RLP English 11B — Land, Citizenship and the Modern American Story

STUDENT WORKBOOK · UNIT 2 · WEEKS 6-9

Trifles and the Short Story — Women's Lives, Realism and Voice

Anchor text: Susan Glaspell, Trifles (one-act play, first performed 1916) and 'A Jury of Her Peers' (story, 1917); Charlotte Perkins Gilman, 'The Yellow Wall-Paper' (1892) and 'Why I Wrote The Yellow Wallpaper' (1913); Kate Chopin, 'The Story of an Hour' (1894); Sui Sin Far (Edith Maude Eaton), 'Leaves from the Mental Portfolio of an Eurasian' (1909)

NAME _____ PERIOD _____ TEACHER _____

What you will hand in

1. **Lesson 2.1** — Structure analysis of both stories with the sentence where each turns (workbook p. 7)
2. **Lesson 2.2** — Nuance map for two word clusters and a paragraph on how naming works in Sui Sin Far's essay (workbook p. 8)
3. **Lesson 2.3** — Recorded staged reading of one scene and a version-comparison chart (workbook p. 9)
4. **Lesson 2.4** — Stage 1 organizer: comparative thesis, point-by-point outline and six paired quotations (workbook p. 10)
5. **Lesson 2.5** — Three-stage essay and a two-minute recorded defense (workbook pp. 11–13)

How to use this workbook

1. Every page here matches a lesson in the online course. Bring the page to the lesson; do not fill it in afterwards from memory.
2. The organizer pages are your **drafting space**. Anything scored is submitted online, in the lesson's own submit box: type or paste your answer from the page, and keep the paper page as your working copy. Page 10 is the Stage 1 organizer. Page 12 is the peer review sheet for Stage 2 — copy it once for each classmate you review (two are required). The course will not open the final draft until Stages 1 and 2 are submitted.
3. Write in it. Cross things out. A clean workbook at the end of a unit usually means the thinking happened somewhere else, or not at all.

Charlotte Perkins Gilman, "The Yellow Wall-Paper" (*New England Magazine*, 1892), Project Gutenberg #1952, and "Why I Wrote The Yellow Wallpaper" (*The Forerunner*, 1913); Kate Chopin, "The Story of an Hour" (*Vogue*, 1894), Wikisource; Sui Sin Far (Edith Maude Eaton), "Leaves from the Mental Portfolio of an Eurasian" (*The Independent*, 1909); Susan Glaspell, *Trifles* (New York: Frank Shay, 1916), Wikisource, and "A Jury of Her Peers" (*Every Week*, 1917), in *The Best Short Stories of 1917*, Project Gutenberg #20872; W. E. B. Du Bois, *The Souls of Black Folk* (1903), #408. Public domain. Composition instruction adapted from *Writing for Success* (BCcampus OpenEd, CC BY 4.0). Adapted and structured for classroom delivery by Sejal Learning Systems.

Unit 2 at a glance

#	Lesson	You produce	Workbook page	Standards
2.1	**Point of View and Structure — Gilman and Chopin** Anchor Text & Close Reading	Structure analysis of both stories with the sentence where each turns	p. 7	11-12.RL.2.A, 11-12.RL.2.B, 11-12.RL.3.C, 11-12.RL.1.A, 11-12.RL.3.D, 11-12.RL.1.D
2.2	**Language Lab — The Words That Name Us: Diagnosis, Identity and Nuance** Rhetoric & Language Lab	Nuance map for two word clusters and a paragraph on how naming works in Sui Sin Far's essay	p. 8	11-12.RL.1.B, 11-12.RL.2.C, 11-12.RI.1.B
2.3	**Performance Lab — Trifles on the Page, the Stage and in the Story** Socratic Dialogue & Listening Lab	Recorded staged reading of one scene and a version-comparison chart	p. 9	11-12.RL.3.A, 11-12.RL.1.C, 11-12.SL.1.A, 11-12.SL.2.A, 11-12.SL.2.B, 11-12.RL.2.D
2.4	**Writing Workshop — Comparative Analysis: Organizing So Each Point Builds** Recursive Writing Workshop	Stage 1 organizer: comparative thesis, point-by-point outline and six paired quotations	p. 10	11-12.W.2.A, 11-12.W.3.A.d, 11-12.W.3.A, 11-12.RL.1.A, 11-12.W.3.A.c
2.5	**Key Assignment — Comparative Interpretation Essay** Culminating Unit Assessment	Three-stage essay and a two-minute recorded defense	pp. 11–13	11-12.W.2.A, 11-12.RL.3.A, 11-12.RL.1.C, 11-12.RL.3.B, 11-12.RL.1.D, 11-12.SL.2.A, 11-12.SL.2.B, 11-12.SL.2.C

The key assignment

Comparative Interpretation Essay, 1,300-1,600 words.

Unit 2 reading schedule

> One row per lesson. Tick each row when you have finished the reading, not when you have started it.

Lesson	Read	Bring to the lesson	Done
5	Gilman, "The Yellow Wall-Paper" (1892): the opening entries and the last scene; Chopin, "The Story of an Hour" (1894), complete (Lesson 2.1)	Your structure analysis of both stories, with the sentence where each turns	
6	The mentor sentences on diagnosis and identity; Sui Sin Far, "Leaves from the Mental Portfolio of an Eurasian" (1909) (Lesson 2.2)	Your nuance map and 150-word paragraph on naming	
7	Glaspell, Trifles (1916) and "A Jury of Her Peers" (1917): the scenes for the staged reading (Lesson 2.3)	Your scene rehearsed; your version chart for three moments	
8	Du Bois's mentor paragraph and the point-by-point model; the paired passages from both versions, reread; the key assignment packet (Lessons 2.4-2.5)	Your Stage 1 organizer; your essay and defense planner	

Vocabulary in context

Fill the right-hand column *before* you read the definitions on page 6. A definition you wrote from the way a word was used is one you will still have in June; a definition you copied is not.

Term	Lesson	In my own words
unreliable narrator	2.1	
dramatic irony	2.1	
epistolary or diary form	2.1	
rest cure	2.1	
twist ending	2.1	
denotation	2.2	
connotation	2.2	
near-synonyms	2.2	
self-naming	2.2	
historical sense	2.2	
one-act play	2.3	
stage direction	2.3	
interpretation	2.3	
jury of one's peers	2.3	
staged reading	2.3	

Vocabulary in context (continued)

Term	Lesson	In my own words
block comparison	2.4	
point-by-point comparison	2.4	
comparative thesis	2.4	
pronoun reference	2.4	
parallel structure	2.4	

The definitions, for checking afterwards

> Check these only after your own column is full. Where you disagree with the definition, work out which of you the text supports — that disagreement is worth more than the definition.

unreliable narrator 2.1 — A narrator whose account the reader must read critically, trusting some parts and not others.

dramatic irony 2.1 — A gap between what a character believes and what the reader knows.

epistolary or diary form 2.1 — A narrative told through letters or journal entries.

rest cure 2.1 — A nineteenth-century treatment for 'nervous' illness requiring isolation and inactivity.

twist ending 2.1 — A final turn that changes the meaning of what came before.

denotation 2.2 — A word's literal dictionary meaning.

connotation 2.2 — The associations and feelings a word carries beyond its literal meaning.

near-synonyms 2.2 — Words with overlapping denotations but different nuances.

self-naming 2.2 — Choosing the term by which one is identified, rather than accepting others' terms.

historical sense 2.2 — The meaning a word had at a particular time, which may differ from its meaning now.

one-act play 2.3 — A short play performed without an interval, usually in one setting.

stage direction 2.3 — Text in a script that tells actors what to do or describes the setting.

interpretation 2.3 — A version's particular reading of a source, through choices of form and performance.

jury of one's peers 2.3 — A jury of equals, which in 1917 excluded women in most of the United States.

staged reading 2.3 — A performance with scripts in hand, focused on voice, timing and blocking.

block comparison 2.4 — Discussing one text entirely, then the other; tends to produce summary.

point-by-point comparison 2.4 — Discussing both texts under each aspect in turn.

comparative thesis 2.4 — A claim about two texts that neither alone could support.

pronoun reference 2.4 — The clear link between a pronoun and the noun it stands for.

parallel structure 2.4 — The same grammatical form for items being compared.

Structure analysis — Gilman's diary, Chopin's closed room

Lesson 2.1 — Point of View and Structure — Gilman and Chopin · `11-12.RL.2.A, 11-12.RL.2.B, 11-12.RL.3.C, 11-12.RL.1.A, 11-12.RL.3.D, 11-12.RL.1.D`

Each story turns on one sentence, and each structure lets the reader know something the characters do not. Find the turn first; the structure makes sense once you know where it is.

	Gilman, "The Yellow Wall-Paper"	Chopin, "The Story of an Hour"

> Rows: the form · the sentence where it turns (quoted) · what the reader knows that the characters do not · the last line, and what it does.

WHAT GILMAN'S NARRATOR SAYS ABOUT JOHN, AND WHAT THE STORY MEANS BY IT

IS BRENTLY MALLARD CRUEL? WHAT THE STORY SAYS, AND WHAT ITS POINT IS

HOW THE THEMES OF CONFINEMENT AND SELF-DISCOVERY BUILD ON EACH OTHER IN BOTH STORIES

Nuance map — the words that name illness and identity

Lesson 2.2 — Language Lab — The Words That Name Us: Diagnosis, Identity and Nuance · `11-12.RL.1.B, 11-12.RL.2.C, 11-12.RI.1.B`

Near-synonyms share a denotation and differ in force, and in who has the power to use them. Rank the six illness words from least to most serious, check one word family, then trace the names in Sui Sin Far's essay.

Word	Rank (1-6)	Who uses it in the stories	What it implies

> Words: ill · sick · unwell · nervous · hysterical · mad.

WORD FAMILIES: HYSTERIA → _____ ; AFFLICT → _____ ; AND HOW I CHECKED THEM

"HYSTERICAL": ITS ROOT, AND THE ASSUMPTION IT CARRIES ABOUT WOMEN

A name Sui Sin Far is called, or chooses	Who uses it	What it does

150-WORD PARAGRAPH: "EURASIAN" AS SELF-NAMING, AND ONE ALTERNATIVE SHE DID NOT USE

Version chart — the play, the story and our performance

Lesson 2.3 — Performance Lab — Trifles on the Page, the Stage and in the Story · `11-12.RL.3.A, 11-12.RL.1.C, 11-12.SL.1.A, 11-12.SL.2.A, 11-12.SL.2.B, 11-12.RL.2.D`

Minnie Wright never appears in either version; her kitchen and her things speak for her. For each moment, record what the play shows, what the story tells through Martha Hale, and what your group's performance chose. Rehearse your scene before the recording.

MY SCENE, MY ROLE, AND THE LINE I MUST LAND

DELIVERY NOTES: PACE, VOLUME AND PAUSES FOR MY LINES (MARK ONE SILENCE ON PURPOSE)

Moment	The play shows	The story tells	Our performance chose

> Rows: the men's mockery of "trifles" · finding the bird · the last line.

TWO WAYS TO PERFORM MRS. HALE'S LAST LINE: WHICH ONE THE TEXT SUPPORTS BETTER, AND WHY

WHICH VERSION MAKES THE AUDIENCE OR READER MOST COMPLICIT?

Evidence from both texts and from one performance.

Stage 1 — comparative thesis, point-by-point outline and paired quotations

Lesson 2.4 — Writing Workshop — Comparative Analysis: Organizing So Each Point Builds · `11-12.W.2.A, 11-12.W.3.A.d, 11-12.W.3.A, 11-12.RL.1.A, 11-12.W.3.A.c`

This page is **submitted and scored**. Organize point by point: each section compares both versions on one aspect, so the argument accumulates instead of running twice. Keep subjects and verbs agreeing across long comparative sentences: "the silence of the two women *is* powerful."

COMPARATIVE THESIS — WHAT EACH VERSION ACHIEVES, AND WHY THE DIFFERENCE MATTERS

Section	Aspect and topic sentence	Transition in, and the relationship it names

Pair	Trifles (quoted)	"A Jury of Her Peers" (quoted)

THE PERFORMANCE MOMENT I WILL USE AS EVIDENCE: WHO, WHAT CHOICE, WHAT EFFECT

MY THIRD TEXT (GILMAN, CHOPIN OR SUI SIN FAR), THE SHARED THEME, AND THE SECTION WHERE IT ENTERS

Essay and defense planner — two versions, one set of events

Lesson 2.5 — Key Assignment — Comparative Interpretation Essay · 11-12.W.2.A, 11-12.RL.3.A, 11-12.RL.1.C, 11-12.RL.3.B, 11-12.RL.1.D, 11-12.SL.2.A, 11-12.SL.2.B, 11-12.SL.2.C

A comparison is an argument about difference: say what each version achieves that the other cannot, then prove it with both texts and a performance. Describe a performance choice precisely and connect it to the line it interprets.

THESIS, REVISED AFTER PEER REVIEW

Section	Topic sentence that compares	Play, story and performance evidence	Done

THE OTHER WRITER OF THE PERIOD, AND HOW THE SHARED THEME SHARPENS MY COMPARISON

BEFORE I SUBMIT

- [ ] Three or more quotations from each version
- [ ] One performance described precisely and connected to meaning
- [ ] Point-by-point sections, each building on the last
- [ ] 1,300-1,600 words, and I counted; MLA Works Cited names my editions

TWO-MINUTE DEFENSE: MY CLAIM, MY STRONGEST EVIDENCE, AND THE OBJECTION I EXPECT

Peer review sheet

Lesson 2.5 · Stage 2 of the key assignment

Use one copy of this sheet for each of the two classmates you review. Use it on a classmate's rough draft. You are reviewing against the criteria the final essay is scored on — not against your own taste. Every comment must point at a sentence.

DRAFT WRITER / REVIEWER

Criterion	Where I see it working (quote the sentence)	One specific change that would improve it
Comparative thesis (11-12.W.2.A)		
Interpretation evaluated (11-12.RL.3.A / 11-12.RL.1.C)		
Period connection (11-12.RL.3.B)		
Interacting themes (11-12.RL.1.D)		
Organization and cohesion (11-12.W.2.A, 11-12.W.3.A.d)		
Audience (11-12.W.2.A)		
Defense (11-12.SL.2.A / 11-12.SL.2.B / 11-12.SL.2.C)		

THE SINGLE MOST USEFUL CHANGE THIS WRITER COULD MAKE

One. Not five — a reviewer who names five names none.

> **Draft writer:** you will submit a revision note naming one specific change you made and the comment that caused it. Disagreeing with your reviewer is allowed; ignoring them without a reason is not.

MY REVISION NOTE

How this unit's essay is scored

Lesson 2.5

> These are the criteria your work is scored on, at the **proficient** level (the lesson holds the full four-level rubric). Score yourself in the middle column before you submit; the gap between your column and theirs is the most useful feedback in the unit.

Criterion	What proficient looks like	Me	Teacher
Comparative thesis (11-12.W.2.A)	A claim about the two versions that neither alone could support.		
Interpretation evaluated (11-12.RL.3.A / 11-12.RL.1.C)	Each version's handling of the events analyzed; one performance used as precise evidence.		
Period connection (11-12.RL.3.B)	One other writer of 1892-1917 connected through a shared theme treated differently.		
Interacting themes (11-12.RL.1.D)	Two themes shown to build on or complicate each other.		
Organization and cohesion (11-12.W.2.A, 11-12.W.3.A.d)	Point-by-point; each section builds; transitions name relationships.		
Audience (11-12.W.2.A)	Clear to a reader new to the texts.		
Defense (11-12.SL.2.A / 11-12.SL.2.B / 11-12.SL.2.C)	Thesis and key moment presented clearly; the audience question addressed.		

Submission stages

1. **Stage 1 — Organizer.** Comparative thesis, point-by-point outline, paired quotations, performance moment, third text (from Lesson 2.4).
2. **Stage 2 — Peer-reviewed draft.** A partner reconstructs your argument from topic sentences and transitions alone; submit a revision note.
3. **Stage 3 — Final essay.** 1,300-1,600 words, three or more quotations from each version, MLA.
4. **Stage 4 — Defense.** Two minutes, recorded or live.

Revision log

> One line per change: *what I changed, and why.* "Fixed grammar" is not a change; "cut the first paragraph because the essay actually started in the second" is.

Draft	What I changed	Why — and what made me see it