

MeTEOR Performance Task

English III

English Language Arts

Between the Lines : Hemingway



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METEOR
CONNECTING THE DOTS

Performance Task Item: Between the Lines (Hemingway)

Grade Level: English III

Focus Areas: Literature; Writing

Essential Question: How do readers make inferences?

Learning Targets:

- Students will define inference and explain how a reader uses textual evidence to reach a logical conclusion.
- Students will read closely and find answers explicitly in the text and answers that require an inference.
- Students will determine places in the text that leave matters uncertain.
- Students will write to support an opinion.
- Students will determine a writing format/style to fit a task, purpose, and/or audience.

STANDARDS

Content Standards:

- Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
- Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Supporting Standard:

- Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.



Materials/Resources:

- ***The End of Something*** by Ernest Hemingway (1899 - 1961), published in 1925 Lexile 1230
- T-Chart
- Constructed Response Rubric
- Informative Rubric
- Letter Rubric



Part A:

Read Hemingway's, "The End of Something," making notes in the margin as you read. Then, answer questions 1 – 8.

1. What happened to the lumber mill in Horton's Bay? (DOK 1)
 2. In a few sentences, how would you summarize the story? (DOK 2)
 3. The story is called “The End of Something.” What is the title referring to? (DOK 2)



4. What is being described in this story? What is the author's attitude toward what he is describing? (DOK 2)
 5. Why does Hemingway use so much dialogue? (DOK 2)
 6. Symbolism is the use of symbols to signify ideas and qualities by giving them symbolic meanings that are different from their literal sense. What symbols can you identify in the short story? (DOK 2)



7. Authors often tell us what characters look like, how they act, and/or how they talk. How does a reader infer what the character is really like? (DOK 2)
 8. Pick out five phrases which you think are especially important to the story. Briefly describe why you chose each one. (DOK 1/2)



Part B:

9. Complete the given T-Chart using phrases and sentences from the text. (DOK 2)

| Quotes from the text by Nick and Marjorie | Inferences you can make about the characters from these quotes |
|---|--|
| | |

Part C:

10. Some texts have more than one message or theme. Write an informative text to explore the possible themes in Hemingway's short story. Support your answers with appropriate examples from the text. (DOK 4)

11. Write a letter to Marjorie in which you give her friendly advice about Nick. Use quotations from your T-Chart in question 9 to support your response. (DOK 2)

ARTICLE/RUBRICS

http://www.gs.cidsnet.de/englisch-online/originals/end_of_something.htm

The End of Something by Ernest Hemingway (1899 - 1961), published in 1925 (Lexile 1230)

In the old days Hortons Bay was a lumbering town. No one who lived in it was out of sound of the big saws in the mill by the lake. Then one year there were no more logs to make lumber. The lumber schooners came into the bay and were loaded with the cut of the mill that stood stacked in the yard. All the piles of lumber were carried away. The big mill building had all its machinery that was removable taken out and hoisted on board one of the schooners by the men who had worked in the mill. The schooner moved out of the bay toward the open lake, carrying the two great saws, the travelling carriage that hurled the logs against the revolving, circular saws and all the rollers, wheels, belts and iron piled on a hull-deep load of lumber. Its open hold covered with canvas and lashed tight, the sails of the schooner filled and it moved out into the open lake, carrying with it everything that had made the mill a mill and Hortons Bay a town.

The one-story bunk houses, the eating-house, the company store, the mill offices, and the big mill itself stood deserted in the acres of sawdust that covered the swampy meadow by the shore of the bay.

Ten years later there was nothing of the mill left except the broken white limestone of its foundations showing through the swampy second growth as Nick and Marjorie rowed along the shore. They were trolling along the edge of the channel-bank where the bottom dropped off suddenly from sandy shallows to twelve feet of dark water. They were trolling on their way to set night lines for rainbow trout.

"There's our old ruin, Nick," Marjorie said.

Nick, rowing, looked at the white stone in the green trees.

"There it is," he said.

"Can you remember when it was a mill?" Marjorie asked.

"I can just remember," Nick said.

"It seems more like a castle," Marjorie said.

Nick said nothing. They rowed on out of sight of the mill, following the shore line. Then Nick cut across the bay.

"They aren't striking," he said.

"No," Marjorie said. She was intent on the rod all the time they trolled, even when she talked. She loved to fish. She loved to fish with Nick.

Close beside the boat a big trout broke the surface of the water. Nick pulled hard on one oar so the boat would turn and the bait, spinning far behind, would pass where the trout was feeding. As the trout's back came up out of the water the minnows jumped wildly. They sprinkled the surface like a handful of shot thrown into the water. Another trout broke water, feeding on the other side of the boat.

"They're feeding," Marjorie said.

"But they won't strike," Nick said.

He rowed the boat around to troll past both the feeding fish, then headed it for the point. Marjorie did not reel in until the boat touched the shore.

They pulled the boat up the beach and Nick lifted out a pail of live perch. The perch swam in the water pail. Nick caught three of them with his hands and cut their heads off and skinned them while Marjorie chased with her hands in the bucket, finally caught a perch, cut its head off and skinned it. Nick looked at her fish.

"You don't want to take the ventral fin out," he said. "It'll be all right for bait but it's better with the ventral fin in."

He hooked each of the skinned perch through the tail. There were two hooks attached to a leader on each rod. Then Marjorie rowed the boat out over the channel-bank, holding the line in her teeth, and looking toward Nick, who stood on the shore holding the rod and letting the line run out from the reel.

"That's about right," he called.

"Should I let it drop?" Marjorie called back, holding the line in her hand.

"Sure. Let it go." Marjorie dropped the line overboard and watched the baits go down through the water.

She came in with the boat and ran the second line out the same way. Each time Nick set a heavy slab of driftwood across the butt of the rod to hold it solid and propped it up at an angle with a small slab. He reeled in the slack line so the line ran taut out to where the bait rested on the sandy floor of the channel and set the click on the reel. When a trout, feeding on

the bottom, took the bait it would run with it, taking line out of the reel in a rush and making the reel sing with the click on.

Marjorie rowed up the point a little way so she would not disturb the line. She pulled hard on the oars and the boat went up the beach. Little waves came in with it. Marjorie stepped out of the boat and Nick pulled the boat high up the beach.

"What's the matter, Nick?" Marjorie asked.

"I don't know," Nick said, getting wood for a fire.

They made a fire with driftwood. Marjorie went to the boat and brought a blanket. The evening breeze blew the smoke toward the point, so Marjorie spread the blanket out between the fire and the lake.

Marjorie sat on the blanket with her back to the fire and waited for Nick. He came over and sat down beside her on the blanket. In back of them was the close second-growth timber of the point and in front was the bay with the mouth of Hortons Creek. It was not quite dark. The fire-light went as far as the water. They could both see the two steel rods at an angle over the dark water. The fire glinted on the reels.

Marjorie unpacked the basket of supper.

"I don't feel like eating," said Nick.

"Come on and eat, Nick."

"All right."

They ate without talking, and watched the two rods and the fire-light in the water.

"There's going to be a moon tonight," said Nick. He looked across the bay to the hills that were beginning to sharpen against the sky. Beyond the hills he knew the moon was coming up.

"I know it," Marjorie said happily.

"You know everything," Nick said.

"Oh, Nick, please cut it out! Please, please don't be that way!"

"I can't help it," Nick said. "You do. You know everything. That's the trouble. You know you

do."

Marjorie did not say anything.

"I've taught you everything. You know you do. What don't you know, anyway?"

"Oh, shut up," Marjorie said. "There comes the moon."

They sat on the blanket without touching each other and watched the moon rise.

"You don't have to talk silly," Marjorie said. "What's really the matter?"

"I don't know."

"Of course you know."

"No I don't."

"Go on and say it."

Nick looked on at the moon, coming up over the hills.

"It isn't fun any more."

He was afraid to look at Marjorie. Then he looked at her. She sat there with her back toward him. He looked at her back. "It isn't fun any more. Not any of it."

She didn't say anything. He went on. "I feel as though everything was gone to hell inside of me. I don't know, Marge. I don't know what to say."

He looked on at her back.

"Isn't love any fun?" Marjorie said.

"No," Nick said. Marjorie stood up. Nick sat there, his head in his hands.

"I'm going to take the boat," Marjorie called to him. "You can walk back around the point."

"All right," Nick said. "I'll push the boat off for you."

"You don't need to," she said. She was afloat in the boat on the water with the moonlight on it. Nick went back and lay down with his face in the blanket by the fire. He could hear Marjorie

rowing on the water.

He lay there for a long time. He lay there while he heard Bill come into the clearing walking around through the woods. He felt Bill coming up to the fire. Bill didn't touch him, either.

"Did she go all right?" Bill said.

"Yes," Nick said, lying, his face on the blanket.

"Have a scene?"

"No, there wasn't any scene."

"How do you feel?"

"Oh, go away, Bill! Go away for a while."

Bill selected a sandwich from the lunch basket and walked over to have a look at the rods.

Constructed Response Rubric

| Score Point | Descriptor |
|-------------|---|
| 3 | <p>The 3 response fully accomplishes the task requirements. It</p> <ul style="list-style-type: none"> • includes a complete interpretation that goes beyond the text, • has clear logic or reasoning, and • provides specific, relevant support from the text. |
| 2 | <p>The 2 response adequately accomplishes the task requirements. It</p> <ul style="list-style-type: none"> • includes an adequate interpretation, • may have minor flaws in logic or reasoning, and • provides general but relevant support from the text. |
| 1 | <p>The 1 response minimally accomplishes the task requirements. It</p> <ul style="list-style-type: none"> • includes a minimal interpretation, • may have gaps in understanding or flaws in logic or reasoning, and • may provide sparse or irrelevant support from the text. |
| 0 | <p>The 0 response does not accomplish the task requirements. It</p> <ul style="list-style-type: none"> • may provide no support from the text, • may be limited to information copied directly from the text and presented as the student's own ideas, and • may be incorrect or illogical. |

Informative/Explanatory Writing Rubric

Purpose and Forms: “Informational/explanatory writing conveys information accurately. This kind of writing serves one or more closely related purposes: to increase readers’ knowledge of a subject, to help readers better understand a procedure or process, or to provide readers with an enhanced comprehension of a concept.”

| Informative/ Explanatory | Advanced 4 90-100 | Proficient 3 70-89 | Basic 2 60-69 | Below Basic 1 50-59 |
|---|--|--|--|--|
| Ideas/Purpose: The writing is focused and conveys information accurately. | <ul style="list-style-type: none"> Ideas, concepts and information are consistently clear, on topic, and focused Ideas are complex or well-developed | Ideas, concepts and information are consistently clear, on topic, and focused | Ideas, concepts and information are sometimes unclear, off topic, or lack focus | Ideas, concepts and information are inconsistent, unclear, off-topic or lack focus |
| Organization: The writing has a clear and effective organizational structure creating unity and completeness. | <p>Ideas, concepts and information are organized into clear categories:</p> <ul style="list-style-type: none"> Skillful and varied use of transitions Logical progression of ideas from beginning to end Purposeful introduction and conclusion Strong connections among ideas | <p>Ideas, concepts and information are organized into clear categories:</p> <ul style="list-style-type: none"> Appropriate use of transitions with some variety Adequate progression of ideas from beginning to end Evident introduction and conclusion Adequate connections among ideas | <p>Ideas, concepts and information are inconsistently organized into categories:</p> <ul style="list-style-type: none"> Some use of transitions Inadequate progression of ideas from beginning to end Ineffective introduction and conclusion Weak connections among ideas | <p>Ideas, concepts and information are inconsistently organized into categories:</p> <ul style="list-style-type: none"> Little or no use of transitions Confusing progression of ideas Missing introduction and/or conclusion No connections among ideas |

| | | | | |
|---|---|--|---|---|
| <p>Elaboration of Evidence: The topic is developed and supported with evidence (i.e., relevant facts, definitions, concrete details, quotations, or other information and examples).</p> | <ul style="list-style-type: none"> Provides comprehensive support/ evidence for the main idea Presents well-chosen evidence (sources, facts, and details) Skillfully integrates evidence with correct citations Analyzes and draws strong conclusions from evidence | <ul style="list-style-type: none"> Provides adequate support/ evidence for the main idea Uses relevant evidence (sources, facts, and details) Integrates evidence from sources with generally correct citations Analyzes and draws logical conclusions from evidence | <ul style="list-style-type: none"> Provides inadequate support/ evidence for the main idea Uses some irrelevant, repetitive, or inadequate evidence (sources, facts, and details) Limited integration of evidence from sources with some attempt at citations Inconsistently analyzes evidence Conclusions drawn are sometimes not logical | <ul style="list-style-type: none"> Provides little or no support/ evidence for the main idea Frequently uses irrelevant, repetitive, or inadequate evidence (sources, facts, and details) Does not integrate evidence from sources or lacks citations Fails to analyze evidence Conclusions drawn are not logical or are missing |
| <p>Language and Vocabulary: The writing uses precise and topic-specific language and maintains a formal/appropriate style.</p> | <ul style="list-style-type: none"> Uses precise, academic language Use of topic-specific vocabulary is clearly appropriate for the audience and purpose Establishes and consistently | <ul style="list-style-type: none"> Uses a mix of precise with more general language Use of topic-specific vocabulary is generally appropriate for the audience and purpose | <ul style="list-style-type: none"> Uses simplistic language Inconsistent use of topic-specific vocabulary Lacks a consistent formal/ appropriate style | <ul style="list-style-type: none"> Uses limited or vague language Lacks topic-specific vocabulary Lack of formal/ appropriate style shows little sense of |

| | | | | |
|---|--|---|--|---|
| | <p>maintains a formal/ appropriate style</p> <ul style="list-style-type: none"> Establishes and generally maintains a formal/ appropriate style | | | audience and purposes |
| <p>Conventions: The writing demonstrates a command of conventions and assigned format.</p> | <ul style="list-style-type: none"> Minimal errors/patterns of error in usage, sentence structure, punctuation, capitalization, spelling and format Skillful use of sentence structure enhances meaning | <p>Minimal errors/patterns of error in usage, sentence structure, punctuation, capitalization, spelling, and format</p> | <p>Frequent errors/patterns of error in usage, sentence structure, punctuation, capitalization, spelling, and format</p> | <p>Severe errors/patterns of error in usage, sentence structure, punctuation, capitalization, spelling, and format interfere with understanding</p> |

0=no evidence/missing

Friendly Letter Rubric

To be a 4...

- includes all five parts of the friendly letter format
- clearly organized with ideas that go together
- ideas are fully developed, on topic, and fit together well
- variety of sentence types used
- no capitalization, punctuation, or grammar errors

To be a 3...

- includes all five parts of the friendly letter format
- topic is developed using a plan of organization
- satisfactory development of ideas through good supporting details
- some sentence variety is used
- few or no capitalization, punctuation, or grammar errors

To be a 2...

- includes most parts of the friendly letter format
- tries to develop the topic of the letter, but shows weakness in organization
- may include unrelated details
- contains few supporting details
- understands how to write sentences but lacks variety of form
- contains many errors

To be a 1...

- includes some parts of the friendly letter format
- tries to write about the topic but is not well-organized
- does not use supporting details
- uses ideas that don't fit the topic
- poorly written sentences
- makes so many errors that the letter is difficult to understand

To be a 0...

- includes few/no parts of the friendly letter format
- does not develop the topic and is not well-organized
- does not use supporting details
- uses ideas that don't fit the topic
- poorly written sentences
- makes so many errors that the letter is impossible to understand



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