

12.4.1 Lesson 13

Introduction

In this lesson, students read and analyze Jimmy Santiago Baca’s poem “A Daily Joy to Be Alive.” Students read the poem in its entirety (from “No matter how serene things / may be in my life” to “wax melts / in the flame— / I can see treetops!”) and consider how the speaker describes his dream of pursuing an ideal version of himself. Students analyze the development of central ideas in the poem. Student learning is assessed via a Quick Write at the end of the lesson: How do lines 1-3 and the title relate to one central idea in the poem?

For homework, students review and expand their notes from “A Daily Joy to Be Alive” and *A Streetcar Named Desire* in preparation for the 12.4.1 End-Of-Unit Assessment in the following lesson. Also, students review the 12.4.1 End-of-Unit Text Analysis Rubric and Checklist to prepare for the End-of-Unit Assessment.

Standards

Assessed Standard(s)	
RL.11-12.2	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.
Addressed Standard(s)	
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 11-12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).
L. 11-12.5.a	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

Assessment

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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 lines 1-3 and the title relate to one central idea in the poem?

High Performance Response(s)

A High Performance Response should:

- Identify a central idea in the poem (e.g., identity or exercise of power).
- Analyze how lines 1-3 and the title relate to a central idea in the poem (e.g., Lines 1-3 explain that, regardless of “how serene things / may be in ... life” (lines 1-2), or “how well things are going” (line 3), the pursuit of an ideal self is something the speaker strives for “each day” (line 8). This daily struggle for the “dream of who [he] can be” (line 6) helps to distinguish the speaker’s identity from the life of his “father” (line 18), as well as to show that identity is not fixed or inherited, but instead part of the speaker’s “new beginnings” (line 21). The speaker’s statement that his “dreams” (line 30), or identity, “flicker and twist” (line 30) like “light wrestling with darkness” (line 32) offers additional connection to the poem’s opening lines, reinforcing that identity always shifts “[n]o matter how ... things / may be” (lines 1-2). Finally, the concluding line of the poem, “I can see treetops!” (line 37) offers a triumphant connection to the title, indicating the “[j]oy” (title) found in “learn[ing] / to fly again each day” (lines 7-8).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- abysses (n.) - deep, immeasurable spaces, gulfs, or cavities
- serene (adj.) - calm, peaceful, or undisturbed

Vocabulary to teach (may include direct word work and/or questions)

- None.

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

- pop-gun (n.) - a toy gun that shoots corks and makes a loud noise

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.2, W.11-12.9.a, L.11-12.5.a Text: “A Daily Joy to Be Alive” by Jimmy Santiago Baca 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Reading and Discussion 4. Quick Write 5. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 10% 3. 65% 4. 15% 5. 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 12.4.1 Lesson 1) (optional)
- Copies of the 12.4.1 End-of-Unit Text Analysis Rubric and Checklist for each student.
- Consider numbering the lines of “A Daily Joy to Be Alive” before this lesson.

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Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
►	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.2. In this lesson, students read and analyze the poem “A Daily Joy to Be Alive” by Jimmy Santiago Baca, focusing on how central ideas develop in the poem.

- Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Read and annotate the poem “A Daily Joy to Be Alive” by Jimmy Santiago Baca, focusing on the figurative language the poet uses). Instruct students to form pairs and share their annotations.

- Student annotations may include:
 - “[M]y body and soul / are two cliff peaks” (lines 4-5) - These lines are a metaphor suggesting the speaker’s body and soul are elevated like high mountains. The metaphor also suggests a separation of the speaker’s body and soul into two distinct entities or parts.

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- “Death draws respect / and fear from the living ... It is not / a referee with a pop-gun” (lines 10-11; 13-14) - These lines personify death as a human being, a “referee” (line 14).
- “[T]he ruins / of new beginnings” (lines 20-21) - These lines contain imagery that suggest a cycle of failure and starting over.
- “[L]ight wrestling with darkness, / light radiating into darkness” (lines 32-33) - These lines personify light competing with darkness.

Lead a brief whole-class discussion of student responses.

Activity 3: Reading and Discussion

65%

Instruct students to form small groups and read aloud “A Daily Joy to Be Alive.”

- Students form small groups and read aloud “A Daily Joy to Be Alive.”
- **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How do lines 1-3 and the title relate to the rest of the poem?

Provide students with the definitions of *abysses* and *serene*.

- Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
- Students write the definitions of *abysses* and *serene* on their copies of the text or in a vocabulary journal.
- **Differentiation Consideration:** Consider providing students with the definition of *pop-gun*.
- Students write the definition of *pop-gun* on their copies of the text or in a vocabulary journal.

Post or project each set of questions below for students to discuss before participating in a whole-class discussion. Instruct student groups to reread Stanzas 1-3, lines 1-19 (from “No matter how serene things / may be in my life” to “or multiply / what my father lost / or gained”) and discuss the following questions before sharing out with the class. Instruct students to continue to annotate the text as they read and discuss (W.11-12.9.a).

To what does the phrase “a dream of who I can be” (line 6) refer?

- The phrase “a dream of who I can be” (line 6) refers to the speaker’s pursuit of an ideal self and the hopes he has for life “each day” (line 8).
- **Differentiation Consideration:** If students struggle, consider posing the following scaffolding question:

What “falls” from the speaker’s “body and soul”?

- “[A] dream of who [the speaker] can be” (line 6), which is his identity or hopes, “falls” (line 7) from his “body and soul” (line 4).

What choice does the speaker identify in Stanza 1? Why must the speaker make this choice?

- Student responses should include:
 - The speaker must choose to “learn / to fly again each day / or die” (lines 7-9).
 - The speaker must make this choice in order to continue to live and try to fulfill the “dream of who [he] can be” (line 6), or who he wants to become.

How does the speaker’s discussion of death in Stanza 2 relate to the speaker’s choice in Stanza 1?

- The speaker has “respect / and fear” (lines 10-11) for “Death” (lines 10 and 12) and understands that he only has one life. Thus, the threat of death inspires the speaker’s will or determination to “learn / to fly again each day” (lines 7-8), so that the speaker can continue to pursue “a dream of who [he] can be” (line 6) and become the person he wants to be.
- **Differentiation Consideration:** If students struggle, consider posing the following scaffolding question:

Explain the metaphor in lines 12-16. What does the metaphor suggest about the speaker’s choice in Stanza 1? (L.11-12.5.a)

- The speaker compares death to a “referee with a pop-gun” (line 14) at the “starting / of a hundred yard dash” (lines 15-16), suggesting that, unlike a referee at the start of a race, death does not offer second chances or “false starts” (line 13). The metaphor reinforces the speaker’s statement in Stanza 1 that he “must learn / to fly again each day / or die” (lines 7-9), because he only gets one chance since there are “no false starts” (line 13) in life.

What do the speaker's statements in Stanza 3 suggest about why he does "live" (line 17)?

- The speaker does "not live" (line 17) to be like his "father" (line 18), or "retrieve / or multiply" (lines 17-18) what his father did in his life. Instead, the speaker prefers to pursue his own ideal self, the "dream of who [he] can be" (line 6).

What central ideas emerge in Stanzas 1-3?

- Student responses may include:
 - The speaker's explanation of living to pursue his "dream" (line 6) of an ideal self and his "respect" for the impact "[d]eath" (line 12) has on this pursuit convey the central idea of identity. The central idea of identity is further reinforced in Stanza 3 as the speaker separates himself from the life his "father" led (line 18) and distinguishes his identity by explaining what he "do[es] not live" (lines 17) for.
 - Stanzas 1-3 establish the central idea of exercise of power in that the speaker exercises the power to choose how to "live" (line 17) his life. The speaker acknowledges that it is within his power to "learn / to fly again each day, / or die" (lines 7-9) in order to attain his "dream" (line 6). He also exercises the power to live a separate life from his "father" (line 18).

Lead a brief whole-class discussion of student responses.

Instruct student groups to reread Stanza 4-6, lines 20-37 (from "I continually find myself in the ruins" to "in the flame— / I can see treetops!"), and answer the following questions before sharing out with the class.

How does Stanza 4 relate to Stanza 1?

- Student responses may include:
 - The speaker's statement in Stanza 4 that "I continually find myself in the ruins / or new beginnings" (lines 20-21) relates to the idea that the speaker "must learn / to fly again each day, / or die" (lines 7-9). Both statements suggest starting over repeatedly in life.
 - In Stanza 4, the speaker uses imagery to describe living as "uncoiling the rope" (line 22) that helps him to "descend ever deeper into unknown abysses" (line 23) and his "heart" as a "knot" (line 24) tied "round a tree or boulder" (line 25). These descriptions recall the imagery from Stanza 1 of the

speaker's "body and soul" (line 4) as "two cliff peaks" (line 5), and suggest that the speaker is like a mountain climber.

- In Stanza 1, the speaker explains that in order to avoid death and pursue the "dream of who [he] can be" (lines 6), he must "fly" (line 8). Similarly, in Stanza 4, the speaker describes anchoring his "heart into a knot / round a tree or boulder" (lines 24-25) so that he does not "fall" (line 27). The repetition of the word "fall" in both stanzas suggests that in Stanza 4, the speaker's precaution is related to the same threat of death he identifies in Stanza 1.
- Both stanzas suggest that the speaker has some control or power over his life. In Stanza 1, the speaker has a choice about whether to "fly" (line 8) or "die" (line 9), and in Stanza 4, the speaker controls the "rope of [his] life" (line 22) to ensure that he will not "fall" (line 27) by "tying [his] heart into a knot / round a tree or boulder" (line 24-25).

How does the imagery in Stanza 5 relate to the imagery in Stanzas 1 and 4?

- Student responses may include:
 - In Stanza 4, the speaker describes going "deeper into unknown abysses" (line 23), which suggests dark and deep places. In Stanza 5, the speaker introduces "red candle jars" (line 29), out of which come "slits of flame" (line 28). The "slits of flame" (line 28) represent the speaker's "dreams" (line 30), which are the light "wrestling with" (line 32) and "radiating into darkness" (line 33), like that of the "unknown abysses" (line 23) in Stanza 4.
 - In Stanza 5, the "light" (lines 32 and 33), or the speaker's "dreams" (line 30), "widen [his] day blue" (line 34), recalling the imagery of the "two cliff peaks" (line 5) from which the speaker's "dream" (line 6) "falls" (line 7) in Stanza 1, creating an image of open sky.
- **Differentiation Consideration:** If students struggle, consider posing the following scaffolding question:

How do the "flame" (line 28) and the "light" (line 32) relate to the speaker's "dreams" (line 30)?

- The "flame" (line 28) and the "light" (line 32) describe the speaker's "dreams" (line 30). As the speaker's "dreams flicker and twist" (line 30) they cast shadows, demonstrating "light wrestling with darkness" (line 32).

How does Stanza 5 refine a central idea of the poem?

- Student responses should include:
 - Stanza 5 refines the central ideas of identity and the exercise of power through specific word choices.
- Student responses may include:
 - The speaker describes how his “dreams flicker and twist” (line 30); pluralizing “dream” from line 6 complicates the notion of an ideal self or a single “dream of who [he] can be” (line 6), and the words “flicker and twist” (line 30) suggest that identity shifts and moves and is not stable or fixed.
 - The “flame / springing” (lines 28-29) and the “light wrestling” (line 32) and “radiating / ... to widen [the speaker’s] day blue” (lines 33-34) calls to mind the speaker’s choice to “fly again each day, / or die,” (lines 8-9) as the light pierces the darkness of “unknown abysses” (line 23) and opens a blue sky. These word choices refine the central idea of identity by suggesting the intensity and challenge of the speaker’s daily choice.
 - The speaker’s description of his “heart” as having “thorn-studded slits of flame” (line 28) suggests a sense of physical pain. Similarly, the use of the word “altar” (line 31) in relation to the speaker’s “dreams” (line 30) or possible identities suggests that the choice to “fly” (line 8) rather than “die” (line 9) involves sacrifice.
 - The speaker’s descriptions of “flame / springing” (lines 28-29) and the “light wrestling” (line 32) and “radiating” (line 33), as well as how the “wax melts / in the flame” (lines 35-36) develop the central idea of the exercise of power by suggesting that the desire for or pursuit of one’s dreams or possible identities conquers “darkness” (lines 32 and 33), or the threat of “[d]eath” (lines 10 and 12).
- **Differentiation Consideration:** Consider instructing students to briefly research the religious imagery in Stanza 5 (a “heart” (line 28) with “thorn-studded slits of flame” (line 28), “red candle jars” (line 29), and “altar” (line 31)) and discuss the imagery’s impact on the meaning of Stanza 5 and the poem as a whole.

How does Stanza 6 further develop a central idea of the poem?

- Student responses may include:
 - The speaker’s exclamation “I can see treetops!” (line 37) develops the central idea of the exercise of power by suggesting that he has made the choice to “fly” (line 8) rather than “fall” (line 27) or “die” (line 9).

- The speaker's exclamation "I can see treetops!" (line 37) develops the central idea of identity by suggesting that the speaker has "learn[ed] / to fly" (lines 7-8) to pursue his ideal self, the "dream of who [he] can be" (line 6).

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

15%

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

How do lines 1-3 and the title relate to one central idea in the poem?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses.

- Students listen and read the Quick Write prompt.
- Display the 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.
- Consider using the Short Response Rubric to assess students' writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to review and expand their notes, annotations, and Quick Writes from "A Daily Joy to Be Alive" and *A Streetcar Named Desire* in preparation for the 12.4.1 End-of-Unit Assessment in the following lesson.

Distribute the 12.4.1 End-of-Unit Text Analysis Rubric and Checklist. Instruct students to review the 12.4.1 End-of-Unit Text Analysis Rubric and Checklist to prepare for the End-of-Unit Assessment.

- Students follow along.

Homework

Review and expand your notes, annotations, and Quick Writes from “A Daily Joy to Be Alive” and *A Streetcar Named Desire* in preparation for the 12.4.1 End-of-Unit Assessment in the following lesson. Also, review the 12.4.1 End-of-Unit Text Analysis Rubric and Checklist to prepare for the End-of-Unit Assessment.

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12.4.1 End-of-Unit Text Analysis Rubric

____ / ____ (Total points)

Criteria	4 - Responses at this Level:	3 - Responses at this Level:	2 - Responses at this Level:	1 - Responses at this Level:
Content and Analysis The extent to which the response analyzes how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take. CCSS.ELA-Literacy.CCRA.R.9 Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.	Skillfully analyze how two or more texts address similar themes or topics.	Accurately analyze how two or more texts address similar themes or topics.	With partial accuracy, analyze how two or more texts address similar themes or topics.	Inaccurately analyze how two or more texts address similar themes or topics.

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Criteria	4 - Responses at this Level:	3 - Responses at this Level:	2 - Responses at this Level:	1 - Responses at this Level:
<p>Content and Analysis</p> <p>The extent to which the response determines two or more central ideas of a text and analyzes their development over the course of the text, including how they interact and build on one another; and provides an objective summary of a text.</p> <p>CCSS.ELA-Literacy.RL.11-12.2</p> <p>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.</p>	<p>Precisely determine two or more central ideas of a text and skillfully analyze their development by providing precise and sufficient examples of how the central ideas interact and build on one another; (when necessary) provide a concise and accurate objective summary of a text.</p>	<p>Accurately determine two or more central ideas of a text and accurately analyze their development by providing relevant and sufficient examples of how the central ideas interact and build on one another; (when necessary) provide an accurate objective summary of a text.</p>	<p>Determine two central ideas of a text and with partial accuracy, analyze their development by providing relevant but insufficient examples of how the central ideas interact and build on one another; (when necessary) provide a partially accurate and somewhat objective summary of a text.</p>	<p>Fail to determine at least two central ideas of a text or inaccurately determine the central ideas of a text. Provide no examples or irrelevant and insufficient examples of how the central ideas interact and build on one another; (when necessary) provide a lengthy, inaccurate, or subjective summary of a text.</p>

Criteria	4 - Responses at this Level:	3 - Responses at this Level:	2 - Responses at this Level:	1 - Responses at this Level:
<p>Command of Evidence and Reasoning</p> <p>The extent to which the response thoroughly develops the topic through the effective selection and analysis of the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p> <p>* CCSS.ELA-Literacy.W.11-12.2</p> <p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>* CCSS.ELA-Literacy.W.11-12.2.b</p> <p>Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the</p>	<p>Thoroughly and skillfully develop the topic with the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)</p>	<p>Develop the topic with significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)</p>	<p>Partially develop the topic with weak facts, extended definitions, details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)</p>	<p>Minimally develop the topic, providing few or irrelevant facts, extended definitions, details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)</p>

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Criteria	4 - Responses at this Level:	3 - Responses at this Level:	2 - Responses at this Level:	1 - Responses at this Level:
<p>Coherence, Organization, and Style</p> <p>The extent to which the response introduces precise, knowledgeable claim(s), establishes the significance of the claim(s), distinguishes the claim(s) from alternate or opposing claims, and organizes claim(s), counterclaims, reasons, and evidence, establishing clear relationships among all components.</p> <p>* CCSS.ELA-Literacy.W.11-12.1</p> <p>Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. Explore and inquire into areas of interest to formulate an argument.</p> <p>The extent to which the response establishes and maintains a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>* CCSS.ELA-Literacy.W.11-12.1.d</p> <p>Establish and maintain a formal</p>	<p>Skillfully establish and maintain a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.1.d)</p> <p>Provide a concluding statement or section that clearly follows from and skillfully supports the argument presented. (W.11-12.1.e)</p>	<p>Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.1.d)</p> <p>Provide a concluding statement or section that follows from and supports the argument presented. (W.11-12.1.e)</p>	<p>Establish but fail to maintain a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.1.d)</p> <p>Provide a concluding statement or section that loosely follows from and so ineffectively supports the argument presented. (W.11-12.1.e)</p>	<p>Lack a formal style or objective tone that adheres to the norms and conventions of the discipline. (W.11-12.1.d)</p> <p>Provide a concluding statement or section that does not follow from or support the argument presented. (W.11-12.1.e)</p>

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Criteria	4 - Responses at this Level:	3 - Responses at this Level:	2 - Responses at this Level:	1 - Responses at this Level:
<p>Coherence, Organization, and Style</p> <p>The extent to which the response introduces a topic and organizes complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; includes formatting, graphics, and multimedia when useful to aiding comprehension.</p> <p>* CCSS.ELA-Literacy.W.11-12.2</p> <p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>* CCSS.ELA-Literacy.W.11-12.2.a</p> <p>Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p>	<p>Skillfully introduce a topic; effectively organize complex ideas, concepts, and information so that each new element clearly builds on that which precedes it to create a unified whole; skillfully include formatting, graphics, and multimedia when useful to aiding comprehension. (W.11-12.2.a)</p> <p>Skillfully use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Skillfully use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Skillfully establish and maintain a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that clearly follows from and skillfully supports the information or explanation presented. (W.11-12.2.f)</p>	<p>Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting, graphics, and multimedia when useful to aiding comprehension. (W.11-12.2.a)</p> <p>Effectively use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that follows from and supports the information or explanation presented. (W.11-12.2.f)</p>	<p>Ineffectively introduce a topic; organize complex ideas, concepts, and information so that each new element partially builds on that which precedes it to create a loosely unified whole; somewhat effectively include formatting, graphics, and multimedia when useful to aiding comprehension. (W.11-12.2.a)</p> <p>Somewhat effectively use transitions or use unvaried transitions and syntax to link the major sections of the text, creating limited cohesion or clarity in the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Inconsistently use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Establish but fail to maintain a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that loosely follows from and so ineffectively supports the information or explanation presented. (W.11-12.2.f)</p>	<p>Lack a clear a topic; illogically arrange ideas, concepts, and information, failing to create a unified whole; when useful to aiding comprehension, ineffectively include formatting, graphics, and multimedia when useful to aiding comprehension. (W.11-12.2.a)</p> <p>Ineffectively use transitions and syntax to link the major sections of the text, creating incoherent or unclear relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Rarely or inaccurately use precise language, domain-specific vocabulary, or any techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Lack a formal style and objective tone that adheres to the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that does not follow from or support the information or explanation presented. (W.11-12.2.f)</p>

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Criteria	4 - Responses at this Level:	3 - Responses at this Level:	2 - Responses at this Level:	1 - Responses at this Level:
Control of Conventions The extent to which the response demonstrates command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling. CCSS.ELA-Literacy.L.11-12.1 CCSS.ELA-Literacy.L.11-12.2 Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling when writing or speaking.	Demonstrate skillful command of conventions with no grammar, usage, capitalization, punctuation, or spelling errors.	Demonstrate command of conventions with occasional grammar, usage, capitalization, punctuation, or spelling errors that do not hinder comprehension.	Demonstrate partial command of conventions with several grammar, usage, capitalization, punctuation, or spelling errors that hinder comprehension.	Demonstrate insufficient command of conventions with frequent grammar, usage, capitalization, punctuation, or spelling errors that make comprehension difficult.

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.

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12.4.1 End-of-Unit Text Analysis Checklist

Assessed Standards: _____

	Does my writing...	✓
Content and Analysis	Analyze how two or more texts address similar themes or topics? (CCRA.R.9)	<input type="checkbox"/>
	Identify two or more central ideas from the text and analyze their development? (RL.11-12.2)	<input type="checkbox"/>
	Provide examples to support analysis of how the central ideas interact and build on one another? (RL.11-12.2)	<input type="checkbox"/>
	If necessary, include a brief summary of the text to frame the development of the central ideas? (RL.11-12.2)	<input type="checkbox"/>
Command of Evidence and Reasoning	Develop the topic with the most significant and relevant textual evidence? (*W.11-12.2.b)	<input type="checkbox"/>
Coherence, Organization, and Style	Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline? (*W.11-12.1.d)	<input type="checkbox"/>
	Provide a concluding statement or section that follows from and supports the argument presented? (*W.11-12.1.e)	<input type="checkbox"/>
	Introduce a topic? (*W.11-12.2.a)	<input type="checkbox"/>
	Organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole? (*W.11-12.2.a)	<input type="checkbox"/>
	When useful to aiding comprehension, include formatting, graphics, and multimedia? (*W.11-12.2.a)	<input type="checkbox"/>
	Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts? (*W.11-12.2.c)	<input type="checkbox"/>

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	Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic? (*W.11-12.2.d)	<input type="checkbox"/>
	Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline? (*W.11-12.2.e)	<input type="checkbox"/>
	Provide a concluding statement or section that follows from and supports the explanation or analysis? (*W.11-12.2.f)	<input type="checkbox"/>
Control of Conventions	Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling? (L.11-12.1, L.11-12.2)	<input type="checkbox"/>

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