



Close reading plan

“A Jury of Her Peers” by Susan Glaspell (1927)

Created by Debbie Parker, 2014 Connecticut Dream Team teacher

What makes this text complex?			
Text and Author	"A Jury of Her Peers" by Susan Glaspell (1927)	Where to Access Text	http://www.learner.org/interactives/literature/story/fulltext.html
Text Description			
<p>Deeply contrasting twenty-first century women, in this short story from 1927, Susan Glaspell writes about the role of women and how they were perceived in the early twentieth century. Showing the contrasts between men and women in detail through the use of colloquial language and profound symbolism, Glaspell creates a powerful story of three women who are trivialized by the male characters who try but are unable to solve the murder of John Wright. However, keeping it to themselves, two of the women realize that the accused wife was a victim of emotional abuse, and the husband wrung the neck of her only possession – a pet bird. At the end of the story, the reader has to infer what the two women have concluded through nonverbal communication.</p>			
Quantitative			
Lexile and Grade Level	Lexile 970 grade 7	Text Length	8,211
Qualitative			
Meaning/Central Ideas		Text Structure/Organization	
<ul style="list-style-type: none"> Women’s knowledge and observations cannot be trivialized Women’s role in late 1920s 		<p>It is a short story of medium length and can be read in about 20 minutes. There are not any subheadings or chapters; the story uses paragraph structure.</p>	
Prior Knowledge Demands		Language Features	
<p>The late 1920’s including:</p> <ul style="list-style-type: none"> Women’s role as homemaker (cooking, cleaning, caring for family) Women not having roles outside of the home Difference between how men and women relate and interact with each other 		<ul style="list-style-type: none"> Colloquial language created by having many words with last letter dropped Vocabulary relative to the time period (buggy, queer, robes, fruit) Includes irony, mockery, and symbolism 	
Vocabulary			
<p>Tier Two Words (General academic vocabulary) <i>“Words that are far more likely to appear in written texts than in speech. [They] often represent subtle or precise ways to say relatively simple things—saunter instead of walk, for example.” (CCSS ELA Appendix A)</i></p>		<p>Tier Three Words (Domain-specific words) <i>“[Tier Three words]...are specific to a domain or field of study (lava, carburetor, legislature, circumference, aorta) and key to understanding a new concept within a text.” (CCSS ELA Appendix A)</i></p>	
<ul style="list-style-type: none"> Trifles Buggy Robe (blanket) 		<ul style="list-style-type: none"> Queer (unusual) Fruit (jam and jelly) Piecing a quilt Trivial 	
Potential Reader/Task Challenges			

This is an accessible story for seventh graders and especially good as a shared read. Teachers should not be intimidated by the length. Because there are only 5 characters who speak and 2 additional characters who are talked about – including the main character – this limited number of people helps streamline the story. The symbolism is powerful and yet direct. The irony may be more difficult for some students since irony, as a literary device, is often complex.

Text-dependent questions		
Question	Standard alignment	Page of this document
Are the women in this story as powerless as the men make them appear in this story? Cite several pieces of textual evidence to support your analysis .	RL.7.1	5
Analyze Mrs. Peters's and Mrs. Hale's actions and conversation in the Wright home. How do the women in this story support each other on a deeper level than just delivering possessions to Mrs. Wright in jail?	RL.7.3	9
How is the setting significant to understanding the characters in this short story?	RL.7.3	14
How does the simile , "Like a raw wind that get to the bone," help the reader better understand Mr. Wright?	RL.7.4	20
Glaspell releases information little by little in the text about Minnie Wright's life to the reader? How does this text structure contribute to the story's meaning?	RL.7.5	23
Remember, the theme is the message from the author. How can you analyze the development of the theme that women should not be undervalued in Glaspell's text?	RL.7.2	28
Target Standards		
<ul style="list-style-type: none"> • RL.7.1 Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. • RL.7.2 Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text. • RL.7.3 Analyze how particular elements of a <i>story or drama</i> interact (e.g., how setting shapes the characters or plot). • RL.7.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama. • RL.7.5 Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning. 		

Question 1

Question #1	Are the women in this story as powerless as the men make them appear in this story? Cite several pieces of textual evidence to support your analysis.	
Standard(s) covered:	RL.7.1 Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	
	Example response that meets standard	Look-fors
	<p>The women in this story are not at all powerless. When Mrs. Hale and Mrs. Peters closely observe the living room in the Wright house, the women begin to see things that make them truly see what Mrs. Wright was going through in her marriage. For example, the broken stove, old clothes, broken jam jars because of insufficient heat, and no singing or children in the home were all things that Mrs. Wright dealt with. Once the women grasp that Mrs. Wright's life is so difficult, they realize the importance of the singing bird and how it brings a little bit of happiness to the house where there is a lot of meanness. The Sheriff and county attorney do not realize that the two women are analyzing Mrs. Wright's life. The men think that because the women spend time discussing the quilt and stand for quite a while near the quilt basket, the women are only capable of thinking about quilting. "'Well, Henry,' said the county attorney facetiously, 'at least we found out that she was not going to quilt it,'" (Glaspell). In reality, it is the women who recognize Mrs. Wright's miserable life not the men because Mrs. Hale and Mrs. Peters take time to understand the life of the home. The women were not powerless; they pick up on clues and deep personality traits of which the men are oblivious.</p>	<ul style="list-style-type: none"> • Identifies what the women specifically observe in the home • Accurately recognizes that the women are closer to figuring out the murder than the men are • Cites several pieces of text evidence to answer the question • Refers to the concept of powerless • Recognizes that the women are powerful in the story
If students are struggling to answer the text-dependent question, use this follow-up plan for modeling and practice:		
Objective	In this lesson you will learn how to infer ideas about different characters by gathering multiple pieces of evidence.	
Prior knowledge to review	<ul style="list-style-type: none"> • Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. (RL.6.1) • Students will need to understand what colloquial language is and how to interpret it. • Understand the meaning of "powerless" 	
Steps to achieve objective	Think aloud for direct instruction	

<p>1) Ask yourself, "What are the key words in the question that I need to understand?"</p>	<ul style="list-style-type: none"> • The first step asks me to identify the key words in the question. So, let's see. The key words here are women – so they want me to really focus on the women. • I think I also need to pay attention to the words powerless and evidence. • I know powerless means someone who doesn't have power. So who does have the power in this story? • The question asks if the women are powerless.
<p>2) What are the character(s) doing or saying that helps answer the question?</p>	<ul style="list-style-type: none"> • At approximately page 8 in the story, I remember that the men have moved upstairs and only the two women remain in the kitchen. • Well, they are standing there and not moving to other rooms for information. • I notice both Mrs. Hale and Mrs. Peters look around the room and observe their surroundings. But they do not talk very much. • It is very interesting to me that when these two ladies have a conversation, they are short chats – all the while still observing Mrs. Wright's living conditions. • I wonder why the women stand in one room most of the time looking around and talking. Mrs. Hale and Mrs. Peters notice the condition of the kitchen, the sewing, and the bird. • For example, on approximately page 8, the 2 women begin their observations of the kitchen: "She looked around the kitchen. Certainly it was not "slicked up." Her eye was held by a bucket of sugar on a low shelf. The cover was off the wooden bucket, and beside it was a paper bag--half full. Mrs. Hale moved toward it. 'She was putting this in there,' she said to herself--slowly. She thought of the flour in her kitchen at home--half sifted, half not sifted. She had been interrupted, and had left things half done." • On approximately page 6, Mr. Hale said, "Women are used to worrying over trifles." I wonder what Mr. Hale means by trifles? • The Sheriff acts like the women don't know anything and that their primary focus is quilting. "They wonder whether she was going to quilt it or just knot it!" Glaspell writes that on approximately page 11. • It seems to me like the men don't respect the women. Like on approximately page 16, "'Well, ladies,' said the county attorney, as one turning from serious things to little pleasantries, 'have you decided whether she was going to quilt it or knot it?'"

<p>3) What evidence in this story can be used to verify that the inference is correct?</p>	<ul style="list-style-type: none"> • So, let me see, what is my evidence that the women are or are not powerless? • Mrs. Wright did have a hard life according to the women. One example is when Mrs. Hale on approximately page 11 said to the County Attorney, "How'd you like to cook on this?"--pointing with the poker to the broken lining. She opened the oven door and started to express her opinion of the oven; but she was swept into her own thoughts, thinking of what it would mean, year after year, to have that stove to wrestle with." • The men do not recognize clues that come from the broken stove, quilting, and bird but the women do. • I know both the Mr. Hale, the sheriff, and county attorney make fun of the women. Let's look at approximately page 16. "'Well, ladies,' said the county attorney, as one turning from serious things to little pleasantries, 'have you decided whether she was going to quilt it or knot it?'" • But it is the women who find the bird and realize it is important. This makes the women powerful because the bird represents death. The evidence is on approximately page 15. "Somebody wrung its neck." • And on approximately the last page of the story it is the women who take the bird. "She [Mrs. Peters] threw back the quilt pieces, got the box, tried to put it in her handbag. It was too big. Desperately she opened it, started to take the bird out. But there she broke--she could not touch the bird. She stood there helpless, foolish. There was the sound of a knob turning in the inner door. Martha Hale snatched the box from the sheriff's wife, and got it in the pocket of her big coat." • Hmm. the men don't know any about the bird's importance. • There is this great quote about how the women are putting all the clues together! "'We don't <i>know</i> who killed him,' whispered Mrs. Peters wildly. 'We don't <i>know</i>.' Mrs. Hale had not moved. "If there had been years and years of--nothing, then a bird to sing to you, it would be awful--still--after the bird was still."
<p>4) Explain your evidence, using direct quotes to support your answer.</p>	<ul style="list-style-type: none"> • Now we can put all of our evidence together in our own words. • WRITE A MODEL ANSWER.

Extension and practice

- As an extension, have students who understand the text to read the play, "Trifles," by Susan Glaspell. It is the same story but in drama-form. The CCSS RL.8.7 will help the students compare and contrast: Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).
- For students who need extra practice, have a small group discussion with the students. Ask them to come to the discussion with notes of their thoughts about the answer so that they can repair and add to their notes in order to answer the question.

What next?

For additional practice, with students or for students' independent work, apply this learning objective and set of steps to citing evidence to analyze the text (RL.7.1)

See more examples of how to teach citing evidence to analyze the text (RL.7.1)

Objective: In this lesson you will learn how to infer ideas about different characters by gathering multiple pieces of evidence.

1. What are the key words in the question that I need to understand?
2. What are the character(s) doing or saying that helps answer the question?
3. What evidence in this story can be used to verify that the inference is correct?
4. Explain your evidence, using direct quotes to support your answer.

[Determine one character's point of view of another by analyzing interactions](#)

[Analyze a character's relationships](#)

[Determine a character's traits by examining evidence from the text](#)

[Revise thinking about a character based on new details from the text](#)

[Compare and contrast textual details](#)

Question 2

Question #2

Analyze Mrs. Peters's and Mrs. Hale's **actions and conversation** in the Wright home. How do these women in this story support each other on a deeper level than just gathering possessions for Mrs. Wright?

Standard(s) covered:

RL.7.3 Analyze how *particular elements* of a story or drama interact (e.g., how setting shapes the characters or plot).

Example response that meets standard

Look-fors

Mrs. Peters and Mrs. Hale recognize that Mrs. Wright is not the bad housekeeper that the men imply. For example, Mrs. Hale commented, "How'd you [referring to the men] like to cook on this?"--pointing with the poker to the broken lining," (Glaspell). Mrs. Hale later remarks how Mrs. Wright had apparently planned to bury the canary in the pretty box that was hidden in the quilting basket (Glaspell). "I wonder how it would seem," Mrs. Hale at last began, as if feeling her way over strange ground--"never to have had any children around?" Her eyes made a slow sweep of the kitchen, as if seeing what that kitchen had meant through all the years "No, Wright wouldn't like the bird," she said after that--"a thing that sang. She used to sing. He killed that too," (Glaspell). "If there had been years and years of--nothing, then a bird to sing to you, it would be awful--still--after the bird was still." "I know what stillness is," [Mrs. Peters] said, in a queer, monotonous voice. "When we homesteaded in Dakota, and my first baby died--after he was two years old--and me with no other then--" said Mrs. Hale, (Glaspell). The two women recognize that the life Minnie Wright led was isolated and unhappy.

Slowly the reader recognizes along with Mrs. Hale and Mrs. Peters, that Minnie Wright was a victim of a mean husband who changed the vibrant young Minnie Wright. For example, Mrs. Hale remembers, "'I wish you'd seen Minnie Foster,' was the answer, 'when she wore a white dress with blue ribbons, and stood up there in the choir and sang.' The picture of that girl, the fact that she had lived neighbor to that girl for twenty years, and had let her die for lack of life, was suddenly more than she [Mrs. Hale] could bear." The women see things that the sheriff and attorney never do because they look at the woman and her life rather than just evidence of murder as the men are doing. Through their reliance on each other, the women show and verbalize that they need each other. Mrs. Hale said, "... I wish they'd be about it. I don't like this place." And Mrs. Peters responded, "But I'm awful glad you came with me, Mrs. Hale," (Glaspell). At the end, on the last page of the story, Glaspell writes: Mrs. Peters, "Threw back the quilt pieces, got the box, tried to put it in her handbag. It was too big. Desperately she opened it, started to take the bird out. But there she broke--she could not touch the bird. She stood there helpless, foolish. There was the sound of a knob turning in the inner door. Martha Hale snatched the box from the sheriff's wife, and got it in the pocket of her big coat just as the sheriff and the county attorney came back." It is this secret that the women keep between themselves where these two women -- who just met -- truly support each other.

- Response pertains only to the women – not to the men
- Helpful if students include how Mrs. Hale and Mrs. Peters need each other for comfort while in the house
- Mrs. Hale and Mrs. Peters support Minnie Wright with at least 1 of these clues
 - Living in solitude
 - Understanding her uneven stitches
- Students will need to walk through the kitchen with Mrs. Hale and Mrs. Peters step by step as the women look for at least 3 of these clues
 - The birdcage
 - The canary
 - Singing
 - Quilting
 - Uneven sewing stitches
 - Broken stove
 - Solitude

If students are struggling to answer the text-dependent question, use this follow-up plan for modeling and practice:

Objective	In this lesson you will learn to analyze how characters interact in a plot by interpreting character's actions, thoughts, and words.
Prior knowledge to review	<ul style="list-style-type: none"> • 5 parts of the plot: Exposition, rising action, climax, falling action, and resolution • Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution. (RL.6.3)
Steps to achieve objective	Think aloud for direct instruction
1) Locate the part of the text that contains the relevant information.	<ul style="list-style-type: none"> • So I am supposed to think about how these 2 women support each other. • Let me look in the story and find out where Mrs. Hale and Mrs. Peters are there for each other. • Ok, the first time there is any interaction between the women is on approximately page 1. "'I'm glad you came with me,' Mrs. Peters said nervously, as the two women were about to follow the men in through the kitchen door." • Well, the 2 women don't talk, but they do support each other physically when Glaspell writes on approximately page 6, "'Oh, well,' said Mrs. Hale's husband, with good-natured superiority, 'women are used to worrying over trifles.' The two women moved a little closer together. Neither of them spoke." • Let me see, where do the women start a conversation with each other? • It is approximately page 8 where the women are first left alone and have more of a conversation than introductions. Mr. Hale, "Followed the others through the stair door. The women stood motionless and silent, listening to the footsteps, first upon the stairs, then in the room above them. Then, as if releasing herself from something strange. Mrs. Hale began to arrange the dirty pans under the sink, which the county attorney's disdainful push of the foot had deranged. 'I'd hate to have men comin' into my kitchen," she said testily--"snoopin' round and criticizin'." 'Of course it's no more than their duty,' said the sheriff's wife, in her manner of timid acquiescence." • Even though Mrs. Hale and Mrs. Peters don't really know each other before today, I notice that now that they are alone in the house they are talking a lot to each other and seem friendly to each other.

<p>2) Ask yourself, "What is the relationship between these individuals?"</p>	<ul style="list-style-type: none"> • The two ladies are finding out about Mrs. Wright's life. I am going to write these findings on stickie notes because they may help me later. • Mrs. Peters wants some help on approximately page 9 from Mrs. Hale. "The sheriff's wife broke in upon her: 'I must be getting those things from the front-room closet.'" She opened the door into the other room, started in, stepped back. 'You coming with me, Mrs. Hale?' she asked nervously. 'You--you could help me get them.'" • At the bottom of approximately page 9, even though Mrs. Hale doesn't know Mrs. Peters, Mrs. Hale is asking a tricky question. "Do you think she--did it?" • I wasn't expecting this twist on approximately page 9, but it certainly contributes to understanding their relationship. Mrs. Hale, "Looked up at Mrs. Peters, and there was something in the other woman's look that irritated her. 'She don't care,' she said to herself. 'Much difference it makes to her whether Minnie Foster had pretty clothes when she was a girl.' Then she looked again, and she wasn't so sure; in fact, she hadn't at any time been perfectly sure about Mrs. Peters. She had that shrinking manner, and yet her eyes looked as if they could see a long way into things."
<p>3) Explain the relationship using specific information from the text.</p>	<ul style="list-style-type: none"> • This is interesting. As one woman notices a situation in the room, the other woman explores it with her. • I see that they appear to be working together even though they don't outright say that they are doing that. • The women are working together helping each other "see" the room and the occupants. No one woman is directing; they are working together. • For example on approximately page 13: "Mrs. Peters looked around the kitchen. 'Seems kind of funny to think of a bird here.' She half laughed--an attempt to put up a barrier. "But she must have had one--or why would she have a cage? I wonder what happened to it.' [Mrs. Peters said]. 'I suppose maybe the cat got it,' suggested Mrs. Hale, resuming her sewing. • These women are really looking around the room to figure out Minnie's life. • Then Mrs. Peters says, 'No; she didn't have a cat. She's got that feeling some people have about cats--being afraid of them. When they brought her to our house yesterday, my cat got in the room, and she was real upset and asked me to take it out.'" • WRITE A MODEL ANSWER.

Extension and practice

- Have students extend their thinking by making inferences about the other people in the story using the same steps as modeled above. This would be effective in small groups.

What next?

<p>For additional practice, with students or for students' independent work, apply this learning objective and set of steps to understand how characters relate to each other (RL.7.3)</p>	<p>See more examples of how to teach how characters relate to each other (RL.7.3)</p>
<p>Objective: In this lesson you will learn to analyze how characters interact in a plot by interpreting character's actions, thoughts, and words.</p> <ol style="list-style-type: none"> 1. Locate the part of the text that contains the relevant information. 2. Ask yourself, "What is the relationship between these two individuals?" 3. Explain the relationship using specific information from the text. 	<p>Develop a theory about two characters' relationship</p> <p>Grow ideas about character traits</p>

Question 3

Question #3	How is the setting significant to understanding the character , Minnie Wright, in this short story?
Standard(s) covered:	RL.7.3 Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

Example response that meets standard	Look-fors
<p>Minnie Wright lived in an isolated area outside of town so she often did not communicate with townspeople, and the author explains that there were few nearby neighbors. Mr. Hale says about the telephone, “In this lonesome stretch of road it would be a good thing,” (Glaspell). The house wasn’t inviting because Glaspell describes, “It looked very lonesome this cold March morning. It had always been a lonesome-looking place. It was down in a hollow, and the poplar trees around it were lonesome-looking trees,” (Glaspell). Mrs. Hale remembers that she had never been in the Wright home until this visit (Glaspell). An example inside the house is about Minnie’s rocking chair. The dilapidated chair didn’t remind Mrs. Hale of Minnie Wright when she was young. “It was a dingy red, with wooden rungs up the back, and the middle rung was gone, and the chair sagged to one side.” The author writes as if the chair represents the broken life Mrs. Wright has been leading.</p> <p>The time period was important because if Mr. Hale had not gone to the Wright house to try to convince Mr. Wright to put in a telephone, John Wright’s death would not have been found for some time. Telephones were not a common, every-day feature of the home during this time period. They were new and considered a luxury especially in farm homes. The women additionally gain clues about Minnie’s difficult life from the author’s picture of the dirty roller towel, the pans under the sink and not in cupboards, the fire going out overnight which caused the jam to freeze in the cupboard. In this time period it was very common for women to can fruit and not buy it in the food store that may have been far away. Families didn’t have cars to race to the store when they were out of food. The store would have also been a location to see people. So Minnie was very much affected by the isolated location and the conditions she endured.</p>	<p>At least 3 of the following elements:</p> <ul style="list-style-type: none"> • Answer deals with time and/or location • 1900s • Isolation of home in a hollow • Isolation from friends and neighbors • Importance of kitchen because cooking was a primary job for a wife • Lack of phone because of 1900s and area where the Wrights lived • Description of “lone-some looking” trees and home as Mrs. Hale saw it driving up in the buggy • Women canned fruit or jam • Use of wagons/buggies but not cars

If students are struggling to answer the text-dependent question, use this follow-up plan for modeling and practice:

Objective	In this lesson you will learn how to analyze how setting and characters interact by determining the impact one has on the other.
Prior knowledge to review	<ul style="list-style-type: none"> • Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution. (RL.6.3) • Setting is time and location • Setting is critical to any plot
Steps to achieve objective	Think aloud for direct instruction
1) Scan the text and locate the words about the setting.	<ul style="list-style-type: none"> • I'm going to start by rereading the beginning of the text because I remember that there was information about the setting there. • I notice on the first page that Mrs. Hale wrapped the "robe" around her legs when she sat in the "buggy". This tells me they are not riding in a car! • The author describes it in a "hollow", "lone-some looking trees", "lonesome-looking place", and the loneliness on page 1. • Then, I picture the Wright's house – it feels broken down. • Why don't we annotate the text so that we have clear notes about the setting for our answer? I am going to mark anything about the setting starting on page 1 with T or time and L for location. And every time after page 1 that part of the setting is mentioned, I will mark it too. • So I see on approximately page 3 that Mr. Hale talks about the road and the house location. I should be sure to annotate this. "'We come along this road,' Hale was going on, with a motion of his hand to the road over which they had just come, 'and as we got in sight of the house I says to Harry, 'I'm goin' to see if I can't get John Wright to take a telephone.' You see," he explained to Henderson, 'unless I can get somebody to go in with me they won't come out this branch road except for a price I can't pay.'" • It sounds like there weren't very many homes around the Wright's from what Mr. Hale said. • And I see there is more setting information that describes the inside of the house too. • Like on approximately page 3, "'And there, in that rocker'--pointing to it--'sat Mrs. Wright,' said Mr. Hale. Everyone in the kitchen looked at the rocker. It came into Mrs. Hale's mind that that rocker didn't look in the least like Minnie Foster--the Minnie Foster of twenty years before. It was a dingy red, with wooden rungs up the back, and the middle rung was gone, and the chair sagged to one side." • Even a chair is part of the location. • CONTINUE SCANNING THE TEXT FOR WORDS THAT DESCRIBE SETTING.

<p>2) What tone do the author's words create?</p>	<ul style="list-style-type: none"> • Hmm, well I know that tone means emotion. So what emotion do I hear in the author's words? Let me find those words on page 1 that describe the location of the home. • I read that the author included the word lonesome three times! I think the author is really emphasizing this so I need to pay attention to it on the first page. The Wright's house, "Looked very lonesome this cold March morning. It had always been a lonesome-looking place. It was down in a hollow, and the poplar trees around it were lonesome-looking trees." • This house doesn't sound friendly and cheerful. It reminds me of feeling lonely and all alone because no one is around. • On approximately page 7 Mrs. Hale said, "It never seemed a very cheerful place." I bet there aren't any flowers to make it more colorful or cheery either since the author describes a lot and she doesn't mention that. • This is a sad home! Mrs. Hale comes right out and clearly says on page 14, "I stayed away because it weren't cheerful--and that's why I ought to have come. I"--she looked around--"I've never liked this place. Maybe because it's down in a hollow and you don't see the road. I don't know what it is, but it's a lonesome place, and always was." • There is a lot of emotion here from the author; Mrs. Hale appears sad for her friend.
<p>3) How does the setting impact the character (s) in this short story?</p>	<ul style="list-style-type: none"> • If I turn to approximately page 2, I think about how Mrs. Hale had not seen her friend, Minnie, or gone to see her in at least a year. • And, since the Wright home was out of town, it was not as if people could stop by easily. • It makes sense that the families needed a phone since they were so far out of town according to Mr. Hale. This happens on approximately page 3. • I remember that the phone is the reason for Mr. Hale to go to the Wright home – and that wasn't very common in early 1900 homes. • I see that the time period's lack of technology doesn't provide clues to a present day 21st century setting, so Mrs. Wright surely wasn't on the Internet. • I do have to pay attention to the clues the writer gives me. Glaspell writes of different appliances that are not electric: The hand roll towel, the fire stove, the fire for heat, metal sink. That must have been a hard life for Mrs. Wright. This is a very different kitchen than what most people have now! • And I remember that Mrs. Hale remarked about that. Oh yes, on approximately page 11: "A bad stove is a bad stove. How'd you like to cook on this?"--pointing with the poker to the broken lining. She opened the oven door and started to express her opinion of the oven; but she was swept into her own thoughts, thinking of what it would mean, year after year, to have that stove to wrestle with. The thought of Minnie Foster trying to bake in that oven." • The furniture doesn't sound like it was very nice either. "It came into Mrs. Hale's mind that that rocker didn't look in the least like Minnie Foster--the Minnie Foster of twenty years before. It was a dingy red, with wooden rungs up the back, and the middle rung was gone, and the chair sagged to one side." • There wasn't a furnace – just a wood fire -- because on approximately page 6, "Oh--her fruit," she [Mrs. Hale] said, looking to Mrs. Hale for sympathetic understanding. She turned back to the county attorney and explained: "She worried about that when it turned so cold last night. She said the fire would go out and her jars might burst." • REFER TO MODEL ANSWER TO CONTINUE THE PROCESS OF ADDING ADDITIONAL EVIDENCE.

4) Explain your thinking and support it with evidence from the text.

- Now we can put all of our evidence together in our own words.
- WRITE A MODEL ANSWER.

Extension and practice

- If students are having trouble with setting, and they think it is not clearly stated, show them as a whole class how to use clues to figure it out and then practice with a partner. Here are a few examples to get started:
 - There was a wooden stove – probably no electricity
 - People rode in buggy – not car
 - Women put robes around their legs – no heat because of an open wagon
 - Phones just being installed in the area
- As an extension, students plot out the room in a drawing sketch so that they can see the layout of the room. This will help them see the details that the women recognize. Include placement of furniture. For example, on approximately page 2, students would use this text to begin their sketch: “Peters looked from cupboard to sink; from that to a small worn rocker a little to one side of the kitchen table.”

Table area with rocker	Kitchen

- As an extension: Have students create and present a talk-show, which will also help struggling students. Before presenting, meet with the students to clarify their interpretations of the character so that incorrect assumptions and descriptions are not presented. One person is the talk show host, and the other person is Minnie Wright who describes her lonely life based on the time and location of where she lives.
- In heterogeneous groups, have students go back to the text to mark the time with a capital T and a capital L when the location is described. Then, students should transfer the information from the text into the chart and analyze the impact of setting on character.

Setting: Time or location	Glaspell’s Description of Setting (Direct Quotation from the Text)	Impact on Character

SAMPLE:

Setting: Time or location	Glaspell’s Description of Setting (Direct Quotation from the Text)	Impact on Character
Location	“‘I [Mrs. Peters] know what stillness is,’ she said, in a queer, monotonous voice. ‘When we homesteaded in Dakota, and my first baby died--after he was two years old--and me with no other then--’” (Glaspell).	Mrs. Peters feels the loneliness that she imagines Mrs. Wright feels when no one else is around; the feeling of uncomfortable lonely, solitude.

What next?

For additional practice, with students or for students' independent work, apply this learning objective and set of steps to understanding how the setting impacts characters (RL.7.3)

See more examples of how to teach how the setting impacts characters (RL.7.3)

Objective: In this lesson you will learn how to analyze how setting and characters interact by determining the impact one has on the other.

1. Scan the text and locate the words about the setting.
2. What tone do the author's words create?
3. How does the setting impact the character(s) in this short story?
4. Explain your thinking and support it with evidence from the text.

[Visualize the setting by analyzing an author's word choice](#)

[Determine how setting shapes a character](#)

Question 4

Question #4	How does Glaspell use the simile , "Like a raw wind that get to the bone," to help the reader better understand Mr. Wright?	
Standard(s) covered:	RL.7.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.	
	Example response that meets standard	Look-fors
	<p>This simile used by author, Susan Glaspell, "Like a raw wind that get to the bone," helps the reader better understand the inferences about Mr. Wright. For example, Mrs. Hale describes what she knows about Mr. Wright to Mrs. Peters. "He didn't drink, and kept his word as well as most, I guess, and paid his debts. But he was a hard man." (Glaspell). The author uses a simile rather than just descriptive words to allow the character to better visualize and feel what Mr. Wright was like, and in turn the reader better understands Minnie Wright's life with her husband. Although Mrs. Hale is listing positive characteristics of the man, the simile shows contrast. When Mrs. Hale shivers after speaking the simile about Mr. Wright, the reader can not only hear Mrs. Hale's emotions but also see how unnerved she is about the man. Yes, the room is cold, but it is not the temperature that is causing the shivering. In fact, it is Mr. Wright's cold personality that comes through when the author uses the figurative language.</p>	<p>Include at least 2 of the following descriptors:</p> <ul style="list-style-type: none"> • The physical descriptions of Mr. Wright that the author provides "Was a hard man" • Mrs. Hale's physical response when describing Mr. Wright • The temperatures indoors and outdoors in relationship to describe the setting
If students are struggling to answer the text-dependent question, use this follow-up plan for modeling and practice:		
Objective	In this lesson you will learn how to determine the meaning of figurative language by interpreting connotative meanings.	
Prior knowledge to review	<ul style="list-style-type: none"> • Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone. (RL.6.4) • Recognize figurative language and similes 	
Steps to achieve objective	Think aloud for direct instruction	

<p>1) Re-read the figurative language and the context it is used in.</p>	<ul style="list-style-type: none"> • Well, the question is using the phrase, "Like a raw wind that get to the bone." • What page is that on? Let's find it. Oh, yes, it's on approximately page 14. • Because the phrase uses the word like, I know it is a simile. • Let's read the sentences before and after the simile so we can figure out the context – what this simile means. • The sentence before reads, "They say he was a good man.' 'Yes--good," conceded John Wright's neighbor grimly. 'He didn't drink, and kept his word as well as most, I guess, and paid his debts. But he was a hard man, Mrs. Peters. Just to pass the time of day with him--.' She stopped, shivered a little." • And the sentence afterward reads: "Her eye fell upon the cage on the table before her, and she added, almost bitterly: 'I should think she would've wanted a bird!'" • I don't think Mr. Wright was a very nice man. He sounds unfriendly.
<p>2) Determine the intended meaning of this figurative language.</p>	<ul style="list-style-type: none"> • I wonder why the author uses the word "cold" so often. • At the beginning of the story even before the group arrived at the Wright home, Mrs. Hale shivered after being wrapped in a blanket in the buggy and then at the house the women were called to the fire to warm their hands in the Wright's kitchen. • The men offer the women to come warm themselves at the fire when they enter the Wright house on approximately page 2. • I realize that the shiver Mrs. Hale gives on approximately page 14 represents a few things: The coldness in the house, the cold man -- John Wright, the cold relationship between Mr. and Mrs. Wright, and the cold unfriendly house. • I could see how this simile represented much more than just weather – it represents a man who is not warm and friendly. The author is making a comparison here and that is why Glaspell used a simile!
<p>3) Note the author's words in order to answer the question with evidence.</p>	<ul style="list-style-type: none"> • Those words that describe Mr. Wright are interesting. "He was a hard man, Mrs. Peters. Just to pass the time of day with him--,' said Mrs. Hale. She stopped, shivered a little. 'Like a raw wind that gets to the bone.'" • The author even had the story take place in March, so everyone is cold and that reinforces how unfriendly, unwelcoming, and emotionless Mr. Wright was! • WRITE A MODEL ANSWER.

Extension and practice

- As practice for the students to better understand characterization, have small groups of 3 students start to brainstorm lists of character traits that can be used to describe people and characters. It is effective to have students create personality and physical lists separately so that they will better understand the difference between the two types of traits. Come back together as a whole class to compile the lists.
- Mr. Wright's character, using the class-created characterization list, have pairs of students create a list of character traits that describe Mr. Wright. (bad, bossy, dark, dangerous, sharp, serious, stingy, unfriendly).
- If students are having difficulty understanding character traits, have them find 9 character traits that describe themselves. Using clip art or photos, have the students make a poster of themselves. If they can describe themselves, they will have an easier time understanding the traits to describe others.
- As an extension, have students create metaphors or similes to describe other characters in the story.

What next?

For additional practice, with students or for students' independent work, apply this learning objective and set of steps to use figurative language to describe a character (RL.7.4)

See more examples of how to teach figurative language to describe a character (RL.7.4)

Objective: In this lesson you will learn how to determine the meaning of figurative language by interpreting connotative meanings.

1. Re-read the figurative language and the context it is used in to recognize what it represents.
2. Determine the intended meaning of this figurative language.
3. Note the author's words in order to answer the question with evidence.

[Reading and understanding idioms](#)

[Determine the meaning of figurative language to understand a character's thoughts and feelings](#)

Question 5

Question #5	Glaspell releases information little by little in the text about Minnie Wright’s life to the reader. How does this text structure contribute to the story?	
Standard(s) covered:	RL.7.5 Analyze how a drama’s or poem’s form or structure (e.g., soliloquy, sonnet) contributes to its meaning.	
Example response that meets standard		Look-fors
<p>If the author had not released information a little bit at a time, there would have been no deep, conversation between the women. It is through the gradual release of information while the women stand and observe that they develop a realization that Minnie probably killed her husband in retaliation for him killing the bird – the one thing that gave her happiness in her isolated, miserable life. It isn’t until approximately page 14 that the reader finds out from Mrs. Hale that Minnie used to sing. "She--come to think of it, she was kind of like a bird herself. Real sweet and pretty, but kind of timid and--fluttery. How--she--did--change." Mrs. Hale is the only one who knew Minnie as a young lady. Mrs. Hale doesn’t tell all the information about young Minnie at once; it happens over a series of pages. Additionally, through this gradual release, it is the women not the men who figure out the cause of the murder. “Suddenly she [Mrs. Hale] leaned forward, looking intently at the cage. ‘But what do you s’pose went wrong with it?’” The broken cage door is really important evidence that Mrs. Hale and Mrs. Peters find. The women find multiple pieces of evidence of the difficult life Minnie led that would end in her murdering John Wright. In contrast, the men run in and out of the house and the different rooms attempting to find a culprit and rationale for John Wright’s death – all the while missing the clues that describe Minnie’s life. If Glaspell had not structured the story this way, the women characters would not interact as much and the suspense would not be present.</p>		<ul style="list-style-type: none"> • Answer pertains to gradual release of information • Information is revealed through the ladies’ dialog
If students are struggling to answer the text-dependent question, use this follow-up plan for modeling and practice:		
Objective	In this lesson you will be able to analyze the story’s structure by explaining the plot development.	
Prior knowledge to review	<ul style="list-style-type: none"> • Analyze how a particular sentence, <i>chapter, scene, or stanza fits into the overall structure of a text</i> and contributes to the development of the theme, setting, or plot. (RL.6.5) • What is text structure 	

Steps to achieve objective	Think aloud for direct instruction
1) Re-read the question and think about what is being asked.	<ul style="list-style-type: none"> • Ok, let me think what this question is asking. How does this text structure contribute to the story? • I am supposed to respond about text structure. I know that means how the story is organized. • And I am supposed to see how the author tells information a little at a time about the main character, Minnie.
2) How does the author reveal information in the plot?	<ul style="list-style-type: none"> • As I think back, I realize that the reader never hears from Mrs. Wright – we only hear about her. • Minnie is never met but the reader learns about her from the other two women. • Hmm, Mrs. Hale gives information little by little about the young woman she knew and liked before. • So, Mrs. Hale says on approximately page 9, “She used to wear pretty clothes and be lively--when she was Minnie Foster, one of the town girls, singing in the choir. But that--oh, that was twenty years ago.” • And here is another example on approximately page 15 of Mrs. Hale recalling the past which helps me compare what I know “[Mrs. Hale] held it up. ‘What a pretty box! I’ll warrant that was something she had a long time ago--when she was a girl.’” • Mrs. Hale recalls her friendship with Minnie before marriage and how she was young, friendly, vibrant, and sang so well on approximately page 17. “I wish you’d seen Minnie Foster,’ was the answer, ‘when she wore a white dress with blue ribbons, and stood up there in the choir and sang.’” • Here is another example on approximately page 19. “The picture of that girl, the fact that she [Mrs. Hale] had lived neighbor to that girl for twenty years, and had let her die for lack of life, was suddenly more than she could bear.” • Mrs. Hale and Mrs. Peters find information about Minnie’s present life multiple times I notice. • There is the broken stove that Mrs. Wright has to cook on, the broken furniture she sat in when Mr. Hale found her, the broken bird cage, the bird, and the mean husband.
3) Explain how the author uses text structure to develop the plot.	<ul style="list-style-type: none"> • Hmm, I see that the author compares and contrasts Minnie’s life as a happy girl and what she suffered as an adult in her marriage. • Wow! The author creates a back and forth of present clues about Minnie’s married life and her life as a young lady. • MODEL WRITING ANSWER.

Extension and practice

- If students are having difficulty understanding the “revelations”, use the attached graphic organizer to “itemize” the facts of Minnie’s life as they are revealed page by page.
- Break the class into small groups. Each group takes 3 pages of story text to make a list of information revealed in that section about Minnie. The groups are then broken into jigsaw pieces and students share within each group.
- As extension activities, use the attached LearnZillion text structure lesson and then have students apply the same information to “A Jury of Her Peers” text.
 - [“Evaluate the Effectiveness of an Author’s Text Structure”](#)
 - [Analyze how a text’s structure impacts the theme](#)

What next?

For additional practice, with students or for students' independent work, apply this learning objective and set of steps to teach that a story’s structure contributes to its meaning (RL.7.5)

See more examples of how to teach that a story’s structure contributes to its meaning (RL.7.5)

Objective: In this lesson you will be able to analyze the story’s structure in order to understand the author’s plot development.

1. Re-read the question and think about what is being asked.
2. How does the author reveal information in the plot?
3. Explain how the author uses text structure to develop the plot.

[Determine author's purpose by analyzing text structure](#)

[Analyze the structure of a poem](#)

[Analyzing Text Structure Using a Flowchart](#)

PAGE IN STORY	QUOTE OR PARAPHRASE FROM TEXT DESCRIBING MINNIE'S LIFE AS AN ADULT

Sample model:

PAGE IN STORY	QUOTE OR PARAPHRASE FROM TEXT DESCRIBING MINNIE’S LIFE AS AN ADULT
3	(Mr. Hale) “I’d spoke to Wright about it once before; but he put me off, saying folks talked too much anyway, and all he asked was peace and quiet--guess you know about how much he talked himself.”
3	(Mr. Hale) “in this lonesome stretch of road it would be a good thing--well, I said to Harry that that was what I was going to say--though I said at the same time that I didn't know as what his wife wanted made much difference to John.”
4	Mr. Hale explains that Minnie’s voice was “quiet and dull--and fell to pleatin' her apron” when he asked to see John Wright about installing a phone
5	[Mr. Hale] “said I had come in to see if John wanted to put in a telephone; and at that she started to laugh, and then she stopped and looked at me--scared.”
7	"But I [Mrs. Hale] don't think a place would be any the cheerfuller for John Wright's bein' in it."
9	Mrs. Hale “holding up a shabby black skirt that bore the marks of much making over. "I think maybe that's why she kept so much to herself. I s'pose she felt she couldn't do her part; and then, you don't enjoy things when you feel shabby. She used to wear pretty clothes and be lively--when she was Minnie Foster, one of the town girls, singing in the choir. But that--oh, that was twenty years ago.”
11	Mrs. Hale said, “A bad stove is a bad stove. How'd you like to cook on this?’--pointing with the poker to the broken lining. She opened the oven door and started to express her opinion of the oven; but she was swept into her own thoughts, thinking of what it would mean, year after year, to have that stove to wrestle with. The thought of Minnie Foster trying to bake in that oven”
15	Mrs. Hale: "She--come to think of it, she was kind of like a bird herself. Real sweet and pretty, but kind of timid and--fluttery. How--she--did--change."
16	"She liked the bird," said Martha Hale, low and slowly. "She was going to bury it in that pretty box."
17	"I wonder how it would seem," Mrs. Hale at last began, as if feeling her way over strange ground--"never to have had any children around?" Her eyes made a slow sweep of the kitchen, as if seeing what that kitchen had meant through all the years "No, Wright wouldn't like the bird," she said after that--"a thing that sang. She used to sing. He killed that too."

Question 6

Question #6	How can you analyze the development of the theme that women should not be undervalued in Glaspell’s text?
Standard(s) covered:	RL.7.2 Determine a theme or central idea of a text and analyze its development over the course of the text ; provide an objective summary of the text.

Example response that meets standard	Look-fors
<p>The author, Susan Glaspell, wanted the reader to recognize that women should not be undervalued as the men in the story make the women appear to be. All three men, Sherriff Peters, Mr. Hale, and County Attorney Henderson often mock the ladies and dismiss them as incapable of thinking like men do. For example, Henderson says, “They wonder whether she was going to quilt it or just knot it! There was a laugh for the ways of women,” (Glaspell 11). Ironically, it is the women who figure out the cause and culprit of the murder, but the men are unable to do so. Glaspell has the women concentrate on understanding the main character, Minnie Wright, through their observations of her house and its possessions. “But would the women know a clue if they did come upon it?’ he [Mr. Hale] said”. This shows again that the men think the women are useless. But, as a result of Mrs. Hale and Mrs. Peters’s conversations and the clues that begin on approximately page 8 through the end of the story, the two ladies draw conclusions about Mrs. Wright’s life which then leads the women to understand Mrs. Wright’s motives for murdering her husband.</p>	<ul style="list-style-type: none"> • Infers the relationships between men and women in this story • May include influences of the time period reflecting men’s attitudes toward women • Shows the irony between men’s and women’s findings

If students are struggling to answer the text-dependent question, use this follow-up plan for modeling and practice:

Objective	In this lesson you will learn how to analyze the theme’s development through the plot by using the character’s interactions as a guide.
Prior knowledge to review	<ul style="list-style-type: none"> • Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments. (RL.6.2) • Remember that the theme is the message from the author • Ability to summarize a story
Steps to achieve objective	Think aloud for direct instruction

<p>1) Think about what the question is asking.</p>	<ul style="list-style-type: none"> • I have to remember that a theme is the author’s message. • In many ways, I know that the theme is why the author wrote the text. • Well, I also have to remember that the theme is a concept that occurs to all people in life and occurs multiple times within this text – a theme cannot occur just one time in the story. • I wonder what message Susan Glaspell is sending to us, the reader. • Glaspell shows in her writing that Mrs. Hale and Mrs. Peters speak calmly in the Wright’s house; they do not raise their voices although they are bothered by their findings. I wonder if this is a clue about the women being undervalued? • I notice that Mr. Henderson is not talking very nicely to Mrs. Hale and Mrs. Peters. In fact, it seems like Mr. Henderson is making fun of the women and that they are talking about quilting. On approximately page 18, “The county attorney picked up the apron. He laughed. ‘Oh, I guess they’re not very dangerous things the ladies have picked out.’” • It’s not just Mr. Henderson that makes fun of the women. Mr. Hale and Sheriff Peters say that all the women are interested in is quilting.
<p>2) Ask yourself, “What key details helped develop the theme?”</p>	<ul style="list-style-type: none"> • I have to remember that women in the early twentieth century were not thought of as being able to do much except feed, clean, and care for the family. • The men’s conversation seems to encourage this same concept of women’s role was in the home and they weren’t smart enough to do anything else. • So, what were the relationships between men and women at the turn of the 20th century? • I need to notice these differences with the characters in this story. • It is interesting that Mrs. Hale and Mrs. Peters never talk about taking the bird. When the box didn’t fit in Mrs. Peters’s purse, Mrs. Hale put it in her pocket without either woman mentioning a word. • The women realize that to protect Minnie, they have to hide the bird! • And, they are smart enough to communicate with their eyes and actions – not words. • On approximately page 19, the men have no idea that the women have taken the box with the dead bird. “Well, Henry,” said the county attorney facetiously, “at least we found out that she was not going to quilt it. She was going to--what is it you call it, ladies?” • CONTINUE LOCATING MORE EVIDENCE THROUGHOUT THE REST OF THE STORY.
<p>3) Summarize these details to support the main idea or theme.</p>	<ul style="list-style-type: none"> • These women shouldn’t be undervalued. They understand the murder! They found all kinds of clues about Minnie’s married life and how that is important to Mr. Wright’s death. The men didn’t. • Are the women in this story valuable? • WRITE MODEL ANSWER.

THE WOMEN INTERACT WITH EACH OTHER	THE MEN INTERACT WITH EACH OTHER

THE WOMEN AND MEN INTERACT WITH EACH OTHER

SAMPLE CHART:

THE WOMEN INTERACT WITH EACH OTHER	THE MEN INTERACT WITH EACH OTHER
Approximately page 2: "The county attorney, turned around and said, 'Come up to the fire, ladies.' Mrs. Peters took a step forward, then stopped. 'I'm not-- cold,' she said. And so the two women stood by the door, at first not even so much as looking around the kitchen."	Approximately page 2: "The men talked for a minute about what a good thing it was the sheriff had sent his deputy out that morning to make a fire for them."
Approximately page 6 "Oh--her fruit," [Mrs. Peters] said, looking to Mrs. Hale for sympathetic understanding."	Pages 2-6 the men discuss Mr. Hale finding Mr. Wright dead
Bottom of approximately page 8: Women discuss roller towel, sugar, fruit in kitchen	Approximately page 7 The men go upstairs to discuss the murder scene
Approximately page 17 "Of course we don't know who killed the bird." "I knew John Wright," was Mrs. Hale's answer.	
Approximately page 17 "I wonder how it would seem," Mrs. Hale at last began, as if feeling her way over strange ground--"never to have had any children around?" Her eyes made a slow sweep of the kitchen, as if seeing what that kitchen had meant through all the years "No, Wright wouldn't like the bird," she said after that--"a thing that sang. She used to sing. He killed that too."	

THE WOMEN AND MEN INTERACT WITH EACH OTHER
Approximately page 7 "Dirty towels! Not much of a housekeeper, would you say, ladies?" [Attorney Henderson] kicked his foot against some dirty pans under the sink. "There's a great deal of work to be done on a farm," said Mrs. Hale stiffly.
Approximately page 7 "Those towels get dirty awful quick. Men's hands aren't always as clean as they might be," [said Mrs. Hale]. "Ah, loyal to your sex, I see," he (attorney) laughed.
Approximately page 7 Mr. Henderson asks Mrs. Hale about their friendship but she replies that she has not seen Minnie Wright in more than a year
Approximately page 16 "Well, ladies," said the county attorney, as one turning from serious things to little pleasantries, "have you decided whether she was going to quilt it or knot it?"
Approximately page 16 Discussion of was there a cat in the Wright home
Approximately page 19 Attorney asks Mrs. Peters if she thinks how she is married to the law
Approximately page 20 "Well, Henry," said the county attorney facetiously, "at least we found out that she was not going to quilt it. She was going to-- what is it you call it, ladies?"
Mrs. Hale's hand was against the pocket of her coat. "We call it--knot it, Mr. Henderson."

Extension and practice

- As an extension, students research women’s rights in the USA during the late nineteenth and early twentieth centuries so they better understand story’s time period. Then have students compare and contrast their findings with how Glaspell describes women in this story.
- As practice use a Top Hat diagram to notice how the men interact and how the women interact separately on the top of the diagram and on the bottom include how the men and women interact with each.
- An additional practice would be to use the SNOWBALL strategy. Students write down everything the men say about Mrs. Wright on separate pieces of gold paper and crumple up the papers into one pile. Students crumple pink piece papers for each of the clues the two women find about Mrs. Wright and the murder. Then, have students consider the size of the piles as a way to measure which characters are figuring things out and who are not.

What next?

For additional practice, with students or for students' independent work, apply this learning objective and set of steps to teach theme development through the plot (RL.7.2)

See more examples of how to teach theme development through the plot (RL.7.2)

Objective: In this lesson you will learn how to analyze the theme’s development through the plot by using the character’s interactions as a guide.

1. Think about what the question is asking.
2. Ask yourself, “What key details helped develop the theme?”
3. Summarize these details to support the main idea or theme.

[Infer an author's message](#)

[Determine the theme of a story by comparing and contrasting character actions](#)

[Determine the theme of a text](#)

[Determine the theme of a myth](#)