Introduction

In this lesson, students read and analyze pages 136–138 of “Two Kinds” (from “Three days after watching The Ed Sullivan Show” to “I was determined to put a stop to her foolish pride”), in which Jing-mei takes piano lessons and overhears a conversation between her mother and Lindo Jong. Students explore the ways in which Jing-mei’s point of view influences her narration of the events in this passage and consider the crucial role storytelling plays in the interactions between characters in the text. Student learning is assessed via a Quick Write at the end of the lesson: How do the stories that characters tell about themselves and others in this passage develop a central idea of the text?

For homework, students reread pages 135–138 and use the Central Ideas Tracking Tool to trace the development of central ideas in the text. Also, students read pages 138–139, and box unfamiliar words and look up their definitions. Students also use the Central Ideas Tracking Tool to trace the development of central ideas in the text. Additionally, students respond briefly in writing to two focus questions about Jing-mei’s attitude toward the song she is playing for the talent show.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
<th>RL.9-10.2</th>
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<tbody>
<tr>
<td></td>
<td>Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</td>
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<tr>
<th>Addressed Standard(s)</th>
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<tr>
<td>CCRA.R.6</td>
<td>Assess how point of view or purpose shapes the content and style of a text.</td>
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<tr>
<td>W.9–10.9.a</td>
<td>Draw evidence from literary or informational texts to support analysis, reflection, and research.</td>
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<tr>
<td></td>
<td>a. Apply grades 9–10 Reading standards to literature (e.g., &quot;Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]&quot;).</td>
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<tr>
<td>L.9-10.4.a</td>
<td>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, choosing flexibly from a range of strategies.</td>
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</table>
a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How do the stories that characters tell about themselves and others in this passage develop a central idea of the text?

High Performance Response(s)

A High Performance Response should:

- Identify a central idea of the text (e.g., identity, expectations)
- Identify a story that a character tells about herself or others in this passage (e.g., Jing-mei tells the story of her piano lessons with Mr. Chong; Waverly’s mother tells the story of Waverly’s chess success; Jing-mei’s mother tells the story of Jing-mei’s “natural talent” as a pianist (p. 138)).
- Analyze how this story develops a central idea in the text (e.g., Jing-mei’s narration of her piano lessons with Mr. Chong develops the central idea of identity because Jing-mei’s understanding of her own identity changes through the process of telling this story. Jing-mei looks back at her childhood and reflects on how things might have been different had she made different choices. Although as a young child, Jing-mei is convinced that she has no talent for the piano, as an adult, Jing-mei reflects, “So maybe I never really gave myself a fair chance ... I might have become a good pianist at that young age” (p. 137–138). Telling her own story, Jing-mei sees her past differently and comes to a new understanding of her identity.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- mesmerizing (adj.) – spellbinding or fascinating
- reams (n.) – large quantities
- sonatas (n.) – compositions for one or two instruments, typically in three or four movements in contrasted forms and keys
- arpeggios (n.) – soundings of the notes of a chord in rapid succession instead of simultaneously
- preludes (n.) – short pieces of music that introduce longer pieces
Vocabulary to teach (may include direct word work and/or questions)

- staccato (adj.) – short and not sounding connected
- discordant (adj.) – disagreeable to the ear; dissonant; harsh

Additional vocabulary to support English Language Learners (to provide directly)

- modest (adj.) – not too proud or confident about yourself or your abilities
- treble (n.) – highest range of sounds used in music
- bass (n.) – lowest range of sounds used in music

Lesson Agenda/Overview

Student-Facing Agenda

<table>
<thead>
<tr>
<th>Standards &amp; Text:</th>
<th>% of Lesson</th>
</tr>
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<tbody>
<tr>
<td>Standards: RL.9-10.2, CCRA.R.6, W.9-10.9.a, L.9-10.4.a</td>
<td>1. 5%</td>
</tr>
<tr>
<td>Text: “Two Kinds” from The Joy Luck Club by Amy Tan, pages 136–138</td>
<td>2. 10%</td>
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Learning Sequence:

1. Introduction of Lesson Agenda
2. Homework Accountability
3. Masterful Reading
4. Reading and Discussion
5. Quick Write
6. Closing

% of Lesson:

- 1. 5%
- 2. 10%
- 3. 10%
- 4. 60%
- 5. 10%
- 6. 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)
- Students copies of the Central Ideas Tracking Tool (refer to 10.1.2 Lesson 2)—students may need additional blank copies

Learning Sequence

How to Use the Learning Sequence

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
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<tbody>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
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</table>
Activity 1: Introduction of Lesson Agenda  

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.2. In this lesson, students work in groups to analyze how Jing-mei’s point of view influences her narration of the events in this passage, and consider the crucial role storytelling plays in how Jing-mei understands herself.

- Students look at the agenda.

Activity 2: Homework Accountability  

Instruct student pairs to share and discuss the vocabulary words they identified and defined in the previous lesson’s homework.

- Students may identify the following words: mesmerizing and reams.

Differentiation Consideration: Students may also identify the following word: modest.

Definitions are provided in the Vocabulary box in this lesson.

Instruct students to take out their responses to the second part of the previous lesson’s homework assignment. (Respond briefly in writing to two focus prompts.) Instruct students to discuss their responses in pairs.

According to Jing-mei’s mother, why is Jing-mei “[n]ot the best?” (p. 136). What might this description suggest about the traits that Jing-mei’s mother values?

- According to her mother, Jing-mei is “[n]ot the best” (p. 136) because she does not try hard enough. Jing-mei’s mother’s criticism suggests that she values hard work and perseverance.

What values does Jing-mei express in her defense of the girl on The Ed Sullivan Show? How do these values compare to those of Jing-mei’s mother?
Jing-mei defends the girl on the television against her mother’s criticism by arguing that although she is not perfect, “she’s trying hard” (p. 136). Jing-mei expresses appreciation for hard work, the same value her mother prizes. For Jing-mei, it is not how perfectly the girl plays, but how hard she’s trying that really matters. Although Jing-mei and her mother are fighting, they share a common value.

Lead a brief whole-class discussion of student responses.

Activity 3: Masterful Reading 10%

Have students listen to a masterful reading of pages 136–138 of “Two Kinds” (from “Three days after watching The Ed Sullivan Show” through “I was determined to put a stop to her foolish pride”).

1. Consider pausing several times during the masterful reading to allow students time to write down initial reactions and questions.

   - Students follow along, reading silently.

1. Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

   How does Jing-mei’s point of view shape her observations in this passage?

Activity 4: Reading and Discussion 60%

Instruct students to form groups. Post or project each set of questions below for students to discuss. Instruct students to annotate for point of view throughout the reading and discussion, using the code POV (CCRA.6), and for central idea development using the code CI.

1. This focused annotation supports students’ engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

Provide students with the following definition: sonatas means “compositions for one or two instruments, typically in three or four movements in contrasted forms and keys.”

1. Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.

   - Students write the definition of sonatas on their copies of the text or in a vocabulary journal.

1. Differentiation Consideration: Consider providing students with the following definitions: treble means “highest range of sounds used in music” and bass means “of the lowest pitch or range.”
Students write the definitions of *treble* and *bass* on their copies of the text or in a vocabulary journal.

Instruct students to read pages 136–137 independently (from “Three days after watching *The Ed Sullivan Show*” to “But now you must learn to keep time”) and answer the following questions in their groups before sharing out with the class.

**What does the argument between Jing-mei and her mother on page 136 suggest about how Jing-mei understands her mother’s expectations? What might the argument suggest about how Jing-mei’s mother understands these expectations?**

- **Student responses should include:**
  - Jing-mei’s angry outcry, “Why don’t you like me the way I am? I’m not a genius! I can’t play the piano” (p. 136), suggests that Jing-mei believes her mother’s high expectations reflect her dissatisfaction with Jing-mei, and only serve to highlight the ways in which Jing-mei is deficient.
  - Jing-mei’s mother’s response, “Who ask you be genius? ... Only ask you be your best. For you sake” (p. 136) suggests that her mother has high expectations for Jing-mei because she wants to encourage Jing-mei to live up to her full potential, to ensure that her daughter has the best future possible.

**How does what Jing-mei learns in her piano lessons compare to what her mother and Mr. Chong expect her to learn?**

- **Rather than obediently learning how to play the piano as her mother and Mr. Chong expect, Jing-mei learns how to “be lazy and get away with mistakes” (p. 137). Old Chong cannot hear the incorrect notes that she plays, so Jing-mei learns that she can get away with not practicing, as long as she puts on a convincing enough performance.**

**Differentiation Consideration:** If students struggle, consider providing the following scaffolding question:

**How does the description “like an obedient little soldier” clarify the meaning of *staccato* on page 137?**

- Jing-mei’s fingers move stiffly and precisely on the keys “like an obedient soldier” (p. 137), so *staccato* must be an adjective that describes musical notes arranged in a strict, regular rhythm.

**Consider drawing students’ attention to their application of L.9-10.4.a through the process of using context to making meaning of unknown words and phrases.**

**How does Jing-mei characterize Mr. Chong?**
Jing-mei describes Mr. Chong as “old,” “ancient,” “tired,” and “sleepy” (p. 136), suggesting that she believes he may not have the energy needed to supervise her lessons carefully.

What clues in the text indicate that Mr. Chong may have been different from how Jing-mei remembers him?

Jing-Mei’s comment, “But he must have been younger than I thought, since he lived with his mother and was not yet married” (p. 136), suggests that Jing-mei’s memories of Mr. Chong as “ancient” and “old” might not have been entirely accurate.

To what extent is Jing-mei a reliable narrator?

Jing-mei’s narration of the events of this story are not necessarily objective descriptions of what happened and may not be entirely correct, so she is not always a reliable narrator. In the case of “Old” Chong, Jing-mei revises her original memories based on her new point of view, which she did not have when she was first experiencing these events. Therefore, Jing-mei’s narration can be understood as a story that she is telling about herself, in which she reconstructs events based on her point of view as an adult.

Lead a whole-class discussion of student responses.

Instruct student groups to read pages 137–138 (from “So maybe I never really gave myself a fair chance” to “ear-splitting preludes, the most discordant hymns”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: arpeggios means “soundings of the notes of a chord in rapid succession instead of simultaneously” and preludes means “short pieces of music that introduce longer pieces.”

Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.

- Students write the definitions of arpeggios and preludes on their copies of the text or in a vocabulary journal.

What does Jing-mei realize in this passage? What leads to her realization?

Student responses should include:

- In hindsight, Jing-mei realizes that she “might have become a good pianist” if she had not been so set on defying her mother’s expectations for excellence (p. 137).
Jing-mei’s point of view has changed because she is able to reflect on her childhood decisions from the more experienced position of adulthood.

Differentiation Consideration: If students struggle, consider posing the following scaffolding question:

**How does Jing-Mei’s description of the preludes she learned to play clarify the meaning of the word discordant (p. 138)?**

Jing-Mei says the preludes she learned to play were “ear-splitting” (p. 138). This description clarifies the meaning of the corresponding adjective “discordant” that she uses to describe the hymns she learned by suggesting that discordant, like “ear-splitting,” describes an unpleasant or disagreeable combination of sounds.

Consider drawing students’ attention to their application of L.9-10.4.a through the process of using context to making meaning of unknown words and phrases.

**How does the process of telling her story impact Jing-mei’s identity?**

Jing-mei notes that not talking about the events of her childhood made it difficult to make sense of “the disaster of the recital or my terrible accusations” (p. 142). Instead, she says, “All that remained unchecked, like a betrayal” (p. 142). Through the process of telling her own story, she reinterprets her past decisions and reconstructs her own identity by transplanting her adult identity onto her childhood self.

Remind students of their work with the central idea of identity in “Rules of the Game.” Explain that in their exploration of “Two Kinds,” students will continue to explore this idea as they analyze how Jing-mei understands herself and how this understanding changes over time.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read page 138 (from “Over the next year, I practiced like this” to “I was determined to put a stop to her foolish pride”) and answer the following questions before sharing out with the class.

**What is the tone of the conversation between Lindo Jong and Jing-mei’s mother? How does the tone of their conversation influence the meaning of their words?**

Even though the content of Jing-mei’s mother and Lindo Jong’s conversation makes it appear as if they are complaining about their daughters, as when Lindo Jong laments, “She bring home too many trophy” (p. 138), in reality they are bragging about the accomplishments of their children,
which is evident from the description of the tone of their voices as “loud” and “bragging” (p. 138).

① Differentiation Consideration: If students struggle, consider posing the following scaffolding question:

What stories do the two mothers tell each other about their daughters?

قيل In the story that Jing-mei’s mother tells Lindo Jong, Jing-mei is a devoted musical prodigy who “hear[s] nothing but music” (p. 138), and Jing-mei’s mother is only a passive spectator of Jing-mei’s amazing accomplishments and “natural talent” (p. 138). Lindo Jong tells a similar story of Waverly’s chess success when she states, “All day she play chess. All day I have no time do nothing but dust off her winnings” (p. 138).

How does Jing-mei’s response to the interaction between Jing-mei’s mother and Lindo Jong develop a central idea of the text?

قيل Student responses may include:

o Jing-mei’s reaction to her mother’s bragging to Lindo Jong develops the central idea of expectations. Jing-mei’s reaction suggests that she believes her mother’s expectations for her are not expressions of her desire that Jing-mei have the best life possible, as her mother explains when she says she wants Jing-mei to be a genius “For you sake,” (p. 136). Rather, Jing-mei understands her mother’s expectations as the result of her own selfish “foolish pride” (p. 138), or her need to show off.

① Remind students of their work with the central idea of “expectations” in “Rules of the Game,” and explain that they will continue to explore this idea as they analyze how Jing-mei responds to her mother’s expectations in “Two Kinds.”

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write

Instruct students to respond briefly in writing to the following prompt:

How do the stories that characters tell about themselves and others in this passage develop a central idea of the text?

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written response.

قيل Students listen and read the Quick Write prompt.
Display the Quick Write prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt using evidence from the text.
- See the High Performance Response at the beginning of this lesson.

Activity 6: Closing

Distribute a copy of the Central Ideas Tracking Tool to each student. Remind students that the “Notes and Connections” column should be used to record supporting quotes and explanations, questions, and connections to other texts.

Display and distribute the homework assignment. For homework, instruct students to reread pages 135–138 (from “Two or three months had gone by” to “I was determined to put a stop to her foolish pride”) and use the Central Ideas Tracking Tool to trace the development of central ideas in the text.

Additionally, instruct students to read pages 138–139 (from “A few weeks later, Old Chong and my mother” to “and then clap enthusiastically”). Direct students to box any unfamiliar words and look up their definitions. Instruct them to choose the definition that makes the most sense in context and write a brief definition above or near the word in the text. In addition, instruct students to use the Central Ideas Tracking Tool to trace the development of central ideas in the text.

Students should also respond briefly in writing to two focus questions:

**How does Jing-mej describe the song she is playing for the talent show?**

**How does Jing-mej’s description of this song connect to her attitude towards playing it?**

- Students follow along.

Homework

Reread pages 135–138 (from “Two or three months had gone by” to “I was determined to put a stop to her foolish pride”) and use the Central Ideas Tracking Tool to trace the development of central ideas in the text.

Also, read pages 138–139 of “Two Kinds” (from “A few weeks later, Old Chong and my mother” to “and then clap enthusiastically”), and box any unfamiliar words and look up their definitions. Choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text. Also, use the Central Ideas Tracking Tool to trace the development of central ideas in the text.
Additionally, respond briefly in writing to two focus questions:

**How does Jing-mei describe the song she is playing for the talent show?**

**How does Jing-mei’s description of this song connect to her attitude towards playing it?**