 minutes*

Strong Arguments
<ul style="list-style-type: none"> <li>Clearly answer all parts of the prompt</li> <li>Use key words from the prompt</li> <li>Use academic vocabulary</li> <li>Can be one or two sentences in length</li> </ul>
Strong Argument Example
<p><b>Prompt:</b> Explain how Ray Bradbury’s “All Summer in a Day” illustrates the danger of conformity. [RL.2]</p> <div style="text-align: center;"> <div style="display: inline-block; width: 40%; text-align: center;"> <div style="border: 1px solid black; padding: 5px; margin-bottom: 10px;">Uses key words from the prompt</div> <div style="display: flex; justify-content: space-around;"> <div style="text-align: left; width: 45%;"> <p>“All Summer in a Day” illustrates the dangers of conformity because a group of children</p> </div> <div style="text-align: right; width: 45%;"> <p>traumatize the only person who</p> </div> </div> <div style="text-align: left; width: 45%;"> <p>does not conform with the group’s expectations.</p> </div> </div> <div style="display: inline-block; width: 40%; text-align: center;"> <div style="border: 1px solid black; padding: 5px; margin-bottom: 10px;">Uses academic vocabulary</div> <div style="text-align: right; width: 45%;"> <p>traumatize</p> </div> </div> <div style="display: flex; justify-content: center; margin-top: 20px;"> <div style="border: 1px solid black; padding: 5px;">Clearly answers all parts of the prompt.</div> </div> </div>

1. **Practice Prompt:** How does “The Lottery” by Shirley Jackson demonstrate the danger of traditions?

<p><i>Shirley Jackson’s “The Lottery” demonstrates the dangers of tradition because the villagers’ actions highlight the harmful consequences of following a tradition without understanding its purpose.</i></p>	<p><b>Checklist For Strong Arguments:</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Clearly answers all parts of the prompt</li> <li><input type="checkbox"/> Uses key words from the prompt</li> <li><input type="checkbox"/> Uses academic vocabulary</li> <li><input type="checkbox"/> Is one to two sentences</li> </ul>
---	--

## 2. **Practice Prompt:** How are traditions an example of conformity?

*Traditions are an example of conformity because they rely on people doing the same things in the same way that they have always been done.*

### Checklist For Strong Arguments:

- ☐ Clearly answers all parts of the prompt
- ☐ Uses key words from the prompt
- ☐ Uses academic vocabulary
- ☐ Is one to two sentences

## PART 3: Independent Practice

**Directions:** Write a strong argument in response to the provided prompt. *5 minutes*



**Practice Prompt:** In “The Dangers of Tradition,” Bakari Bosa argues, “Perhaps it is up to each person to question the traditions they follow and determine whether they do more harm than good.” Explain how the “The Lottery” by Shirley Jackson supports or challenges this statement.

*Students responses will vary; students may say:*

*Shirley Jackson's "The Lottery" challenges Bakari Bosa's statement because even when it is noted that other villages have gotten rid of their lottery, the people of this village dismiss the idea.*

*Shirley Jackson's "The Lottery" could be used to support the importance of Bakari Bosa's statement because if the people in the village had individually spoken out like Bosa suggests, they could have ended the tradition.*

### Checklist For Strong Arguments:

- ☐ Clearly answers all parts of the prompt
- ☐ Uses key words from the prompt
- ☐ Uses academic vocabulary
- ☐ Is one to two sentences

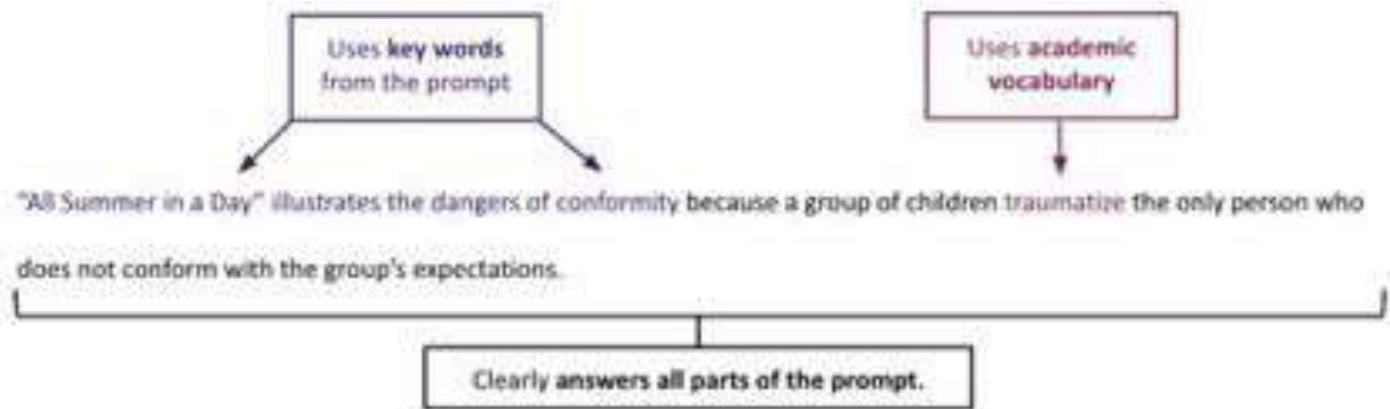
## WRITING STRONG ARGUMENTS

### Strong Arguments

- Clearly answer all parts of the prompt
- Use key words from the prompt
- Use academic vocabulary
- Can be one or two sentences in length

### Strong Argument Example

**PROMPT:** Explain how Ray Bradbury's "All Summer in a Day" illustrates the danger of conformity. [RL.2]



### Weak Arguments

- Restate the prompt without answering it
  - Do not address all parts of the prompt
  - Summarize instead of addressing the prompt
  - Skip to evidence without answering the prompt
- **Weak example that restates the prompt:**
    - The events in Ray Bradbury's "All Summer in a Day" illustrate the danger of conformity.
  - **Weak example that summarizes too much information in the argument:**
    - In Ray Bradbury's "All Summer in a Day," the characters live on Venus where the sun only appears once every seven years. This causes a lot of problems.
  - **Weak example that includes evidence in the argument:**
    - In "All Summer in a Day" by Ray Bradbury, the children single out Margot because "she was different, and they knew her difference and kept away" (32).

# LESSON OVERVIEW: GRAMMAR AND USAGE ACTIVITIES

*(This page does not appear on the student copy.)*

## How should I use these grammar and usage activities?

In CommonLit 360, grammar and usage activities can be used flexibly according to the needs of your classroom and students. They can be used as warm-up activities, homework, or short, whole-class practice. Students can work independently or in groups as needed. Reviewing the answers as a class will reinforce grammar and usage skills and ensure that students apply these skills to their writing.

### Skill Focus

Students will learn how to use a **colon** to introduce a **list** or **quotation**. [L.9-10.2.B]

### Colon usage at a glance

**Colons (:) are marks of punctuation** used for introducing examples of or evidence for what is stated before the colon.

Two important **uses of a colon** include:

- Introducing a series or list
- Introducing a quotation

## What activities are included?

Part	Lesson Activities	Time
Part 1	<b>Analyzing Colons in Literature:</b> This activity allows students to notice the characteristics of sentences containing colons.	5 min
Part 2	<b>Notes on Colons:</b> Students take down teacher-dictated notes on how to use colons.	5 min
Part 3	<b>Understanding Why We Use Colons:</b> Students analyze sentences containing colons to understand how they are used.	10 min
Part 4	<b>Identifying Correct Colon Usage:</b> Presented with examples and nonexamples of correct colon usage, students identify which are correct.	10 min
Part 5	<b>Revising Sentences with Colons:</b> Students identify sentences in which colons are missing and add them as appropriate.	10 min
Part 6	<b>Using Colons in Writing:</b> Students draft a letter in which they must use colons correctly for multiple purposes.	10 min
~50 min total		

Name \_\_\_\_\_ Class \_\_\_\_\_

## TEACHER COPY:

### Grammar and Usage Activities: COLONS

*\*Answers in blue. To help us ensure assessment security, please do not post or circulate these answers online.\**

#### PART 1: Analyzing Colons in Literature



**DIRECTIONS:** Below are three examples of sentences that use a **colon (:**). Read the sentences and circle the colon in each. Then answer the reflection question. *5 minutes*

COLONS IN LITERATURE
<p>“After these encounters, I would be a mess for days: depressed, irritable, hypervigilant, ashamed.” - Junot Díaz, “The Terror”</p> <p>“At the 2016 Olympics in Rio de Janeiro, Brazil, Simone added five medals to her total: golds in team, individual all-around, vault, and floor exercise, and bronze on beam.” -Marty Kaminsky, “Simone Biles”</p> <p>“He crossed the lawn, slumped down on the garden bench, and sang under his breath: “Happy birthday to me... happy birthday to me...” -J.K. Rowling, <i>Harry Potter and the Chamber of Secrets</i></p>

#### REFLECTION QUESTION:

All three examples use a **colon (:**). What do you notice about how colons are used?

*Answers will vary, but may include:*

- *They are found within sentences.*
- *They introduce a list of items.*
- *They introduce a quotation.*

## PART 2: Notes on Colons

**DIRECTIONS:** As your teacher explains the key information, take notes in the box below. *5 minutes*



### COLON NOTES

- Colons (:) are marks of punctuation used for introducing examples of or evidence for what is stated before the colon.
- Two important uses of a colon include:
  - Introducing a series or list
  - Introducing a quotation
- A colon must follow an independent clause. This means that the sentence would express a complete thought without the part that follows the colon.
- When introducing a list, do not capitalize the first word after the colon.

## PART 3: Understanding Why We Use Colons

**DIRECTIONS:** Read each set of examples. Then explain why colons are required in these sentences. *10 minutes*



### Set 1:

- You always eat the same foods for dinner: chicken, potatoes, corn, and green beans.
- Marielle had quite a set of tasks to complete for the morning: washing the dishes, scrubbing the floors, and folding all of the clean laundry piled high in the baskets.

These sentences require colons because *the writer is introducing a list or series of examples of what is stated in the sentence.*

### Set 2:

- Eric's grandmother sat motionless in the plush recliner, thinking of the right words to say. Finally, she broke her silence: "You are such a hard-working, honest young man. Good things will find you."
- Thea watched the dragon soaring through the sky toward our hiding place. She spun to face me, a frightened look on her face: "We've been found!"

These sentences require colons because *the writer is introducing a quotation and the first clause of the sentence is an independent clause.*



## PART 4: Identifying Correct Colon Usage

**DIRECTIONS:** In each example, choose the sentence containing a correctly used colon. Then explain your choice. *10 minutes*

1.       A. My sister has three hobbies: baking, rock climbing, and bothering me.  
           B. My sister has three hobbies: Baking, Rock climbing, and Bothering me.

Explain your choice.

*None of the phrases after the colon should be capitalized. Therefore, A is correct.*

2.       A. Henry gathered all the ingredients needed for his mother's favorite breakfast: eggs, cheese, potatoes, bread, butter, and strawberries.  
           B. All the ingredients needed for his mother's favorite breakfast: eggs, cheese, potatoes, bread, butter, and strawberries.

Explain your choice.

*The words before the colon must make up a complete sentence. This is the case for Choice A, but not for Choice B. Therefore, A is correct.*

3.       A. Whirling excitedly around the backyard, the child joyfully cried: "We finally got a puppy!"  
           B. Whirling excitedly around the backyard, the child's joyful cries could be heard down the block: "We finally got a puppy!"

Explain your choice.

*Choice B is correct because the clause before the colon must be an independent clause. In choice A, the writer should use a comma instead of a colon.*

4.       A. Conrad always said the same thing: "We can get married when we're older!"  
           B. Conrad always said: "We can get married when we're older!"

Explain your choice.

*Choice A is correct because the clause before the colon must be an independent clause.*

5.       A. Brianna's team was undefeated going into the final game of the season. Confidently, she exclaimed: "I know we can make this a perfect season if we all pull together!"  
           B. Brianna's team was undefeated going into the final game of the season. Confidently, she turned to her teammates: "I know we can make this a perfect season if we all pull together!"

Explain your choice.

*Choice B is correct because the clause before the colon must be an independent clause.*



## PART 5: Revising Sentences with Colons

**DIRECTIONS:** Decide whether or not each example requires a colon. If it does require a colon, rewrite the portion of the sentence where the colon would go and add the colon. If it does not, write: *No colon needed*. 10 minutes

### Example #1:

Original sentence:

Excited to start baking, I went to the market to purchase the remaining ingredients graham crackers, strawberries, cream cheese.

Fix: *ingredients: graham crackers*

### Example #2:

Original sentence:

My sister smiled comfortably and said, "Thank you all so much for coming."

Fix: *No colon needed*

1. Original sentence:

Last year, I had 3 favorite classes art history, physics, and psychology.

Fix: *classes: art history*

2. Original sentence:

There was still so much to do before the party: tidy the house, decorate with balloons and streamers, and pick up the food from the caterers.

Fix: *party: tidy*

3. Original sentence:

If we truly want to become great, we need a smart coach who knows the best strategies, plays, and drills to get our team in top shape.

Fix: *No colon needed.*

4. Original sentence:

Vincent's dreams were never identical, but they always included the same four objects a tricycle, a koala bear, a jar of peanut butter, and a snorkeling mask. What could this mean?

Fix: *objects: a tricycle*



5. Original sentence:

Just then, a black cat crossed directly in front of Xavier and I. Xavier shook his head, his words echoing through the dark tunnel “Should we get out of here?”

Fix: *tunnel: “Should*

6. Original sentence:

Without warning, the sky turned dark grey. Running toward the house, Stella cried, “To the basement!”

Fix: *No colon needed.*

7. Original sentence:

Andre often wonders how he could do more to help small businesses in his community grow. Suddenly he has an idea “Isabel, I know how we can help!”

Fix: *idea: “Isabel*

8. Original sentence:

Carolyn carefully considers her options. She thoughtfully replies, “If I could pick any superpower, I would like to be able to fly. Can you do that for me?”

Fix: *No colon needed.*

## PART 6: Using Colons in Writing



**DIRECTIONS:** Write one to two paragraphs answering the prompt below. In your response, be sure to:

- Include two sentences with a colon.
  - One colon must be used to introduce a list or series.
  - One colon must be used to introduce a quotation.
- Underline both sentences that use a colon.
- Use correct capitalization and punctuation. *10 minutes*

### PROMPT

Imagine you are visiting a friend or family member in another state or country for a few weeks. Write a letter to a friend at home describing a typical day during your visit. Use colons at least twice, once in the context of introducing a list and once in the context of introducing a quotation.

*Student answers will vary.*

## LESSON OVERVIEW: “THE MAN IN THE WELL”

*(This page does not appear on the student copy.)*

How does this lesson fit into the unit?

Reading Lesson 1	Reading Lesson 2	Reading Lesson 3	Reading Lesson 4	Reading Lesson 5	Reading Lesson 6	Reading Lesson 7
“Cheboygan Day” by Brittany Allen (Short Story)	“Conformity” by Charlotte Harrison (Informational)	“All Summer in a Day” by Ray Bradbury (Short Story)	“The Lottery” by Shirley Jackson (Short Story)	“The Dangers of Tradition” by Bakari Bosa (Informational)	“The Man in the Well” by Ira Sher (Short Story)	“It’s No One’s Fault When It’s Everyone’s Fault” by Shelby Ostergaard (Informational)
					↑ You are here! ↑	




### This lesson’s skill focus

In this lesson, students will analyze how **characters with multiple or conflicting motivations** develop over the course of a text and **advance the plot**.  
[RL.9-10.3]

### About this Short Story

In this short story, a group of children come across a man trapped in a well who pleads for help. The children’s inaction leads to a horrible outcome that leaves readers wondering whom we should hold accountable when group mentality and anonymity influence people’s decisions.

How do I facilitate this lesson?

Option 1	Option 2	Option 3
 <p><b>Teacher-led, scaffolded and supportive</b></p>	 <p><b>Greater student independence</b></p>	 <p><b>Student-led, small groups</b></p>
<ul style="list-style-type: none"> <li>Use the <b>recommended reading modalities</b> (whole class, partner, independent)</li> <li>Pause to answer the <b>During Reading Questions</b> during reading.</li> </ul> <p>55 total minutes for this lesson</p>	<ul style="list-style-type: none"> <li>Assign <b>longer chunks of independent reading</b>.</li> <li>Skip some supportive During Reading Questions</li> <li>Instruct students to <b>take notes independently</b>: As you read, take notes about what influences the children’s behavior.</li> </ul>	<ul style="list-style-type: none"> <li>Put students into <b>groups of 3-5</b></li> <li>Students answer the <b>During Reading Questions</b> and alternate readers to read sections aloud.</li> <li>Circulate to check for understanding</li> </ul>
↑ Recommended! ↑		

Name \_\_\_\_\_ Class \_\_\_\_\_

## TEACHER COPY: The Man in the Well

Ira Sher

*\*Answers in blue. To help us ensure assessment security, please do not post or circulate these answers online.\**

About this text	
Ira Sher is a contemporary American author known for his short fiction and the novel <i>Gentlemen of Space</i> . In this story, a group of children are faced with an unexpected decision.	
Purpose for Reading	Vocabulary
To understand how an author uses characters with conflicting motivations to advance the story's plot and develop a theme about following the crowd.	<p><b>Let's pronounce these words together as a class:</b></p> <p>Humiliate [hyoo-mil-ee-eyt]  Resort [ri-zawrt]  Spare [spair]</p>

### WHOLE CLASS READING

[1] I was nine when I discovered the man in the well in an abandoned farm-lot near my home. I was with a group of friends, playing hide and go seek or something when I found the well, and then I heard the voice of the man in the well calling out for help.

[2] I think it's important that we decided not to help him. Everyone, like myself, was probably on the verge<sup>1</sup> of fetching a rope, or asking where we could find a ladder, but then we looked around at each other and it was decided. I don't remember if we told ourselves a reason why we couldn't help him, but we had decided then. Because of this, I never went very close to the lip of the well, or I only came up on my hands and knees, so that he couldn't see me; and just as we wouldn't allow him to see us, I know that none of us ever saw the man in the well — the well was too dark for that, too deep, even when the sun was high up, angling light down the stone sides like golden hair.

[3] I remember that we were still full of games and laughter when we called down to him. He had heard us shouting while we were playing, and he had been hollering for us to come; he was so relieved at that moment.

[4] "God, get me out. I've been here for days." He must have known we were children, because he immediately instructed us to "go get a ladder, get help."

[5] At first afraid to disobey the voice from the man in the well, we turned around and actually began to walk toward the nearest house, which was Arthur's. But along the way we slowed down, and then we stopped, and after waiting what seemed like a good while, we quietly came back to the well.

[6] We stood or lay around the lip, listening for maybe half an hour, and then Arthur, after some hesitation, called down, "What's your name?" This, after all,

### DURING READING QUESTIONS

#### CHARACTER MOTIVATION: Paragraphs 1-8

**A. Write:** Contrast the children's first impulse of what to do about the man in the well with what they actually do.

- *Their first impulse is to get help, but then they decide to do nothing.*

**B. Think & Share:** Why is the narrator careful not to go "close to the lip of the well"? (2)

- *They want to remain anonymous to the man in the well.*

<sup>1</sup> **Verge** (noun): edge

seemed like the most natural question.

[7] The man answered back immediately, “Do you have the ladder?”

[8] We all looked at Arthur, and he called back down, “No, we couldn’t find one.”

## PARTNER READING

[9] Now that we had established some sort of a dialogue, everyone had questions he or she wanted to ask the man in the well, but the man wouldn’t stop speaking:

[10] “Go tell your parents there’s someone in this well. If they have a rope or a ladder...” he trailed off. His voice was raw and sometimes he would cough. “Just tell your parents.”

[11] We were quiet, but this time no one stood up or moved. Someone, I think little Jason, called down, “Hello. Is it dark?” and then, after a moment, “Can you see the sky?”

[12] He didn’t answer but instead told us to go again.

[13] When we were quiet for a bit, he called to see if we had gone.

[14] After a pause, Wendy crawled right to the edge so that her hair lifted slightly in the updraft. “Is there any water down there?”

[15] “Have they gone for help?” he asked.

[16] She looked around at us, and then she called down, “Yes, they’re all gone now. Isn’t there any water down there?” I don’t think anyone smiled at how easy it was to deceive him — this was too important. “Isn’t there?” she said again.

[17] “No,” he said. “It’s very dry.” He cleared his throat. “Do you think it will rain?”

[18] She stood up and took in the whole sky with her blue eyes, making sure. “No, I don’t think so.” We heard him coughing in the well, and we waited for a while, thinking about him waiting in the well.

[19] Resting on the grass and cement by the well, I tried to picture him. I tried to imagine the gesture of his hand reaching to cover his mouth, each time he coughed. Or perhaps he was too tired to make that gesture, each time. After an hour, he began calling again, but for some reason we didn’t want to answer. We got up and began running, filling up with panic as we moved, until we were racing across the ruts of the old field. I kept turning, stumbling as I looked behind. Perhaps he had heard us getting up and running away from the well. Only Wendy stayed by the well for a while, watching us run as his calling grew louder and wilder, until finally she ran, too, and then we were all far away.

[20] The next morning we came back, most of us carrying bread or fruit or something to eat in our pockets. Arthur brought a canvas bag from his house and a plastic jug of water.

[21] When we got to the well we stood around quietly for a moment listening for him. “Maybe he’s asleep,” Wendy said.

[22] We sat down around the mouth of the well on the old concrete slab, warming in the sun and coursing with ants and tiny insects. Aaron called down then, when everyone was comfortable, and the man answered right away, as if he had been listening to us the whole time.

[23] “Did your parents get help?”

[24] Arthur kneeled at the edge of the well and called “Watch out,” and then he

## DURING READING QUESTIONS

### CHARACTER MOTIVATION: Paragraphs 14-16

**Write:** What does Wendy’s “look[ing] around at us” indicate about her reason for lying to the man?

- *She is saying what she thinks the other kids want her to say.*

### Paragraph 17

**Turn & Talk:** Why is the man concerned about rain?

- *If it rains, the well will fill with water and he could drown.*

let the bag fall after holding it out for a moment, maybe for the man to see. It hit the ground more quickly than I had expected; that, combined with a feeling that he could hear everything we said, made him suddenly closer, as if he might be able to see us. I wanted to be very quiet, so that if he heard or saw anyone, he would not notice me. The man in the well started coughing, and Arthur volunteered, "There's some water in the bag. We all brought something."

[25] We could hear him moving around down there. After a few minutes, he asked us, "When are they coming? What did your parents say?"

[26] We all looked at each other, aware that he couldn't address anyone in particular. He must have understood this, because he called out in his thin, groping<sup>2</sup> voice, "What are your names?"

[27] No one answered until Aaron, who was the oldest, said, "My father said he's coming, with the police. And he knows what to do." We admired Aaron very much for coming up with this, on the spot.

[28] "Are they on their way?" the man in the well asked. We could hear that he was eating.

[29] "My father said don't worry, because he's coming with the police."

[30] Little Jason came up next to Aaron, and asked, "What's your name?" because we still didn't know what to call him. When we talked among ourselves, he had simply become "the man."

[31] He didn't answer, so Jason asked him how old he was, and then Grace came up too and asked him something, I don't remember. We all asked such stupid questions, and he wouldn't answer anyone. Finally, we all stopped talking, and we lay down on the cement.

### Paragraphs 24-31

**Write:** If the man knew each child's name, how might this affect how they choose to treat him?

- *They might feel more compelled to do what he says.*
- *They might feel guilty and stop lying to him.*
- *They might be afraid that he will turn them in to their parents if/when he gets out.*

### INDEPENDENT READING

[32] It was a hot day, so after a while, Grace got up, and then Little Jason and another young boy, Robert I think, and went to town to sit in the cool movie theater. That was what we did most afternoons back then. After an hour everyone had left except Wendy and myself, and I was beginning to think I would go, too.

[33] He called up to us all of a sudden. "Are they coming now?"

[34] "Yes," Wendy said, looking at me, and I nodded my head. She sounded certain: "I think they're almost here. Aaron said his dad is almost here."

[35] As soon as she said it she was sorry, because she'd broken one of the rules. I could see it on her face, eyes filling with space as she moved back from the well. Now he had one of our names. She said "They're going to come" to cover up the mistake, but there it was, and there was nothing to do about it.

[36] The man in the well didn't say anything for a few minutes. Then he surprised us again by asking, "Is it going to rain?"

[37] Wendy stood up and turned around like she had done the other day, but the sky was clear. "No," she said.

[38] Then he asked again, "They're coming, you said. Aaron's dad," and he shouted, "Right?" so that we jumped, and stood up, and began running away, just as we had the day before. We could hear him shouting for a while, and we were afraid someone might hear. I thought that toward the end maybe he had said he

### DURING READING QUESTIONS

#### Paragraphs 32-38

**Write:** How might Wendy breaking "one of the rules" affect Aaron?

- *The man in the well will be able to speak to Aaron directly.*
- *Aaron is no longer anonymous like the rest of the group.*
- *Aaron might get in trouble for leaving the man in the well.*

<sup>2</sup> **Grope** (verb): to feel around or search blindly

was sorry. But I never asked Wendy what she thought he'd said.

[39] Everyone was there again on the following morning. It was all I could think about during supper the night before, and then the anticipation in the morning over breakfast. My mother was very upset with something at the time. I could hear her weeping at night in her room downstairs, and the stubborn murmur of my father. There was a feeling to those days, months actually, that I can't describe without **resorting** to the man in the well, as if through a great whispering, like a gathering of clouds, or the long sound, the turbulent<sup>3</sup> wreck of the ocean.

[40] At the well we put together the things to eat we had smuggled out, but we hadn't even gotten them all in the bag when the voice of the man in the well soared out sharply, "They're on their way, now?"

[41] We stood very still, so that he couldn't hear us, but I knew what was coming and I couldn't do anything to soften or blur the words of the voice.

[42] "Aaron," he pronounced, and I had imagined him practicing that voice all night long, and holding it in his mouth so that he wouldn't let it slip away in his sleep. Aaron lost all the color in his face, and he looked at us with suspicion, as if we had somehow taken on a part of the man in the well. I didn't even glance at Wendy. We were both too embarrassed — neither of us said anything; we were all quiet then.

[43] Arthur finished assembling the bag, and we could see his hands shaking as he dropped it into the well. We heard the man in the well moving around.

[44] After ten minutes or so, Grace called down to him, "What's your name?" but someone pulled her back from the well, and we became silent again. Today the question **humiliated** us with its simplicity.

[45] There was no sound for a while from the well, except for the cloth noises and the scraping the man in the well made as he moved around. Then he called out, in a pleasant voice, "Aaron, what do you think my name is?"

[46] Aaron, who had been very still this whole time, looked around at all of us again. We knew he was afraid; his fingers were pulling with a separate life at the collar of his shirt, and maybe because she felt badly for him, Wendy answered instead: "Is your name Charles?" It sounded inane,<sup>4</sup> but the man in the well answered.

[47] "No," the man said.

[48] She thought for a moment. "Edgar."

[49] "No, no."

[50] Little Jason called out, "David?"

[51] "No," the man in the well said.

[52] Then Aaron, who had been absolutely quiet, said "Arthur" in a small, clear voice, and we all started. I could see Arthur was furious, but Aaron was older and bigger than he was, and nothing could be said or done without giving himself, his name, away; we knew the man in the well was listening for the changes in our breath, anything. Aaron didn't look at Arthur, or anyone, and then he began giving all of our names, one at a time. We all watched him, trembling, our faces the faces I had seen pasted on the spectators in the freak tent<sup>5</sup> when the circus had come

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<sup>3</sup> **Turbulent** (*adjective*): moving unsteadily or violently

<sup>4</sup> **Inane** (*adjective*): foolish, silly

<sup>5</sup> A circus freak tent was a show in which people with unusual physical features were put on display for the public.

to town. We were watching such a deformity<sup>6</sup> take place before our eyes; and I remember the spasm<sup>7</sup> of anger when he said my name, and felt the man in the well soak it up — because the man in the well understood. The man in the well didn't say anything, now.

## CHARACTER MOTIVATION: Paragraph 52

**A. Write:** What **impels** Aaron to say the other children's names?

- *Aaron feels that they are all equally responsible and because of that he wants the man to know all of their names.*
- *Aaron wants them to be in as much danger of getting in trouble as he is.*
- *They have all been in a group until now. Aaron doesn't like being singled out.*

**B. Find Evidence:** Underline at least two details that reveal how the children feel when Aaron reveals their names.

- *"We all watched him, trembling."*
- *"We were watching such a deformity take place before our eyes."*
- *"I remember the spasm of anger when he said my name."*

## WHOLE CLASS READING

[53] When Aaron was done, we all waited for the man in the well to speak up. I stood on one leg, then the other, and eventually I sat down. We had to wait for an hour, and today no one wanted to leave to lie in the shade or hide in the velvet movie seats.

[54] At last, the man in the well said, "All right, then. Arthur. What do you think I look like?" We heard him cough a couple of times, and then a sound like the smacking of lips. Arthur, who was sitting on the ground with his chin propped on his fists, didn't say anything. How could he — I knew I couldn't answer, myself, if the man in the well called me by name. He called a few of us, and I watched the shudder move from face to face.

[55] Then he was quiet for a while. It was afternoon now, and the light was changing, withdrawing from the well. It was as if the well was filling up with earth. The man in the well moved around a bit, and then he called Jason. He asked, "How old do you think I am, Jason?" He didn't seem to care that no one would answer, or he seemed to expect that no one would. He said, "Wendy. Are they coming now? Is Aaron's dad coming now?" He walked around a bit, we heard him rummage in the bag of food, and he said, "All right. What's my name?" He used everyone's name; he asked every one. When he said my name, I felt the water clouding my eyes, and I wanted to throw stones, dirt down the well to crush out his voice. But we couldn't do anything, none of us did because then he would know.

[56] In the evening we could tell he was getting tired. He wasn't saying much, and seemed to have lost interest in us. Before we left that day, as we were rising quietly and looking at the dark shadows of the trees we had to move through to reach our homes, he said, "Why didn't you tell anyone?" He coughed. "Didn't you want to tell anyone?" Perhaps he heard the hesitation in our breaths, but it was almost night then, and we were **spared** the detail of having to see and read each other's faces.

## DURING READING QUESTIONS

## CHARACTER MOTIVATION: Paragraph 55

**Write:** How does losing their anonymity affect the narrator's feelings about the man?

- *They now want to destroy and kill the man, whereas before they didn't have any desire to hurt him.*

<sup>6</sup> **Deformity** (noun): something that does not have the normal shape or form, especially a body part

<sup>7</sup> **Spasm** (noun): a short, sudden burst of activity or feeling



[57] That night it rained, and I listened to the rain on the roof and my mother sobbing, downstairs, until I fell asleep. After that we didn't play by the well anymore; even when we were much older, we didn't go back. I will never go back.

#### Paragraphs 56-57

**A. Think & Share:** Why are the children glad to be “spared the detail of having to see and read each other’s faces”?

- *They know the man is likely to die. They are ashamed that they sacrificed him to save themselves, and they don't want to see the shame on anyone else's face.*

**B. Poll the Class:** What do you think the children were most afraid of facing at the well: the man's fate or their own inaction? Be prepared to defend your response.

- A. The man's fate
- B. Their own inaction

“The Man in the Well” by Ira Sher. Copyright © 1995 by Ira Sher. Reprinted with permission, all rights reserved.

Name \_\_\_\_\_ Class \_\_\_\_\_

## Independent Practice



**Directions:** Answer the multiple choice questions for “The Man in the Well.” 5 minutes

**Note:** To ensure test security, answers to the following assessment items are viewable only on [commonlit.org](https://commonlit.org) for verified teacher accounts. Navigate to the Answer Key tab on the text page to gain access.

1. Which statement *best* describes the children’s behavior at the beginning of the story? **[RL.3]**
  - A. The children want to help the man, but Aaron will not let them.
  - B. The children are unsure of what to do, so they look for an adult.
  - C. The children nearly help the man, but as a group they decide not to.
  - D. The children do not want to help the man because he frightens them.
2. What does the narrator’s statement, “I think it’s important that we decided not to help him” reveal? (Paragraph 2) **[RL.3]**
  - A. It reveals that the narrator is a generous friend.
  - B. It reveals that the children are all equally responsible.
  - C. It reveals that young people can make their own decisions.
  - D. It reveals that the narrator is the group’s leader and decision maker.
3. How do the children feel after they lose their anonymity? (Paragraphs 46-55) **[RL.3]**
  - A. They feel sad about their inability to help the man get out of the well.
  - B. They feel nervous about the possibility of negative consequences.
  - C. They feel relieved that they do not have to be secretive anymore.
  - D. They feel humiliated by the way the man insults them.
4. Which piece of evidence *best* reveals the children’s desire to remain anonymous? **[RL.1]**
  - A. “Everyone, like myself, was probably on the verge of fetching a rope, or asking where we could find a ladder, but then we looked around at each other and it was decided.” (Paragraph 2)
  - B. “We all asked such stupid questions, and he wouldn’t answer anyone.” (Paragraph 31)
  - C. “When he said my name, I felt the water clouding my eyes, and I wanted to throw stones, dirt down the well to crush out his voice.” (Paragraph 55)
  - D. “Before we left that day, as we were rising quietly and looking at the dark shadows of the trees we had to move through to reach our homes, he said, ‘Why didn’t you tell anyone?’” (Paragraph 56)
5. Which statement is a theme from “The Man in the Well”? **[RL.2]**
  - A. A group encounters problems when they do not create structure or rules to follow.
  - B. A group can cause people to make choices they would not make as individuals.
  - C. A group has the power to solve problems more effectively than individuals.
  - D. A group falls apart when the leaders disagree and conflict with each other.



## Independent Practice

**Directions:** Answer the short response prompt for “The Man in the Well.” 15 minutes

**Note:** To ensure test security, a sample answer to the following short response item is viewable only on [commonlit.org](https://commonlit.org) for verified teacher accounts. Navigate to the Answer Key tab on the text page to access it.

**PROMPT:** At the end of Ira Sher’s “The Man in the Well,” the man asks the children, “Didn’t you want to tell anyone?” Consider the children’s actions. Which idea do you think *most clearly* explains why the children did not tell anyone about the man in the well:

- The children are naive and immature.
- The children are cruel and manipulative.

Use evidence to support your response. **[RL.3]**

In your argument, make sure to:

- clearly answer all parts of the prompt in one to two sentences
- use key words from the prompt
- use academic vocabulary

### CHECKLIST FOR WRITING A STRONG ARGUMENT:

Highlight or bold your argument.

- ☐ Did you clearly answer all parts of the prompt?
  - A. YES!
  - B. No, I will go back and do that.
- ☐ Did you use key words from the prompt?
  - A. YES!
  - B. No, I will go back and add those.
- ☐ Did you use academic vocabulary to answer the prompt?
  - A. YES!
  - B. No, I will go back and add those.
- ☐ Is your argument one to two sentences in length?
  - A. YES!
  - B. No, I will go back and revise.

## Quick Partner Discussion

**Directions:** Discuss the questions with a partner. Record notes on both of your answers. Push yourselves to use formal language and evidence from the text. *5 minutes*



### DISCUSSION RESOURCES

- *Where does it say that in the text?*
- *Do you see different or conflicting ideas in the text? If so, where?*
- *What evidence do you have that supports that idea?*
- *What's an example of that?*
- *What other evidence/examples relate to that?*
- *What specific part are you referring to?*

1. How might the story change if one of the children decided to go against the crowd and act as an **individual**? Why?

2. The children choose to **spare** themselves punishment instead of saving the man. What does this say about people in general?

3. **CROSS-TEXTUAL:** Compare the ending of “The Man in the Well” to that of “All Summer in a Day.” What **impels** each group of children to act the way they do? Which group will be most changed by their experience? Why?

# LESSON OVERVIEW: “IT’S NO ONE’S FAULT WHEN IT’S EVERYONE’S FAULT”

(This page does not appear on the student copy.)

## How does this lesson fit into the unit?

Reading Lesson 1	Reading Lesson 2	Reading Lesson 3	Reading Lesson 4	Reading Lesson 5	Reading Lesson 6	Reading Lesson 7
“Cheboygan Day” by Brittany Allen (Short Story)	“Conformity” by Charlotte Harrison (Informational)	“All Summer in a Day” by Ray Bradbury (Short Story)	“The Lottery” by Shirley Jackson (Short Story)	“The Dangers of Tradition” by Bakari Bosa (Informational)	“The Man in the Well” by Ira Sher (Short Story)	“It’s No One’s Fault When It’s Everyone’s Fault” by Shelby Ostergaard (Informational)
						↑ You are here! ↑




## This lesson’s skill focus

In this lesson, students will trace how a **central idea** is developed over the course of an informational text. [RI.9-10.2, RI.9-10.3]

## About this Informational Text

The process known as deindividuation refers to people’s tendency to act differently in a group because they feel less personally responsible for their actions. This informational text explores real-world examples that illustrate how being part of a group can cause people to make decisions that they would not make on their own, often with negative consequences.

## How do I facilitate this lesson?

Option 1	Option 2	Option 3
 <p><b>Teacher-led, scaffolded and supportive</b></p>	 <p><b>Greater student independence</b></p>	 <p><b>Student-led, small groups</b></p>
<ul style="list-style-type: none"> <li>Use the <b>recommended reading modalities</b> (whole class, partner, independent)</li> <li>Pause to answer the <b>During Reading Questions</b> during reading.</li> </ul> <p>45 total minutes for this lesson</p>	<ul style="list-style-type: none"> <li>Assign <b>longer chunks of independent reading</b>.</li> <li>Skip some supportive During Reading Questions.</li> <li>Instruct students to <b>take notes independently</b>: As you read, take notes on what causes people to behave differently when part of a group.</li> </ul>	<ul style="list-style-type: none"> <li>Put students into <b>groups of 3-5</b></li> <li>Students answer the <b>During Reading Questions</b> and alternate readers to read sections aloud.</li> <li>Circulate to check for understanding.</li> </ul>
↑ Recommended! ↑		

Name \_\_\_\_\_ Class \_\_\_\_\_

# TEACHER COPY: It's No One's Fault When It's Everyone's Fault

Shelby Ostergaard

*\*Answers in blue. To help us ensure assessment security, please do not post or circulate these answers online.\**

About this text	
People often act differently when they are by themselves than when they are part of a crowd. In this text, Shelby Ostergaard examines how deindividuation, anonymity, and diffused responsibility contribute to group behavior.	
Purpose for Reading	Vocabulary
To build our understanding about what motivates people to act differently when part of a group.	<p><b>Let's pronounce these words together as a class:</b></p> <p>Anonymous [uh-<b>non</b>-uh-muh s]  Humiliate [hyoo-<b>mil</b>-ee-eyt]  Individuality [in-duh-vij-oo-<b>al</b>-i-tee]  Ritual [<b>rich</b>-oo-uhl]</p>

## WHOLE CLASS READING

[1] More than 18,000 people were packed outside Cincinnati's Riverfront Coliseum on the evening of December 3, 1979. They were excited. They were there to see The Who, one of the biggest rock bands in the world. Every sold-out show the band held was greeted by crowds of screaming fans who rushed to get near the musicians. That night was no different. As the doors opened, fans could hear the band warming up. The crowd surged forward through the door, moving in human waves, crashing against the doors like the ocean hits rocks. There wasn't enough room. But the crowd didn't stop. Not even when people began getting crushed.

[2] Eleven people died that night, trampled by the surge. Today, if you were to ask any of those fans whether a good spot to see their favorite band was worth a human life, it's likely they would say no. So what were they thinking? Psychologists argue that they weren't thinking at all, that each **individual** lost a sense of themselves and became part of a larger "hivemind," a collective consciousness.<sup>1</sup> **Individuals** didn't kill those eleven victims that night; a crowd did. This process is known as deindividuation.

### What is deindividuation?

[3] Deindividuation, as the psychologist David Myers put it, is "doing together what you would not do alone." It takes place when a person's identity within a group overrides<sup>2</sup> their own identity and self-awareness. In short, people lose their self-awareness in groups; they become less self-conscious and less inhibited.<sup>3</sup> Once **individuals** shed their inhibitions, the actions of the group can get out of

## DURING READING QUESTIONS

### Paragraphs 1-2

**Think & Share:** Why does the author claim that "individuals didn't kill those eleven victims" at the The Who concert?

- *Because the audience was acting as a crowd when they trampled those people.*

<sup>1</sup> a set of shared beliefs, ideas, and attitudes that operate as a unifying force within a group

<sup>2</sup> **Override** (verb): to take over or become more important than (something)

<sup>3</sup> **Inhibit** (verb): to prevent someone from doing something or from acting naturally

control. People can end up making decisions that encourage unity within the group but harm others outside of it. They start to feel the power of the crowd, lose their sense of right and wrong, and are carried along by the circumstances and their environment. In the crowd, the **individual** is gone. They see themselves as part of something bigger. “Everyone is doing it,” the **individual** tells themselves, and this gives them more justification for their behaviors. People in these situations often feel no sense of personal accountability. Blame is attributed to the group at large. It’s no one’s fault when it’s everyone’s fault.

### Paragraph 3

**Write:** In your own words, define deindividuation.

- *When people do things they wouldn’t normally do because the group makes them feel less responsible for their actions.*

## PARTNER READING

## DURING READING QUESTIONS

[4] In 1895, with the publication of *The Crowd: A Study of the Popular Mind*, the polymath<sup>4</sup> Gustave LeBon described how the “unconscious action of crowds” is substituted for “the conscious activity of **individuals**.” He identified two important factors that are needed in order to create this substitution — **anonymity** and what’s come to be called diffused<sup>5</sup> responsibility.

### Anonymity

[5] **Anonymity** is present because an **individual** can hide themselves and their acts within the larger group. Looking back at the crowd surge at the The Who concert, it is difficult for authorities to point out **individuals** or any **individual** acts that led to the eleven deaths. In a crowd that size, **individuals** are largely **anonymous**.

[6] Here’s another example of the power of **anonymity**. In the 1970s, a group of psychologists used Halloween as a controlled study of how **anonymity** shapes our behavior. They picked out 27 homes in a Seattle neighborhood to use as makeshift laboratories. They wanted to see if being in a Halloween costume would affect the behavior of children. They placed a bowl of candy outside each home. Those young children who turned up to trick-or-treat at the residences were told by an adult that they could only have one piece of candy each. The adult would then leave the children on the doorstep. Half the time, the adult would ask the children to say their names and where they lived before they left the children alone on the doorstep. The children were secretly monitored. If they arrived with adults they were excluded from the results. These were the findings: less than 10% of children who turned up alone and told the adult their name took more than one piece of candy. That number increased to 20% when they were alone and **anonymous**. In a group, 20% of those children who revealed their identity stole the candy. When it was an **anonymous** group of children, the result was significantly higher: 60%. The final conclusion was that the kids who felt both **anonymous** and protected by the group were the ones most likely to break the rule and take more candy. The experiment revealed how **anonymity** influences people to do things they wouldn’t normally do.

### Paragraph 6

**A. Turn & Talk:** How did sharing their names with adults influence the children’s behavior?

- *It made them less likely to break the rules.*

**B. Write:** What did the study reveal about anonymity?

- *The more anonymous people feel, the more likely they are to break the rules.*

## INDEPENDENT READING

## DURING READING QUESTIONS

### Diffused responsibility

[7] Diffused responsibility works when the **individual** does not feel responsible for their actions. In the case of the The Who concert, it would not be surprising for **individuals** to feel as if it was not their fault — or at least not their fault alone. It’s likely they would argue that they were just doing what others were doing, and they were not the person who crushed one of the victims. Being in a group allows

<sup>4</sup> a person of wide-ranging knowledge or learning

<sup>5</sup> **Diffuse** (verb): to spread or cause to spread over a wide area or among a large number of people

them to feel less responsible. The principles behind a firing squad work in the same way. When soldiers line up to execute someone by shooting, one or two soldiers are given a blank cartridge. None of the soldiers are told beforehand if they are using blank cartridges or live ammunition.<sup>6</sup> All of the soldiers fire at the same time, and the blank cartridges reinforce the diffusion of responsibility. Soldiers can always tell themselves that they might have been the person who fired a blank round.

### Paragraph 7

**Write:** In your own words, describe diffused responsibility.

- *Diffused responsibility is what happens when you feel less responsible for something because you are in a group. It makes you feel as if everyone or someone else is to blame.*

## WHOLE CLASS READING

### What does deindividuation look like?

[8] There are pro-social forms of deindividuation, like losing your inhibitions when dancing amongst a crowd or being part of a crowd caught up in suddenly looking for a missing child or pet. But unfortunately, it most often occurs in negative circumstances and situations. Rioting and mob justice are some of the most common examples of deindividuation.

[9] Another environment in which deindividuation thrives is during hazing, the **ritual** act of putting someone through strenuous<sup>7</sup> and often **humiliating** tasks, as part of their training or initiation.<sup>8</sup> In the case of college fraternities and sororities, for example, the people carrying out the hazing see themselves as one body. The people who are “pledging” — attempting to join the group — are viewed as being on the outside, trying to get in. In these circumstances, the Greek organization often puts the pledges through degrading<sup>9</sup> and dangerous practices, as was the case with Timothy Piazza, a student at Penn State University, who fatally fell down the stairs at an initiation event while pledging a fraternity. It is alleged that the fraternity brothers forced Timothy to “consume life-threatening amounts of alcohol,” which caused him to fall. Many acts of hazing, which include beatings, forcing others into menial<sup>10</sup> labor, force-feeding undesirable food, and public **humiliation**, would likely not be condoned by **individuals** in the group. But together, the **individuals** are swept up in the power and control they have over new members, as well as the **anonymity** the group affords them.

[10] Our understanding of crowds and group behavior has grown since Gustave LeBon wrote in 1895, and though much of his work has been debunked, the fundamentals and factors that he set out remain. The larger the group, the more **anonymous** a person is, and the less responsible they feel for the group action. When both factors occur, **individuals** lose their sense of self-awareness and their fear of accountability. They start to simply follow the crowd. This has had huge consequences around the world. Lynchings, wartime atrocities, and genocidal massacres<sup>11</sup> have all been carried out under the influence of deindividuation. Today is no different. Sports fans destroy cities after their team wins big. Groups get together and bully other people; online chat rooms, comment threads, and message boards are used to terrorize people.

[11] It is easy to judge people for falling victim to deindividuation, and by no means should we condone negative behaviors that derive from it, but under the right conditions, we could all be subject to it. A strong desire to identify with a group can increase a person’s chances of deindividuation. Maybe something happens to us when we put a mask on at Halloween, when we’re in the stands

## DURING READING QUESTIONS

### Paragraph 9

**Write:** In your own words, explain how deindividuation played a part in Timothy Piazza’s death.

- *The fraternity brothers who forced Timothy Piazza to drink alcohol were influenced by being in a large group, which made them feel anonymous and less responsible for their actions. Together they were doing something that they would not do alone.*

<sup>6</sup> A blank cartridge contains gunpowder but no bullet and cannot harm anyone; live ammunition are real bullets and can kill.

<sup>7</sup> **Strenuous** (adjective): requiring a lot of effort

<sup>8</sup> the act of admitting someone into a society or group with a ritual

<sup>9</sup> **Degrade** (verb): to treat or regard someone with contempt or disrespect

<sup>10</sup> work that does not require much skill and does not receive much respect or admiration

<sup>11</sup> the deliberate killing of a large group of people of a particular nation or ethnic group



expressing our fanatical loyalty to our sports team, or when we're trolling someone on social media of whom we don't approve — there are many circumstances that could leave us vulnerable. The best way to combat it might be to always keep in mind, when in group situations, how susceptible we are to groupthink, how both our **anonymity** and our environment play a part. The more we recognize this, the more likely we are to hold on to our personal accountability.

[12] This might be just what's truly required to stand out among the crowd.

### Paragraphs 11-12

**Think & Share:** What are some examples — not listed in these paragraphs — of situations where we might experience deindividuation?

- *Student answers will vary.*

"It's No One's Fault When It's Everyone's Fault" by Shelby Ostergaard. Copyright © 2019 by CommonLit, Inc. This text is licensed under CC BY-NC-SA 2.0.

Name \_\_\_\_\_ Class \_\_\_\_\_

## Independent Practice

**Directions:** Answer the multiple choice questions for “It’s No One’s Fault When It’s Everyone’s Fault.”

5 minutes



**Note:** To ensure test security, answers to the following assessment items are viewable only on [commonlit.org](https://commonlit.org) for verified teacher accounts. Navigate to the Answer Key tab on the text page to gain access.

1. What is the central idea of the article? **[RI.2]**
  - A. People have a large influence over others when they are in a group.
  - B. One can avoid a group’s influence by staying aware of who they are.
  - C. People lose a sense of who they are as individuals when they are in a group.
  - D. One can look to group behavior for the cause of some of the worst atrocities in history.
  
2. Which quotation from the text *best* explains why deindividuation affects a person’s ability to tell right from wrong? **[RI.1]**
  - A. “The crowd surged forward through the door, moving in human waves, crashing against the doors like the ocean hits rocks.” (Paragraph 1)
  - B. “Today, if you were to ask any of those fans whether a good spot to see their favorite band was worth a human life, it’s likely they would say no.” (Paragraph 2)
  - C. “There are pro-social forms of deindividuation, like losing your inhibitions when dancing amongst a crowd or being part of a crowd caught up in suddenly looking for a missing child or pet.” (Paragraph 8)
  - D. “The larger the group, the more anonymous a person is, and the less responsible they feel for the group action.” (Paragraph 10)
  
3. In paragraph 7, how does the discussion of firing squads add to the reader’s understanding of deindividuation? **[RI.5]**
  - A. by illustrating the difficulty of making moral choices when influenced by diffused responsibility
  - B. by giving an example of how diffused responsibility affects people’s feelings about their actions
  - C. by providing a counterargument to the idea that deindividuation enables bad behavior
  - D. by demonstrating people’s ability to resist deindividuation if they wish to
  
4. What is the purpose of paragraph 11? **[RI.6]**
  - A. It shows the effects of deindividuation.
  - B. It gives historical examples of deindividuation.
  - C. It gives advice on how to avoid deindividuation.
  - D. It excuses people influenced by deindividuation.



## Independent Practice

**Directions:** Answer the short response prompt for “It’s No One’s Fault When It’s Everyone’s Fault.”

15 minutes

**Note:** To ensure test security, a sample answer to the following short response item is viewable only on [commonlit.org](https://commonlit.org) for verified teacher accounts. Navigate to the Answer Key tab on the text page to access it.

**PROMPT:** Why might deindividuation be seen as a negative force in society? Use textual evidence to support your answer. **[RI.2]**

In your argument, make sure to:

- clearly answer all parts of the prompt in one to two sentences
- use key words from the prompt
- use academic vocabulary

### CHECKLIST FOR WRITING A STRONG ARGUMENT:

Highlight or bold your argument.

- ☐ Did you clearly answer all parts of the prompt?
  - A. YES!
  - B. No, I will go back and do that.
- ☐ Did you use key words from the prompt?
  - A. YES!
  - B. No, I will go back and add those.
- ☐ Did you use academic vocabulary to answer the prompt?
  - A. YES!
  - B. No, I will go back and add those.
- ☐ Is your argument one to two sentences in length?
  - A. YES!
  - B. No, I will go back and revise.

## Quick Partner Discussion

**Directions:** Discuss the questions with a partner. Record notes on both of your answers. Push yourselves to use formal language and evidence from the text. *5 minutes*



### DISCUSSION RESOURCES

- *Where does it say that in the text?*
- *Do you see different or conflicting ideas in the text? If so, where?*
- *What evidence do you have that supports that idea?*
- *What's an example of that?*
- *What other evidence/examples relate to that?*
- *What specific part are you referring to?*

1. Describe a time when you felt **impelled** by deindividuation to do what others were doing.

2. **CROSS-TEXTUAL:** How do the group of children in “All Summer in a Day” experience deindividuation?

3. **CROSS-TEXTUAL:** What role does anonymity play in “The Man in the Well”?







## LESSON OVERVIEW: Related Media Exploration

*(This page does not appear on the student copy.)*





What is a “Related Media Exploration,” and how does it support the unit?

About Related Media Explorations	Exploration Title: How does conformity show up in everyday life?
This Related Media Exploration gives students a chance to: <ul style="list-style-type: none"> <li>Engage with three videos</li> <li>Work collaboratively</li> <li>Reflect on their lives</li> <li>Discuss what they’ve learned</li> </ul>	Students will build knowledge about: <ul style="list-style-type: none"> <li>What conformity means</li> <li>How some conformity can be dangerous</li> <li>Ways to overcome peer pressure</li> </ul>

How do I facilitate this Related Media Exploration?

Part	Lesson Activities	Time
Intro	 <b>Introduction: Conformity Visual:</b> Students review various definitions: anti-conformity, conformity, independence, and uniformity, as well as agreement and disagreement before and after an event.	3 min
Part 1	 <b>The First Follower:</b> Students watch “Leadership Lessons from Dancing Guy: The First Follower” and consider how a first follower is important to a leader. ( <b>Note:</b> all videos are linked in the accompanying slide deck.)	6 min
Part 2	 <b>Overcoming Peer Pressure:</b> Students watch “One Simple Skill to Overcome Peer Pressure” in order to learn about peer pressure and the power of one.	8 min
Part 3	 <b>Dangerous Conformity:</b> Students watch “Dangerous Conformity” to learn about how conformity can be dangerous by following the crowd.	10 min
Part 4	 <b>Independent Reflection:</b> Students reflect on the ideas they have explored by considering who is the most influential: the leader, the first follower, or the crowd?	8 min
Part 5	 <b>Whole Class Discussion:</b> Students have the opportunity to share what they have learned with their classmates.	10 min
~45 min total		

### Facilitation options

Option 1	Option 2	Option 3	Option 4
 <b>Teacher-Led Exploration</b>	 <b>Partner Exploration</b>	 <b>Independent Exploration</b>	 <b>Blended Exploration</b>
The teacher leads the lesson whole class.	Students explore in pairs.	Students explore independently (with headphones if possible).	The teacher uses a blend of options 1, 2, and 3.
↑ Recommended! ↑			

Name \_\_\_\_\_

Class \_\_\_\_\_

## TEACHER COPY: Related Media Exploration

### How does conformity show up in everyday life?

*\*Answers in blue. To help us ensure assessment security, please do not post or circulate these answers online.\**

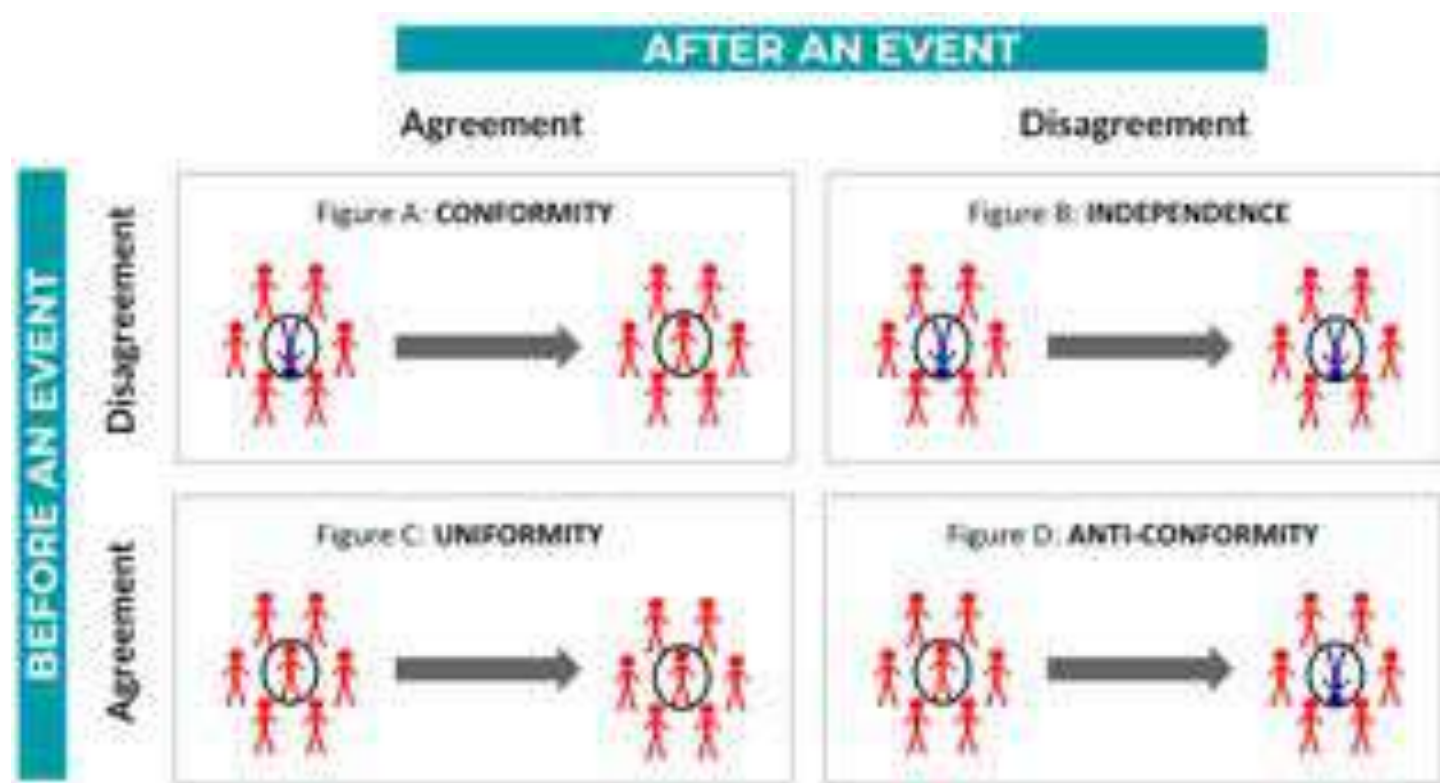
#### Introduction: Conformity Visual

**Directions:** With your partner, review the terms and definitions in the table below. Then, write each term next to the figure you think it describes. All definitions describe how an individual acts in relation to a larger group or majority of people.



#### TERMS AND DEFINITIONS

Anti-Conformity	Conformity	Independent	Uniformity
A person who agrees with a group before an event but disagrees with the group afterward.	A person who disagrees with a group before an event but agrees with the group afterward.	A person consistently disagrees with the group.	A person who consistently agrees with a group.



## PART 1: The First Follower

**Directions:** Watch “Leadership Lessons from Dancing Guy: The First Follower.” Then, answer questions 1-6.



1. What is a “first follower”?

- *The first follower is the first person to join and follow another individual's lead.*

2. Why is the first follower important to the leader?

- *They transform a “lone nut into a leader.”*
- *They help a leader spread their message.*

3. How does the first follower influence others' feelings?

- *The first follower helps new followers feel that it is safer and less risky to join in.*
- *The new followers no longer feel like they will stand out if they join the group.*

4. Who is more influential: the leader or the first follower? Why?

- *Student responses may vary; students may say:*
  - *The leader is more influential because he influences the first follower to start dancing, who then influences everyone else.*
  - *The first follower is more influential because nobody else in the crowd would have joined if there weren't a first follower.*

5. Refer back to the conformity visual on page 1. Which term best describes the leader? Why?

- *The leader is independent because he is choosing to dance by himself, and he is not influenced by what the rest of the group thinks.*

6. Refer back to the conformity visual on page 1. Which term best describes the first follower? Why?

- *The first follower is anti-conformist because he was a part of the crowd—sitting in the grass and not dancing—before he saw the dancing man. After he sees the dancing man, he leaves the crowd and decides to start dancing.*

## PART 2: Overcoming Peer Pressure

**Directions:** Watch “One Simple Skill to Overcome Peer Pressure.” Then, answer questions 7-10.



7. What does the first round of test subjects tell you about the power of peer pressure?

- *Peer pressure can cause people to doubt their own ideas and go along with the ideas of the larger group.*

8. How is the **power of one** similar to **the first follower**?

- *When one person raises doubt, they make it okay for others to also disagree with the group. This is similar to how the first follower makes it okay and safe for others to join in the group.*

9. Refer back to the conformity visual on page 1. Which term describes the first round of test subjects? Why?

- *The test subjects in the first round of results are conformists because they disagree with the rest of the group, but once they hear everyone else’s answer, they agree with the group publicly.*

10. Refer back to the conformity visual on page 1. Which term describes the second round of test subjects, now that the experiment has been altered? Why?

- *The second round of test subjects are independent because they disagree with the group both before and after a peer politely shares their own doubt.*



## PART 3: Dangerous Conformity

**Directions:** Before watching the video, discuss the answer to Question 11 with your partner. Then, watch “Dangerous Conformity” and answer questions 12-14.



### PRE-VIDEO QUESTION:

11. **Turn and Talk:** Imagine you are in a public place when you start to hear tornado warning sirens nearby. No one seems to be worried about seeking shelter. What would you do?

### POST-VIDEO QUESTIONS:

12. How did the experiment illustrate the dangers of conformity?

- *In the experiment, people were willing to risk their own lives because they conformed to the group rather than following their own instincts.*
- *It showed that conformity causes people to follow others doing dangerous things without questioning if the group's decision is correct.*

13. How could a first follower have influenced the last scenario with James the artist?

- *If a first follower had joined James, James might have had the confidence to follow his instincts and actually leave the room.*

14. Refer back to the conformity visual on page 1. Which term best describes James' experience in the final scenario? Why?

- *The term that best illustrates James' experience is conformity. He does stand out from the crowd as an independent when he tries to get the others to leave, but when he realizes no one else is concerned, he sits back down with the rest of the group.*

## PART 4: Independent Reflection

**Directions:** Respond to the prompt below by writing or typing in the box.



**PROMPT:** Based on the three videos, who is most influential: the leader, the first follower, or the crowd? Why? In your response, be sure to summarize evidence and include specific examples from the videos; you may also include evidence from the texts you've read in this unit.

### SAMPLE RESPONSE:

*Student responses may vary; students may say:*

- **The Leader:** The leader is most influential because without the leader there would be no one for the first follower to follow. In the "Peer Pressure" video, the first person who expressed the dissenting/opposing opinion is the leader, so the second round of test subjects are actually following the leader. Without this person, the second round of test subjects would not have had the confidence to disagree with the group.
- **The First Follower:** The first follower is most influential because without their action, the leader might not have the confidence to remain a leader. In the "First Follower" video, the leader would just be seen as a "lone nut" without the first follower. In the "Dangerous Conformity" video there was no first follower to support James, so he did not follow through with his leadership. Without a first follower, a leader cannot be effective.
- **The Crowd:** The crowd is most influential because in each video we see the crowd's influencing others to conform. In the "First Follower" video, when everyone runs to join the two dancers, the crowd makes the dance party safe and desirable. In the "Peer Pressure" and "Dangerous Conformity" videos, each group shows how they have the power to make an individual doubt themselves. A crowd has the power to make people change their beliefs and what they think is true or right.

## PART 5: Whole Class Discussion

**Directions:** Share your answer to the question from Part 4 with the class. Then, keep the conversation going by discussing the following optional questions.



- Who is braver: the leader or the first follower? Why?
- Which video(s) show an example of deindividuation? Explain your reasoning.
- Which type of conformity is present in each of the videos: compliance, identification, or internalization? Explain your reasoning.
- Which video(s) illustrate the "spiral of silence" that is referenced in "Conformity"? Explain your reasoning.
- How do these videos explain the actions of Margot's peers in "All Summer in a Day"?

## LESSON OVERVIEW: Discussion Skill Lesson

*(This page does not appear on the student copy.)*

### How should I use this discussion skill lesson?

Research shows that students in language-rich environments retain more content knowledge and are more engaged in their learning. We also believe discussion is important because it allows students to develop their ideas in conversation with others. That's why every CommonLit 360 unit includes explicit instruction on essential speaking and listening skills for academic discussions. This lesson gives students a chance to analyze a sample discussion between students and learn powerful discussion moves that they can apply across content areas.

### This lesson's skill focus




Students will learn how to **refer to evidence from texts** to stimulate a thoughtful, well-reasoned **exchange of ideas**. [SL.9-10.1.A]

### Discussion skill at a glance

#### Questions that Encourage Referring to Text Evidence:

- *Where does it say that in the text?*
- *Do you see different or conflicting ideas in the text? If so, where?*
- *What evidence do you have that supports that idea?*
- *What's an example of that?*
- *What other evidence/examples relate to that?*
- *What specific part are you referring to?*

### What activities are included in this packet?

Part	Lesson Activities	Time
Part 1	 <b>Discussion Guidelines:</b> Students brainstorm and share guidelines for a strong class discussion.	10 min
Part 2	 <b>Sample Discussion:</b> Students analyze the transcript of a sample student discussion to notice strong discussion moves.	8 min
Part 3	 <b>Referring to Text Evidence:</b> Students learn prompts they can use to encourage their classmates to share text evidence supporting their ideas.	7 min
~25 min total		

### Looking ahead in the unit: upcoming class discussion

In the following lesson, students will participate in a discussion, applying the skills they learned in this skill lesson.

#### DISCUSSION PROMPT:

*Should people be held accountable for what they do under the influence of a group?*

Name \_\_\_\_\_ Class \_\_\_\_\_

## TEACHER COPY: Referring to Evidence from Texts to Support an Exchange of Ideas

*\*Answers in blue. To help us ensure assessment security, please do not post or circulate these answers online.\**

### PART 1: Discussion Guidelines

**Directions:** Independently or with a partner, use the space below to answer the following question. Then, add to your notes as your teacher reviews a set of guidelines.



What guidelines should we follow to have a strong discussion?

- *Come to discussions prepared, having read or studied required material.*
- *Keep your hands down while other students are responding.*
- *Track the speaker with your eyes.*
- *Respond in complete sentences.*
- *Speak to the group, not to your teacher.*
- *Use a strong voice that is easily heard.*
- *Use hand signals to prompt a peer to raise their voice.*

**Note to Teachers:** Ask students to share the guidelines they come up with. If students do not mention any one or more of the guidelines listed above, have students add to their notes.

## PART 2: Sample Discussion

**Directions:** Read the excerpt from a student discussion about the text “The Man in the Well.” As you read, pause to answer the questions beside the text.



**Note to Teachers:** Consider having two students perform the “Sample Discussion Dialogue” while their classmates listen and answer the questions.

### SAMPLE DISCUSSION PROMPT

How does it feel to be “outside” the group?

#### SAMPLE DISCUSSION DIALOGUE

[1] **LaShay:** Being outside the group can feel scary. We see this a lot in “The Man in the Well.” When Wendy is out of the group, she’s afraid that the others will be mad at her.

[2] **Michael:** Interesting. Where do you see that in the story?

[3] **LaShay:** In paragraph 35, after Wendy accidentally tells the man Aaron’s name, it says, “As soon as she said it she was sorry, because she’d broken one of the rules. I could see it on her face, eyes filling with space as she moved back from the well.” And then in paragraph 38, she and the narrator run away.

[4] **Michael:** That’s interesting, LaShay. I actually had a different idea about the story.

[5] **LaShay:** How did you interpret that, Michael?

[6] **Michael:** I felt like she wasn’t so much afraid of how the other children would react, but of what the adults would do. I think all the kids are scared of getting caught not helping the man, so they get upset and scared when their names are revealed.

[7] **LaShay:** What evidence do you have that supports that idea?

[8] **Michael:** There’s that moment when the man says Aaron’s name, and the narrator describes Aaron’s reaction... Here, it is, paragraph 46: “We knew he was afraid; his fingers were pulling with a separate life at the collar of his shirt.” Aaron can’t be afraid of the other kids being mad at him because he’s not the one who revealed the name. So he must be afraid of something else.

#### QUESTIONS

##### Paragraphs 1-8

**A. Write:** What are LaShay and Michael discussing?

- *They are discussing their different interpretations of “The Man in the Well.”*
- *They are sharing their ideas about what the children fear in the story.*

**B. Find Evidence:** Underline two examples of students asking their classmates to refer to evidence from the text.

- *Where do you see that in the story? (2)*
- *What evidence do you have that supports that idea? (5)*

**C. Discuss:** How do you think the questions that LaShay and Michael ask each other improve the conversation?

- *They are able to discuss more than one idea about the text.*
- *They are able to support their ideas with evidence.*
- *They continue the conversation beyond just stating their first ideas.*

## PART 3: Referring to Text Evidence

**Directions:** In our discussion, we are going to practice an important discussion strategy: how to invite your peers to refer to text evidence to support their ideas. With a partner or independently, read the examples and summarize two key points to remember about this skill.



Examples of how you can invite your peers to **refer to text evidence to support their ideas**:

- *Where does it say that in the text?*
- *Do you see different or conflicting ideas in the text? If so, where?*
- *What evidence do you have that supports that idea?*
- *What's an example of that?*
- *What other evidence/examples relate to that?*
- *What specific part are you referring to?*

### Key Points

During a class discussion, remember to...

1. *Ask classmates to share text evidence that supports their ideas.*
2. *Share text evidence when you are presenting your own ideas.*

## 5 Ways to Have a Great Class Discussion

### Preparing for A Class Discussion

Below are five different ways to conduct classroom discussions. Read over the options and select the one that best fits the needs and personality of your classroom. Before starting any discussion, give students time to prepare talking points with their student-facing brainstorming handouts.

### 1. Silent Discussion (Distance Learning Option)

In this type of discussion, students write their answer to the discussion question on a piece of paper. Then they pass the paper to a classmate, who reads the answer and responds. This discussion is done on paper or a digital discussion board.

#### *How to:*

1. The teacher gives each student a paper with the discussion question at the top.
2. Students respond to the question by writing their answer down. Students should be given about 2 minutes to write.
3. Students pass their paper (and response) to another person. Then they respond to the comment on the new paper they were just handed.
4. Students continue passing the papers and responding. As this activity progresses, students will need to read all of the comments on the paper they were handed, so they may need more than two minutes.
5. Students should support their claims with text evidence and use the discussion sentence starters that were taught before the discussion started.
6. This type of discussion typically lasts between 10 and 15 minutes. Students should respond 5-10 times on different papers.

#### *Preparation considerations:*

- How will you have students pass the discussion papers?
- What will your noise expectations be? We recommend complete silence.
- How will you grade student participation?
- How will you share examples of successful “discussions” once writing is over?

#### *Variations:*

- Have a variety of discussion questions being passed around the room at the same time. For example, half the students have one discussion question and the other half have a different discussion question.

#### *Distance Learning Option:*

- Have students respond digitally. If you use Google Classroom, here’s a short [tutorial](#) on how to post a question that students can respond to.

## 2. Concentric Circles

In this type of discussion, students stand in concentric circles, facing a partner. Students have short discussions with a variety of partners as the concentric circles shift one person to the right or left.

### *How to:*

1. Students form concentric circles and face a partner. Each student should have one partner.
2. Teacher poses the first discussion question and gives a time limit for discussion (no more than 2 minutes). Pairs begin the conversation. Each partner in the duo should share their thoughts on the discussion question.
3. Students should support their claims with text evidence and use the discussion strategy that was taught before the discussion started.
4. After the time limit has been reached, the teacher instructs one of the circles to shift one student to the left or the right.
5. New pairs are formed and begin discussing the discussion question again.
6. The teacher shifts the circles again and may pose new discussion questions as needed.
7. This type of discussion typically lasts between 10 and 15 minutes.

### *Preparation considerations:*

- How will you arrange your classroom so everyone can stand in concentric circles?
- What should students take with them to the discussion? Paper? Pencil? Texts?
- How will you grade student participation?
- How long should each partner discussion last?
- How will you quiet the class down when the discussion time limit has been reached?

### *Variations:*

- Have students stand in lines facing each other, instead of circles.



### 3. Conversation Stations

In this type of discussion, students begin discussion in groups of 4-6, then 2 of those students rotate to a new group as the teacher poses a new discussion question.

*How to:*

1. Students are arranged in groups of 4-6.
2. Teacher poses the first discussion question and gives a time limit for discussion (no more than four minutes).
3. Groups begin the conversation. Each student in the group should share their thoughts on the discussion question.
4. Students should support their claims with text evidence and use the discussion skill that was taught before the discussion started.
5. After the time limit has been reached, the teacher instructs two of the students from each group to join a new group.
6. The teacher poses a new discussion question and again allows 3-4 minutes for discussion. This process is repeated until the time for discussion is over and/or all discussion questions have been answered.
7. This type of discussion typically lasts between 15-20 minutes.

*Preparation considerations:*

- How will you arrange your classroom so everyone can be in a group of 4-6 students?
- How will you decide which students should rotate? Should the same students rotate each time?
- What should students take with them to the discussion? Paper? Pencil? Texts?
- How will you grade student participation?
- How long should each group discussion last?
- How will you quiet the class down when the discussion time limit has been reached?

*Variations:*

- Have more or less than two students change groups for each discussion question.
- Have the same students change groups each time.
- Have different students change groups each time.

## 4. Fishbowl

In this type of discussion, one pair of students have a discussion while the rest of the class observes. There are many variations of this discussion protocol that can get all students talking to one another.

*How to:*

1. Two students sit facing each other. The rest of the class forms a circle around them.
2. Teacher poses the first discussion question and gives a time limit for discussion (2-4 minutes, but the time limit depends on the age of your students and their ability to maintain a conversation).
3. The pair begin the conversation. Both students should share their thoughts on the discussion question.
4. Students should support their claims with text evidence and use the discussion strategy that was taught before the discussion started.
5. After the time limit has been reached, the teacher has a couple options: pose a new question to the same students, sub in a new student for one of the original students in the pair, or sub in two new students.
6. This process is repeated until the time for discussion is over and/or all discussion questions have been answered.
7. This type of discussion typically lasts between 15-30 minutes.

*Preparation considerations:*

- Which two students should be the first pair in the fishbowl?
- Will you have other students enter the center of the fishbowl?
- What will students who are observing be instructed to do? Take notes? Grade the discussion?
- What should students take with them to the discussion? Paper? Pencil? Texts?
- How will you grade student participation?
- How long should each group discussion last?

*Variations:*

See step 5 in “How to” for several options.

## 5. Socratic Seminar

In this type of discussion, students sit in a circle and have a free-flowing discussion about an open-ended question that is related to texts they've read.

*How to:*

1. All students sit in a circle.
2. Teacher poses the discussion question.
3. Students begin the conversation. All students are encouraged to talk, and they don't need to raise their hands to participate.
4. Students should support their claims with textual evidence and use the discussion skill (i.e. acknowledging their peer's idea) that was taught before the discussion started.
5. If the conversation stalls, the teacher may allow for silence or pose another open-ended discussion.
6. Socratic Seminars typically last between 10 and 30 minutes, depending on students' experience participating in discussions, students' ages, and the number of questions posed.

*Preparation considerations:*

- How will you arrange the desks in your classroom so everyone can sit in a circle?
- What should students take with them to the discussion? Paper? Pencil? Texts?
- How will you grade student participation?
- How long should the discussion last?
- What are the additional open-ended questions that you will ask students when the conversation stalls?

*Variations:*

- Half of the students sit in an inner circle, while the other half observe from an outer circle. Reverse roles half-way through the discussion. Students should be taking notes on their discussion handout.
- Another option is to allow individual students from the outer circle to join the conversation as the discussion progresses.

Note: Inspiration for this list of discussion protocols came from [www.cultofpedagogy.com](http://www.cultofpedagogy.com). "Conversation Stations" is based on the work of Sarah Brown Wessling.

**During Discussion: Student Voice Tracker**

***Note to Teachers:*** Use this resource to capture notes on student participation during discussion.

**Focus Discussion Skill:** \_\_\_\_\_

Student Name	Tally the # of times the student has spoken	Tally the # of times student has used this unit's focus discussion skill	Additional Notes


## LESSON OVERVIEW: UNIT 1 ESSAY: PLANNING

(This page does not appear on the student copy.)

How does this lesson fit into the arc of writing for the unit?

Writing Lesson 1	Writing Lesson 2	Writing Lesson 3	Writing Lesson 4	Writing Lesson 5	Final Unit Writing Prompt (Recommended)
Exemplar Paragraph	Writing a Strong Argument	Unit 1 Essay: Planning	Writing Introductions	Writing Conclusions	Write an essay that analyzes how the unit short stories illustrate <b>one or more</b> of the terms from the article "It's No One's Fault When It's Everyone's Fault." <ul style="list-style-type: none"> <li>- Deindividuation</li> <li>- Anonymity</li> <li>- Diffused responsibility</li> </ul> Use evidence from <b>at least two</b> of the unit short stories and Shelby Ostergaard's "It's No One's Fault When It's Everyone's Fault." [W.2]
		↑ You are here! ↑			







### This lesson's skill focus

In this lesson, students will <b>plan for their Unit 1 Essay</b> and <b>review the structure and parts of a well-written essay.</b> [W.9-10.2]
--

### Materials needed

You will need	Your students will need
<ul style="list-style-type: none"> <li>• This lesson handout</li> <li>• Teacher Copy of <b>all unit short stories</b> and "It's No One's Fault When It's Everyone's Fault"</li> </ul>	<ul style="list-style-type: none"> <li>• "Unit 1 Essay: Planning" (Student Copy)</li> <li>• Annotated copies of <b>all unit short stories</b> and "It's No One's Fault When It's Everyone's Fault"</li> </ul>

### How do I facilitate this lesson?

Part	Lesson Activities	Time
Part 1	 <b>Breaking Down the Essay Prompt:</b> Students read the Unit 1 Essay prompt and make a list of the prompt's requirements.	5 min
Part 2	 <b>Reviewing Key Terms:</b> With partners, students review "It's No One's Fault When It's Everyone's Fault" and find evidence that best explains deindividuation, anonymity, and diffused responsibility.	5 min
Part 3	 <b>Finding Evidence From the Unit Short Stories:</b> Students can work independently or in partners to review key scenes from unit texts and choose evidence that reveals how being in a group affects behavior. Have them select the term that they think their evidence best illustrates.	15 min
Part 4	 <b>Discussing Cross-Textual Connections:</b> Students engage in a discussion about how the short stories in this unit illustrate deindividuation, anonymity, and diffused responsibility. Students should take notes as they listen to peers' ideas to help them determine which texts they write about in their essays.	10 min
Part 5	 <b>Drafting Your Thesis:</b> Students will use a checklist for drafting a thesis. Encourage students to refer to the thesis from the example essay in Part 6 if they need a reference.	5 min
Part 6	 <b>What Does A Great Student Essay Look Like?</b> Students reflect on a strong student essay. This exemplar essay is a powerful tool for students to refer to throughout the essay drafting process. <b>Note:</b> This sample prompt refers to two short stories that students have not read in this unit. Students do not need to be familiar with the stories to be able to follow the structure of this well-written essay.	10 min
~50 min total		

Name \_\_\_\_\_ Class \_\_\_\_\_

## TEACHER COPY: Unit 1 Essay: Planning

*\*Answers in blue. To help us ensure assessment security, please do not post or circulate these answers online.\**

### Today's Goal

To prepare to write your Unit 1 essay.

### PART 1: Breaking Down The Essay Prompt

**Directions:** Carefully read the prompt. Then, answer the question. *5 minutes*



### Unit 1 Essay Prompt

**PROMPT:** Write an essay that analyzes how the unit short stories illustrate **one or more** of the terms from the article “It’s No One’s Fault When It’s Everyone’s Fault.”

- Deindividuation
- Anonymity
- Diffused responsibility

Use evidence from **at least two** of the unit short stories and Shelby Ostergaard’s “It’s No One’s Fault When It’s Everyone’s Fault.” **[W.2]**

1. What two things is the prompt asking you to do?

- *Analyze how at least two of the short stories in this unit illustrate one or more of the terms from “It’s No One’s Fault When It’s Everyone’s Fault.”*
- *Use evidence from “It’s No One’s Fault When It’s Everyone’s Fault” and at least two short stories.*

## PART 2: Reviewing Key Terms

**Directions:** With your partner, review Shelby Ostergaard’s “It’s No One’s Fault When it’s Everyone’s Fault” and find evidence to explain what each of the terms means. *5 minutes*



Term	Evidence
Deindividuation	<ul style="list-style-type: none"> <li>“Deindividuation, as the psychologist David Myers put it, is ‘doing together what you would not do alone.’” (3)</li> <li>“It takes place when a person’s identity within a group overrides their own identity and self-awareness. In short, people lose their self-awareness in groups; they become less self-conscious and less inhibited.” (3)</li> </ul>
Anonymity	<ul style="list-style-type: none"> <li>“Anonymity is present because an individual can hide themselves and their acts within the larger group.” (5)</li> <li>“Anonymity influences people to do things they wouldn’t normally do.” (6)</li> </ul>
Diffused Responsibility	<ul style="list-style-type: none"> <li>“Diffused responsibility works when the individual does not feel responsible for their actions.” (7)</li> <li>“Individuals... feel as if it was not their fault — or at least not their fault alone. It’s likely they would argue that they were just doing what others were doing.” (7)</li> </ul>





## PART 3: Finding Evidence from the Unit Short Stories

**Directions:** Review the suggested paragraphs. For each story, identify 1-2 pieces of evidence that reveal how being in a group affects behavior. Then, select the terms that are illustrated by the evidence. 15 minutes

Title	Paragraphs	Evidence of how being in a group affects behavior	Term
"Cheboygan Day"	87-107	<ul style="list-style-type: none"> <li>"Everywhere I looked, people were dressed like Claude. They had his old-timey blazers and sneakers, his crisp white shirts. The whole school, I realized, had picked a side, sure as if we were at war." (94)</li> <li>"A part of me hoped that Adele would hear the 'Yeah,' and not the smirk I shot my friends, but another, larger part of me felt like I didn't deserve this." (105)</li> <li>"The next day, Claude was back at school. People dubbed his return 'Cheboygan Day!' In Gym, I watched a bunch of kids hoist him up on their shoulders like a Caesar. But the following Monday, Adele was gone. We learned later that she was doing home-school with her Dad." (106)</li> </ul>	<input type="checkbox"/> Deindividuation <input type="checkbox"/> Anonymity <input type="checkbox"/> Diffused responsibility
"All Summer in a Day"	34-43	<ul style="list-style-type: none"> <li>"They surged about her, caught her up and bore her, protesting, and then pleading, and then crying, back into a tunnel, a room, a closet, where they slammed and locked the door." (43)</li> <li>"They stood looking at the door and saw it tremble from her beating and throwing herself against it. They heard her muffled cries." (43)</li> <li>"Then, smiling, they turned and went out and back down the tunnel, just as the teacher arrived." (43)</li> </ul>	<input type="checkbox"/> Deindividuation <input type="checkbox"/> Anonymity <input type="checkbox"/> Diffused responsibility
"The Lottery"	74-79	<ul style="list-style-type: none"> <li>"Although the villagers had forgotten the ritual and lost the original black box, they still remembered to use stones. The pile of stones the boys had made earlier was ready." (74)</li> <li>"The children had stones already. And someone gave little Davy Hutchinson a few pebbles." (76)</li> <li>"Old Man Warner was saying, 'Come on, come on, everyone.' Steve Adams was in the front of the crowd of villagers, with Mrs. Graves beside him." (78)</li> </ul>	<input type="checkbox"/> Deindividuation <input type="checkbox"/> Anonymity <input type="checkbox"/> Diffused responsibility
"The Man in the Well"	41-52	<ul style="list-style-type: none"> <li>"I wanted to be very quiet, so that if he heard or saw anyone, he would not notice me." (24)</li> <li>"We stood very still, so that he couldn't hear us, but I knew what was coming and I couldn't do anything to soften or blur the words of the voice." (41)</li> <li>"Aaron didn't look at Arthur, or anyone, and then he began giving all of our names, one at a time... we were watching such a deformity take place before our eyes; and I remember the spasm of anger when he said my name." (52)</li> </ul>	<input type="checkbox"/> Deindividuation <input type="checkbox"/> Anonymity <input type="checkbox"/> Diffused responsibility

## PART 4: Discussing Cross-Textual Connections

**Directions:** Respond to the class discussion question. Use evidence to support your answers, and take notes on the discussion in the chart below. Then, answer the reflection question. *10 minutes*



**Discussion Question:** How do the short stories in this unit illustrate deindividuation, anonymity, and diffused responsibility?

<p><b>“Cheboygan Day”</b></p>	<p><i>Student responses will vary.</i></p> <p><i>Sample response: In “Cheboygan Day,” Owen wants to be kind to Adele, but when he is with his friends he smirks at her request to hang out. This is deindividuation because his identity within his peer group overrides his true identity.</i></p>
<p><b>“All Summer in a Day”</b></p>	<p><i>Student responses will vary.</i></p> <p><i>Sample response: “All Summer in a Day” portrays deindividuation because it is unlikely the children would be as cruel to Margot if they weren’t in a group.</i></p>
<p><b>“The Lottery”</b></p>	<p><i>Student responses will vary.</i></p> <p><i>Sample response: “The Lottery” demonstrates diffused responsibility because the people would not stone someone to death if it wasn’t something that everyone else was doing and had always done.</i></p>
<p><b>“The Man in the Well”</b></p>	<p><i>Student responses will vary.</i></p> <p><i>Sample response: “The Man in the Well” illustrates the dangers of anonymity because the children would not have ignored the man’s need for help if they weren’t anonymous to him.</i></p>

**Reflection:** Which texts will you write about and why?

## PART 5: Drafting Your Thesis

**Directions:** Review the prompt and draft your thesis based on your notes and the ideas from the class discussion. Then, complete the checklist. *5 minutes*



### Unit 1 Essay Prompt

**PROMPT:** Write an essay that analyzes how the unit short stories illustrate **one or more** of the terms from the article “It’s No One’s Fault When It’s Everyone’s Fault.”

- Deindividuation
- Anonymity
- Diffused responsibility

Use evidence from **at least two** of the unit short stories and Shelby Ostergaard’s “It’s No One’s Fault When It’s Everyone’s Fault.” **[W.2]**

### Thesis

*Student responses will vary.*

#### Your thesis should:

- ☐ Clearly answer all parts of the prompt
- ☐ Use key words from the prompt
- ☐ Use academic vocabulary
- ☐ Be one or two sentences in length



## PART 6: What Does a Great Student Essay Look Like?

**Directions:** Below is an exemplar student essay. Skim the essay and the teacher comments. Then, answer the reflection question. *10 minutes.*

**PROMPT:** Write an essay that analyzes how “Popularity” and “Hello, My Name Is \_\_\_\_” illustrate **at least two** of the three types conformity:

- Compliance
- Identification
- Internalization

Use evidence from Charlotte Harrison’s “Conformity” and **both** short stories.

EXEMPLAR STUDENT ESSAY	TEACHER COMMENTS
<p>[1] When people follow the whims of a social media influencer or buy clothes to fit a new fashion trend, do they do so because they actually like the trend, or are they merely following the crowd? According to Charlotte Harrison, the author of “Conformity,” the answer could be either, depending on whether the person has internalized a set of beliefs or is simply complying. Adam Bagdasarian’s short story “Popularity” and Jason Kim’s memoir “Hello, My Name Is ____” provide great examples of these two types of conformity. Whereas Kim’s conformity represents what Harrison calls internalization, in “Popularity,” the protagonist’s conformity is an example of compliance.</p> <p>[2] In Kim’s memoir, he experiences the type of conformity known as internalization. According to Charlotte Harrison’s article “Conformity,” internalization is “when a person has actually absorbed a group’s belief system and sees it as truly their own, both publicly and privately” (Harrison 3). In other words, if you completely adopt the beliefs of a group, you have internalized their thinking as your own. Kim experiences this type of conformity after moving to the United States. Upon arriving in Missouri at age ten, Kim begins changing things to fit in. He explains, “I got rid of my fitted vests for loose-fitting basketball jerseys. I bought tickets to an Incubus concert and threw away my K-pop” (Kim 14). Kim conforms to the tastes of his new peers in order to fit in. However, he also adopts his peers’ culture at home: “At the dinner table... I stopped speaking Korean and I stopped eating Korean food” (Kim 15). This suggests that Kim has completely absorbed the values of his new American peers, both at school and in the privacy of his home. For this reason, this is a clear example of internalization.</p>	<p>Great hook. This question grabbed my attention!</p> <p>Excellent thesis that clearly answers the prompt.</p> <p>Strong choice of evidence and a clear explanation to define this key term.</p> <p>Nice transition sentence!</p> <p>Great job connecting your evidence back to the ideas in your thesis.</p>

Whereas Kim internalized the beliefs of his social group, the protagonist in “Popularity” only complied with his peers. Harrison explains that compliance “occurs when a person conforms publicly but privately keeps his or her own original beliefs” (Harrison 3). This is exactly what the narrator in “Popularity” experiences. In the story, the main character longs to be popular, and eventually he starts acting just like the popular boys. When a popular boy, dressed in yellow pants, makes fun of the protagonist, he quips back, “You look like a canary...Boys, I give you Tweety Bird” (Bagdasarian 23). Immediately, the boys swap social standings. The protagonist becomes “somebody special” while the other boy is quickly forgotten (Bagdasarian 33). Publicly, the protagonist enjoys his popularity, but privately, he reflects, “I did not trust one of them, because I knew then that I was standing on sand” (Bagdasarian 35). Because his public actions don’t match his private beliefs, he is complying with the group expectations, but he has not internalized their beliefs.

People have a tendency to conform to the group, but the way we conform can be quite different. In “Hello, My Name Is \_\_\_\_\_,” Kim completely accepts the group’s beliefs, so his conformity is an example of internalization. The protagonist in “Popularity,” however, follows the group publicly but privately disagrees with the way they behave, a type of conformity known as compliance. Both compliance and internalization can be harmful, but of these two types of conformity, internalization is clearly more dangerous.

I love how this argument connects your previous paragraph to this new focus. Great transition!

Excellent use of multiple pieces of evidence to prove your point!

Great work restating how each text supported your thesis and ending with a strong world statement.

1. **Reflect:** Based on the exemplar student essay and the teacher comments, write 2-3 things you want to accomplish in your own essay.

1. *Student answers will vary.*
- 2.

### Tips For Using This Student Exemplar

- When you have time, read the essay closely. Pay attention to writing moves you can make in your own essay.
- When you feel stuck with your own essay, return to the exemplar to see how this student dealt with the challenge you are facing.
- Identify the things you like most about this essay, and then do them in your own writing!

Name \_\_\_\_\_ Class \_\_\_\_\_

## TEACHER COPY: Unit 1 Essay

*\*Answers in blue. To help us ensure assessment security, please do not post or circulate these answers online.\**

### PART 1: Essay Prompt

**Directions:** Read the essay prompt.



#### PROMPT

Write an essay that analyzes how the unit short stories illustrate **one or more** of the terms from the article “It’s No One’s Fault When It’s Everyone’s Fault.”

- Deindividuation
- Anonymity
- Diffused responsibility

Use evidence from **at least two** of the unit short stories and Shelby Ostergaard’s “It’s No One’s Fault When It’s Everyone’s Fault.” **[W.2]**

### PART 2: Drafting Your Essay

**Directions:** Draft your essay in the space provided. If you completed any essay planning activities in a previous lesson, use them to help you draft your response.



*People are constantly told to think and act for themselves, yet it is human nature to alter behavior when in a group. What makes people act differently when they are part of a group? Shelby Ostergaard’s article “It’s No One’s Fault When It’s Everyone’s Fault” explains how deindividuation causes people who are part of a group to make decisions that they would not make on their own. In “The Lottery” by Shirley Jackson and “The Man in the Well” by Ira Sher, characters make decisions within a group that have terrible consequences. “The Lottery” is an example of how diffused responsibility contributes to people doing awful things in a group, while the actions of the children in “The Man in the Well” demonstrate the role that anonymity plays in group behavior.*

*In “The Lottery,” the villagers’ willingness to continue a horrific and deadly tradition illustrates the danger of diffused responsibility. Ostergaard’s article explains that “diffused responsibility works when the individual does not feel responsible for their actions” (Ostergaard 7). Since the villagers are acting in a group, people take less individual ownership of their decisions. This relates to “The Lottery” because the village ties their annual lottery back to tradition, so each individual person does not feel responsible for killing their neighbors. Old Man Warner explains his reasoning for taking part in the lottery: “there’s always been a lottery” (Jackson 31). Warner’s comment makes it seem as though it’s not the villagers’ decision. They view this as a necessary tradition and don’t feel guilty about the outcome because they are just doing what people have always done. At the end, the diffused responsibility becomes more obvious because everyone in town takes part in the murder: “Mrs. Delacroix selected a stone so large she had to pick it up with both hands,” “Mrs. Dunbar had small stones in both hands,” and “someone gave little Davy Hutchinson a few pebbles”*

*(Jackson 74-76). They all participate equally and therefore do not feel responsible for the murder. The disturbing outcome of "The Lottery" reveals the dangers of allowing diffused responsibility to take away an individual's accountability.*

*In "The Man in the Well," the children's decision not to help a man trapped in a well reveals the power of anonymity. In "It's No One's Fault When It's Everyone's Fault," the author explains that anonymity is when "an individual can hide themselves and their acts within the larger group" (Ostergaard 5). In other words, if a person feels their identity is hidden by being part of a group, they can be influenced to do things they might not do on their own. After the children find a man stuck in the well, they decide together not to get help. The children are careful not to share their names with the man: "I wanted to be very quiet, so that if he heard or saw anyone, he would not notice me" (Sher 24). The children's anonymity allows them to feel less responsible. They also know that they are less likely to receive any type of punishment if they remain anonymous. Later in the story, when the man discovers some of their names, the narrator says, "we were watching such a deformity take place before our eyes; and I remember the spasm of anger when he said my name" (Sher 52). This reveals how losing their anonymity made the children uncomfortable. When they were acting as a nameless group, they knew they could not get in trouble. Eventually, the children's inaction contributes to the man's death, which reveals that anonymity can be a powerful factor in people's decisions. People may later regret the consequences their awful actions caused, but in the moment anonymity offers a sense of protection from punishment.*

*When people are acting within a group, the results can be harmful and even deadly. In "The Lottery," the villagers operate under a sense of diffused responsibility to kill someone because they feel they are simply following a tradition that has been passed down from others. In "The Man in the Well," the power of feeling anonymous within a group, and therefore less responsible for their actions, causes the children to neglect a dying man. While it may be difficult to fight the power of deindividuation, it is important to learn from the examples of harmful group behavior to try and maintain an understanding of individual responsibility.*



Literary Analysis Essay Rubric				
Score	4	3	2	1
<b>Reading Comprehension</b>	<b>Provides an in-depth and accurate analysis</b> of what is stated in the text and/or what can be inferred from the text(s).	<b>Provides an accurate analysis</b> of what is stated in the text and/or what can be inferred from the text(s).	<b>Provides a somewhat accurate analysis</b> of what is stated in the text and/or can be inferred from the text(s).	<b>Provides a minimally accurate analysis</b> of what is stated in the text and/or what can be inferred from the text(s).
<b>Thesis</b>	<b>Thesis is clearly stated.</b> It is relevant to the task and specific. <b>Thesis demonstrates advanced features</b> by presenting multiple or conflicting ideas about a text.	<b>Thesis or claim is adequately stated.</b> It is relevant to the task, but may be general or broad.	<b>Thesis is attempted</b> , but may be somewhat confusing or ambiguous.	<b>Thesis is missing</b> or not relevant to the task.
<b>Organization</b>	<b>Demonstrates a clear, logical organizational structure</b> that supports the development of the thesis: <ul style="list-style-type: none"> <li>• A strong introduction and conclusion that present original or significant ideas</li> <li>• Logical grouping and ordering of key points and evidence within body paragraphs</li> <li>• Strong transitions that demonstrate the relationship between ideas</li> </ul>	<b>Demonstrates a satisfactory organizational structure</b> that generally supports the thesis: <ul style="list-style-type: none"> <li>• A recognizable introduction and conclusion</li> <li>• Logical grouping and ordering of key points and evidence within body paragraphs</li> <li>• Some effective transitions between ideas</li> </ul>	<b>Demonstrates a general organizational structure</b> which may lack a sense of direction: <ul style="list-style-type: none"> <li>• Introduction or conclusion may be missing</li> <li>• Some key points and evidence that are not grouped logically</li> <li>• Some confusing transitions or connections between ideas</li> </ul>	<b>Demonstrates a weak organizational structure:</b> <ul style="list-style-type: none"> <li>• Introduction or conclusion may be missing</li> <li>• Key points and evidence that are not grouped logically</li> <li>• Few transitions or connections between ideas</li> </ul>
<b>Evidence</b>	Includes <b>strongest, most relevant text evidence</b> to support thesis, reasons, and overall analysis of the text(s).  <b>Evidence is introduced and contextualized, quoted, or paraphrased accurately.</b>	Includes <b>relevant text evidence</b> to support thesis, reasons, and overall analysis of the text(s).  <b>Most evidence is introduced and</b> quoted or paraphrased accurately.	<b>Text evidence or supporting details</b> may be insufficient or only somewhat relevant, indicating basic comprehension of the text(s).  <b>Evidence is introduced inconsistently.</b> Quotations or paraphrases may be incorrect or incomplete.	<b>Text evidence or supporting details</b> are largely missing, indicating limited comprehension of the text(s).  If text evidence is present, it may consist of mostly summary or be <b>copied directly</b> from the text with no introduction or context provided.



<b>Analysis</b>	<b>Explanations/analysis develop ideas and insight</b> in the essay, extend thinking, and make connections.	<b>Explanations/analysis</b> develop ideas and make connections, but <b>may also summarize rather than analyze.</b>	<b>Explanations/analysis mostly summarize</b> or restate text evidence, without developing ideas or connections.	<b>Explanations/analysis may be missing</b> or show a lack of understanding.
<b>Writing Conventions and Craft</b>	<b>Illustrates the use of effective and varied</b> sentences and paragraphs.	<b>Reflects a generally controlled writing style</b> but may lack variety in sentence structure.	<b>Uses some awkward constructions</b> or demonstrates repeated use of a particular sentence structure.	<b>Demonstrates the use of fragmented or run on sentences</b> that make the essay difficult to read with understanding.
	<b>Reflects precise and carefully selected word choice</b> for clarity and effect.	<b>Reflects use of language that is functional</b> and appropriate.	<b>Uses words that are often repetitious.</b>	<b>Demonstrates limited range of vocabulary</b> , or includes words that are misused.
	<b>Reflects exceptional control of conventions</b> ; errors are few and minor.	<b>Reflects control of most writing conventions</b> ; contains occasional errors that do not interfere with clarity or message.	<b>Reflects limited control of conventions</b> ; contains frequent errors that may begin to interfere with understanding.	<b>Reflects numerous errors in conventions</b> that make the text difficult to read.

## LESSON OVERVIEW: WRITING INTRODUCTIONS

(This page does not appear on the student copy.)

How does this lesson fit into the arc of writing for the unit?

Writing Lesson 1	Writing Lesson 2	Writing Lesson 3	Writing Lesson 4	Writing Lesson 5	Final Unit Writing Prompt (Recommended)
Exemplar Paragraph	Writing a Strong Argument	Unit 1 Essay: Planning	Writing Introductions	Writing Conclusions	<p>Write an essay that analyzes how the unit short stories illustrate <b>one or more</b> of the terms from the article "It's No One's Fault When It's Everyone's Fault."</p> <ul style="list-style-type: none"> <li>- Deindividuation</li> <li>- Anonymity</li> <li>- Diffused responsibility</li> </ul> <p>Use evidence from <b>at least two</b> of the unit short stories and Shelby Ostergaard's "It's No One's Fault When It's Everyone's Fault." [W.2]</p>

↑ You are here! ↑





### This lesson's skill focus

<p>In this lesson, students will learn to begin their essays by <b>clearly introducing the topic</b> and <b>stating their thesis</b>. [W.9-10.2.A]</p>
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### Materials needed

You will need	Your students will need
<ul style="list-style-type: none"> <li>• "Writing Introductions" (Teacher Copy)</li> <li>• Internet Access for the video in Part 1</li> <li>• Classroom Anchor Chart: Introductions (Optional)</li> </ul>	<ul style="list-style-type: none"> <li>• "Writing Introductions" (Student Copy)</li> <li>• "Essay Drafting Handout"</li> <li>• Student Reference Sheet: Introductions &amp; Conclusions (Optional)</li> </ul>

### How do I facilitate this lesson?

Part	Lesson Activities	Time
Part 1	 <p><b>The Upside-Down Triangle:</b> Students watch and take notes on a 4-minute video on how to write introductions using the upside-down triangle method. If students do not have video access, they can review the notes independently or the teacher can review the notes.</p>	10 min
Part 2	 <p><b>Partner Discussion:</b> Students discuss a set of questions to prepare them to write the introduction for their essay.</p> <p><b>Note:</b> This activity is aligned to the recommended final essay prompt.</p>	5 min
Part 3	 <p><b>Draft Your Introduction:</b> Students draft an introduction for their essay using the upside-down triangle strategy.</p> <p><b>Note:</b> Students should draft their introduction on their Unit 1 essay drafting handout.</p>	10 min
Part 4	 <p><b>Check Your Work:</b> Students review their introductions using a provided checklist.</p>	5 min
~30 min total		

Name \_\_\_\_\_ Class \_\_\_\_\_

## TEACHER COPY: Writing Introductions

*\*Answers in blue. To help us ensure assessment security, please do not post or circulate these answers online.\**

### Today's Goal

1. You will learn the upside-down triangle method for writing strong introductions.
2. You will draft the introduction for your essay.

### PART 1: The Upside-Down Triangle

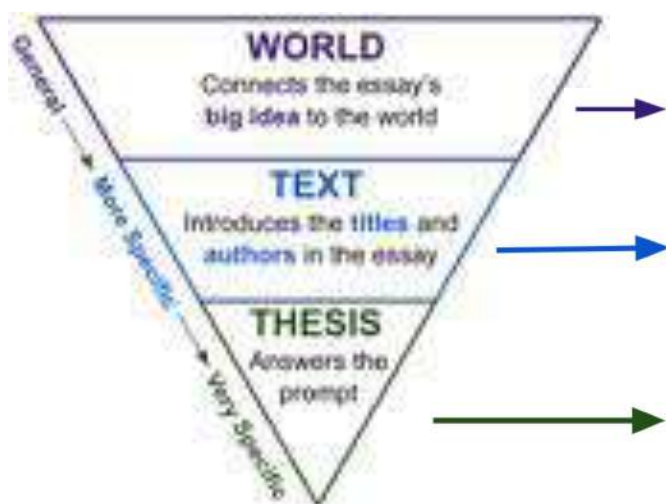
**Directions:** Follow the link and watch a four-minute [video](#) that explains the notes below. As you watch, take notes on what makes this a strong introduction. *10 minutes*



### How to Write an Introduction

Many writers use **the upside-down triangle strategy** to write strong introductions.

#### An Upside-Down Triangle Introduction



#### Sample Introduction

When people follow the whims of a social media influencer or buy clothes to fit a new fashion trend, do they do so because they actually like the trend, or are they merely following the crowd? According to Charlotte Harrison, the author of “Conformity,” the answer could be either, depending on whether the person has internalized a set of beliefs or is simply complying. Adam Bagdasarian’s short story “Popularity” and Jason Kim’s memoir “Hello, My Name Is \_\_\_\_” provide great examples of these two types of conformity. Whereas Kim’s conformity represents what Harrison calls internalization, in “Popularity,” the protagonist’s conformity is an example of compliance.

1. As you watch the video, take notes on how to write a strong introduction using the upside-down triangle strategy.

*Answers will vary, but may include:*

- *It grabs the reader’s attention with a statement about the world.*
- *It includes a text statement that presents the articles and stories the essay is about.*
- *It has a thesis that answers the prompt, is original, and often includes more than one idea.*

## PART 2: Partner Discussion

**Directions:** To prepare to write your introduction, reread your essay prompt. Then discuss each of the partner discussion questions. There is space to jot down notes. *5 minutes*



Essay Prompt
<p><b>PROMPT:</b> Write an essay that analyzes how the unit short stories illustrate <b>one or more</b> of the terms from the article “It’s No One’s Fault When It’s Everyone’s Fault.”</p> <ul style="list-style-type: none"> <li>- Deindividuation</li> <li>- Anonymity</li> <li>- Diffused responsibility</li> </ul> <p>Use evidence from <b>at least two</b> of the unit short stories and Shelby Ostergaard’s “It’s No One’s Fault When It’s Everyone’s Fault.” <b>[W.2]</b></p>

	Partner Discussion Questions	Notes
<b>WORLD</b>	Questions: <ul style="list-style-type: none"> <li>• What big ideas is your essay about?</li> <li>• Why do your essay’s big ideas matter in the world?</li> </ul>	
<b>TEXT</b>	Questions: <ul style="list-style-type: none"> <li>• What articles and stories are you writing about?</li> <li>• Who are the authors?</li> <li>• How do the big ideas in your essay appear in the story?</li> </ul>	
<b>THESIS</b>	Question: <ul style="list-style-type: none"> <li>• What is your thesis?</li> </ul>	

## PART 3: Draft Your Introduction

**Directions:** Apply what you have learned when drafting the introduction of your essay. When you have written your introduction, move on to Part 4. *10 minutes*





## PART 4: Check Your Work

**Directions:** Use the Check Your Work box to review your introduction. *5 minutes*

### Check Your Work

- [ ] Highlight your **World** statement in green.

Did you begin by stating how the big ideas in your essay matter in the world? Yes No I'm Not Sure

- [ ] Highlight your **Text** statement in yellow.

Did you identify the titles and authors of the texts you are writing about? Yes No I'm Not Sure

- [ ] Highlight your **Thesis** in red.

Did you answer the prompt? Yes No I'm Not Sure

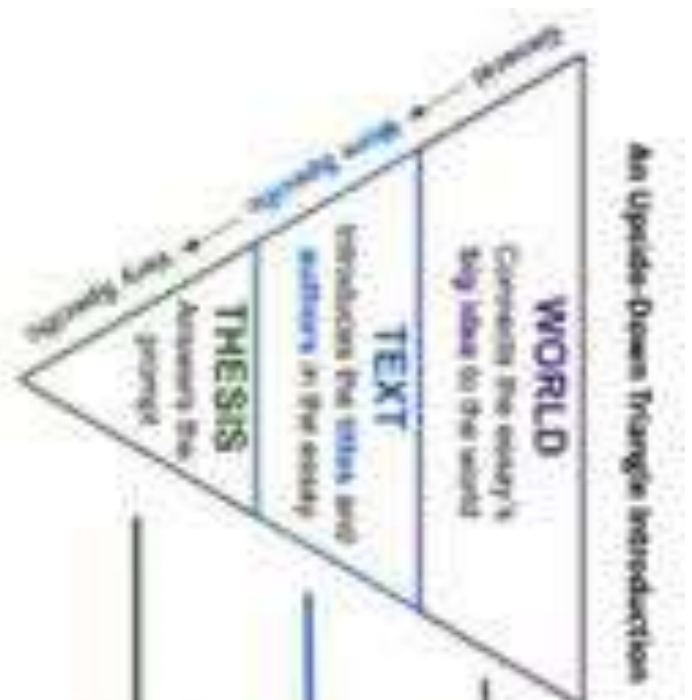
**Go back and add to any weak areas of your introduction.**

# INTRODUCTIONS

The purpose of an introduction is to:

- Hook your reader's attention
- Clearly introduce your essay topic

## Example



### Sample Introduction

When people follow the whims of a social media influencer or buy clothes to fit a new fashion trend, do they do so because they actually like the trend, or are they merely following the crowd? According to Charlotte Harrison, the author of "Conformity," the answer could be either, depending on whether the person has internalized a set of beliefs or is simply copying. Alison Fogarty's short story "Popularity" and Jason Kim's essay "Hello, My Name Is \_\_\_\_" provide great examples of these two types of conformity. Whereas Kim's conformity represents what Harrison calls internalization, in "Popularity," the protagonist's conformity is an example of compliance.

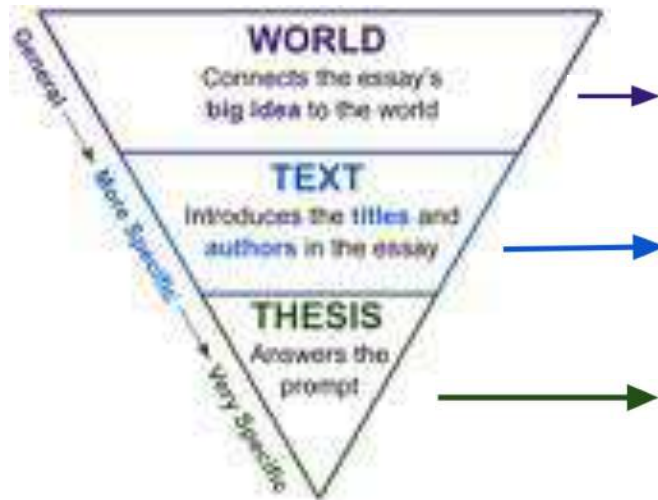
## Introductions & Conclusions

### INTRODUCTIONS

The purpose of an introduction is to:

- Hook your reader's attention
- Clearly introduce your essay topic

#### An Upside-Down Triangle Introduction



#### Sample Introduction

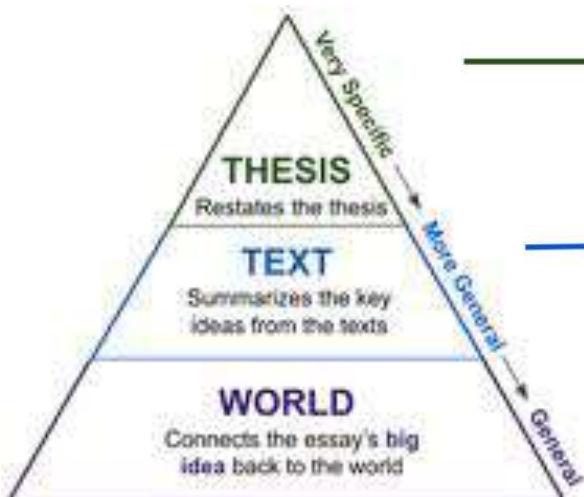
When people follow the whims of a social media influencer or buy clothes to fit a new fashion trend, do they do so because they actually like the trend, or are they merely following the crowd? According to Charlotte Harrison, the author of "Conformity," the answer could be either, depending on whether the person has internalized a set of beliefs or is simply complying. Adam Bagdasarian's short story "Popularity" and Jason Kim's memoir "Hello, My Name Is \_\_\_\_" provide great examples of these two types of conformity. Whereas Kim's conformity represents what Harrison calls internalization, in "Popularity," the protagonist's conformity is an example of compliance.

### CONCLUSIONS

The purpose of a conclusion is to:

- Restate your thesis
- Restate how you supported your argument
- Explain why the essay matters

#### The Triangle Conclusion



#### Sample Conclusion

People have a tendency to conform to the group, but the way we conform can be quite different. In "Hello, My Name Is \_\_\_\_," Kim completely accepts the group's beliefs, so his conformity is an example of internalization. The protagonist in "Popularity," however, follows the group publicly but privately disagrees with the way they behave, a type of conformity known as compliance. Both compliance and internalization can be harmful, but of these two types of conformity, internalization is clearly more dangerous.



## LESSON OVERVIEW: WRITING CONCLUSIONS

(This page does not appear on the student copy.)

How does this lesson fit into the arc of writing for the unit?

Writing Lesson 1	Writing Lesson 2	Writing Lesson 3	Writing Lesson 4	Writing Lesson 5	Final Unit Writing Prompt (Recommended)
Exemplar Paragraph	Writing a Strong Argument	Unit 1 Essay: Planning	Writing Introductions	Writing Conclusions	<p>Write an essay that analyzes how the unit short stories illustrate <b>one or more</b> of the terms from the article "It's No One's Fault When It's Everyone's Fault."</p> <ul style="list-style-type: none"> <li>- Deindividuation</li> <li>- Anonymity</li> <li>- Diffused responsibility</li> </ul> <p>Use evidence from <b>at least two</b> of the unit short stories and Shelby Ostergaard's "It's No One's Fault When It's Everyone's Fault." [W.2]</p>
				↑ You are here! ↑	





### This lesson's skill focus

<p>In this lesson, students will learn to write a <b>conclusion that supports their thesis</b>. [W.9-10.2.F]</p>
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### Materials needed

You will need	Your students will need
<ul style="list-style-type: none"> <li>• "Writing Conclusions" (Teacher Copy)</li> <li>• Classroom Anchor Chart: Conclusions (Optional)</li> </ul>	<ul style="list-style-type: none"> <li>• "Writing Conclusions" (Student Copy)</li> <li>• "Essay Drafting Handout"</li> <li>• Student Reference Sheet: Introductions &amp; Conclusions (Optional)</li> </ul>

### How do I facilitate this lesson?

Part	Lesson Activities	Time
Part 1	 <b>The Triangle Conclusion:</b> Students review the triangle strategy for writing conclusions and answer check for understanding questions.	5 min
Part 2	 <b>Partner Discussion:</b> Students discuss a set of questions to prepare them to write the conclusion for their essay.	5 min
Part 3	 <b>Draft Your Conclusion:</b> Students draft a conclusion for their essay using the triangle method. <b>Note:</b> Students should draft their conclusion on their Unit 1 essay drafting handout.	10 min
Part 4	 <b>Check Your Work:</b> Students review their conclusions using a provided checklist.	5 min
~25 min total		



Name \_\_\_\_\_ Class \_\_\_\_\_

## TEACHER COPY: Writing Conclusions

*\*Answers in blue. To help us ensure assessment security, please do not post or circulate these answers online.\**

### Today's Goal

1. You will learn the triangle method for writing strong conclusions.
2. You will draft the conclusion for your essay.

### PART 1: The Triangle Conclusion

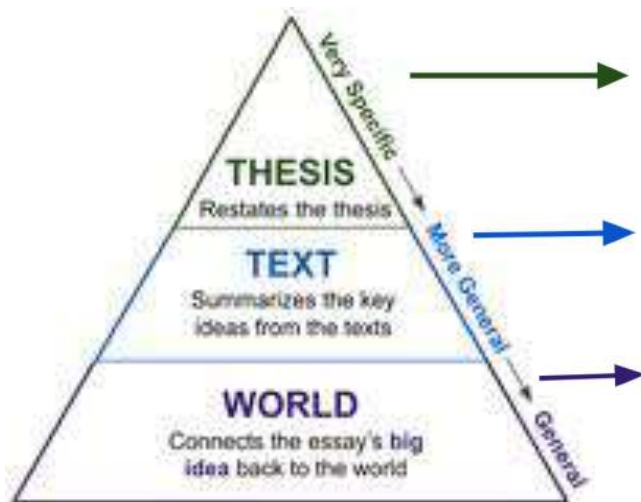
**Directions:** Review the information on conclusions. Then, answer the questions. *5 minutes*



### How to Write a Conclusion

Many writers use **the triangle strategy** to write strong conclusions.

#### Sample Conclusion



People have a tendency to conform to the group, but the way we conform can be quite different. In "Hello, My Name Is \_\_\_\_\_," Kim completely accepts the group's beliefs, so his conformity is an example of internalization. The protagonist in "Popularity," however, follows the group publicly but privately disagrees with the way they behave, a type of conformity known as compliance. Both compliance and internalization can be harmful, but of these two types of conformity, internalization is clearly more dangerous.

1. How is a conclusion similar to an introduction?

*Conclusions include the same information as the introduction: world, text, thesis.*

2. How is a conclusion different from an introduction?

*Conclusions use the same information as the introduction, but the information is in the opposite order. Introductions start very general and get more specific, but conclusions do the opposite.*

## PART 2: Partner Discussion

**Directions:** Turn and talk about each of the questions below. This will help you prepare to write your conclusion. *5 minutes*



1. **Turn & Talk:** How can you restate your thesis using slightly different words?
2. **Turn & Talk:** What key details from the **texts** helped you prove your thesis?
3. **Turn & Talk:** Why do the ideas in your essay matter in the real **world**?

## PART 3: Draft Your Conclusion

**Directions:** Apply what you have learned when drafting the conclusion of your essay. When you have written your conclusion, move on to Part 4. *10 minutes*



## PART 4: Check Your Work

**Directions:** Use the Check Your Work box to review your conclusion. *5 minutes*



### Check Your Work

[ ] Highlight your **Thesis** in green.

Did you restate your thesis using slightly different language? Yes No I'm Not Sure

[ ] Highlight your **Text** statement in yellow.

Did you summarize key ideas from the text that helped support your thesis? Yes No I'm Not Sure

[ ] Highlight your **World** statement in red.

Did you end by stating how the ideas in your essay matter in the real world? Yes No I'm Not Sure

**Go back and revise any weak areas of your conclusion.**

# CONCLUSIONS

The purpose of a conclusion is to:

- Restate your thesis
- Restate how you supported your argument
- Explain why the essay matters

## Example

**The Triangle Conclusion**

**THESIS**  
Restates the Thesis

**TEXT**  
Summarizes the key ideas from the text

**WORLD**  
Connects the essay's big idea back to the world

**Sample Conclusion**

People have a tendency to conform to the group, but the way we conform can be quite different. In "Halo, My Name Is \_\_\_\_\_," Sam completely accepts the group's beliefs, so his conformity is an example of internalization. The protagonist in "Popularity," however, follows the group publicly but privately disagrees with the way they behave, a type of conformity known as compliance. Both compliance and internalization can be harmful, but of these two types of conformity, internalization is clearly more dangerous.

Name \_\_\_\_\_ Class \_\_\_\_\_

## TEACHER COPY: End-of-Unit Writing Options

**Note to Teachers:** Included here are four options for a culminating writing task in this unit. The reading and writing instruction in this unit aligns most closely to *Option 1: Cross-Textual Literary Analysis Essay*; however, you may choose a prompt that best aligns to the needs and interests of your students.

### Option 1: Cross-Textual Literary Analysis Essay (Recommended)

Write an essay that analyzes how the unit short stories illustrate **one or more** of the terms from the article “It’s No One’s Fault When It’s Everyone’s Fault.”

- Deindividuation
- Anonymity
- Diffused responsibility

Use evidence from **at least two** of the unit short stories and Shelby Ostergaard’s “It’s No One’s Fault When It’s Everyone’s Fault.” **[W.2]**

### Option 2: Personal Reflection Essay

Do you follow the crowd or strike out on your own? Write a personal reflection describing a time in your life when you either followed the crowd or chose to act on your own. How did your decisions work out in the end and would you have acted differently if given the chance? **[W.3]**

### Option 3: On Demand Cross-Textual Literary Analysis Essay

In this unit you have read short stories that develop themes about following the crowd. Choose **two** of the listed texts and write an essay that compares how each author develops a theme. Refer to evidence from multiple places in each text. **[W.2]**

- “Cheboygan Day”
- “All Summer in a Day”
- “The Man in the Well”
- “The Lottery”
- A supplemental short story of your choice

### Option 4: Argumentative Essay

Consider the consequences caused by characters following the crowd in this unit’s short stories. Which characters do you feel should be forgiven for their actions? Which should not? Why? Use evidence from the texts to support your argument. **[W.1]**