

12.4.1

Lesson 3

Introduction

In this lesson, students read and analyze Scene Three of *A Streetcar Named Desire* (from “*There is a picture of Van Gogh’s of a billiard-parlor*” to “*Thank you for being so kind! I need kindness now*”). In this scene, Mitch and Blanche get acquainted, and Stanley becomes angry during a game of poker and becomes physically violent with Stella. Students consider how each character exercises power in the scene, and apply their analysis in an independently written response at the beginning of the lesson. This response informs students’ participation in a whole-class discussion that follows. Student learning is assessed via a Quick Write at the end of the lesson: Select one character from Scene Three and analyze how he or she exercises power in the scene.

For homework, students read Scenes Four and Five of *A Streetcar Named Desire* and annotate for character development. Students also analyze a character not discussed in this lesson’s Quick Write, responding briefly to the same Quick Write prompt: Select one character from Scene Three and analyze how he or she exercises power in the scene.

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.
RL.11-12.3	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).
Addressed Standard(s)	
W. 11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>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").</p>
SL. 11-12.1.a, c, d	<p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11-12 topics, texts, and issues</i>, building on others' ideas and expressing their own clearly and persuasively.</p> <p>a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p> <p>d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.</p>

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.

- Select one character from Scene Three and analyze how he or she exercises power in the scene.

High Performance Response(s)

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A High Performance Response should:

- Analyze how one character exercises power in Scene Three. For example:
 - Stanley exercises brute, physical power by shouting, throwing the radio, and hitting Stella. For example, Stanley becomes enraged by the radio Blanche turns on, “*stalks fiercely ... into the bedroom ... [and] tosses the instrument out the window*” (p. 62). Stanley’s temper becomes increasingly physical and nonverbal, and he proceeds to hit Stella: “*There is the sound of a blow*” (p. 63). Stella escapes to Eunice’s apartment, and when Stanley regrets hitting her, he begs her to come back by screaming her name with “*heaven-splitting violence*” (p. 67), demonstrating the strength of his voice, and winning Stella back.
 - Stella exhibits power that is almost entirely verbal and nonphysical. Stella asserts herself to Stanley when she says, “This is my house and I’ll talk as much as I want to!” (p. 54). Stella also exercises power when she flees to Eunice’s apartment after Stanley hits her, asserting to Stanley that she can “go away” (p. 63) if she wants to. While Stanley is physically stronger than her, her ultimate power over Stanley is her ability to leave him, as Stanley cannot bear to be without her because her absence removes his power over her.
 - Blanche exercises power through flirtation and sexuality. She demonstrates concern with her physical appearance throughout the scene, asking, “How do I look?” (p. 49), and ending by telling Mitch, “I’m not properly dressed” (p. 68). When Mitch walks toward the bathroom, Blanche calls it “The Little Boys’ Room” (p. 56), which is both flirtatious and disempowering or weakening to Mitch. Her interactions with Mitch are highly flirtatious: she admires his cigarette case, saying the dead girl who gave it to him “must have been fond of [him]” (p. 58). Blanche’s flirtations with Mitch give her power in their emerging relationship because she flatters him, gaining his interest.
 - Mitch exercises power in Scene Three by showing interest in Blanche, complimenting her, and flirting. He shows off his cigarette case, and “*strikes a match and moves closer*” (p. 57) to Blanche so she can read the romantic inscription. Mitch compliments Blanche by saying she is “certainly not an old maid” (p. 61), as she claims to be. Mitch’s power rests in his flattering of Blanche through his “gallantry” (p. 61) and his “kindness” (p. 69). Mitch’s flirtation and kindness empowers him because his behavior and attention elicits Blanche’s interest.

Vocabulary

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Vocabulary to provide directly (will not include extended instruction)

- lurid (adj.) - gruesome; horrible; revolting
- nocturnal (adj.) - of or relating to the night
- lurches (v.) - sways abruptly
- portieres (n.) - curtains hung in a doorway, either to replace the door or for decoration
- kibitz (v.) - to talk to someone in a friendly and informal way
- extraction (n.) - descent or lineage
- indistinguishable (adj.) - unable to be recognized as different
- dissonant (adj.) - not in agreement with something

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

- None.

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

- spectrum (n.) - the group of colors that a ray of light can be separated into including red, orange, yellow, green, blue, indigo, and violet; the colors that can be seen in a rainbow
- high horse (idiom) - talking or behaving in a way that shows that you think you are better than other people or that you know more about something than other people do
- gallantry (n.) - polite attention shown by a man to a woman
- row (n.) - a noisy argument
- reverence (n.) - honor or respect that is felt for or shown to someone or something
- maternity (n.) - the state of being a mother
- sanctuary (n.) - a place where someone or something is protected or given shelter

Lesson Agenda/Overview

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Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.2, RL.11-12.3, W.11-12.9.a, SL.11-12.1.a, c, d Text: <i>A Streetcar Named Desire</i> by Tennessee Williams, Scene Three 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Pre-Discussion Quick Write Whole-Class Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 15% 15% 45% 15% 5%

Materials

- Copies of the 12.4 Speaking and Listening Rubric and Checklist for each student
- Student copies of the Short Response Rubric and Checklist (refer to 12.4.1 Lesson 1) (optional)

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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 standards for this lesson: RL.11-12.2 and RL.11-12.3. In this lesson, students analyze how individual characters exercise power in Scene Three of *A Streetcar Named Desire*. Students respond briefly in writing to a pre-discussion Quick Write before participating in a whole-class discussion. Students then have the opportunity to review or expand their Quick Write responses after the discussion.

- Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the previous lesson's homework assignment. (Read Scene Three of *A Streetcar Named Desire* and annotate for character development.) Instruct students to form pairs and share their annotations.

- Student annotations may include:
 - “Nobody’s going to get up, so don’t be worried.” (p. 50)—Stanley is in a bad mood when Blanche and Stella arrive home because he is losing the poker game.

- “How do you do, Miss DuBois?” (p. 51)—Mitch is much more polite to Blanche than Stanley.
- “It isn’t on his forehead and it isn’t genius.” (p. 53)—Stella is defensive of Stanley because Blanche claims that he is not a genius, and Stella feels that he has ambition.
- “STELL-LAHHHHH!” (p. 67)—Stanley cannot bear to be without Stella even though he abuses her.

Lead a brief whole-class discussion of student responses.

Activity 3: Pre-Discussion Quick Write

15%

Inform students that their analysis in this lesson begins with a Quick Write in response to the prompt below. Students then use their independently generated responses to inform the following discussion, and have the opportunity to review or expand their Quick Write responses after the discussion.

- **Differentiation Consideration:** If necessary, consider providing time for students to reread the lesson’s excerpt before they respond in writing to the following prompt.
- **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students throughout this lesson:

How does the characters’ behavior in this scene demonstrate power?

- This activity is designed to allow students more independence in analyzing the text before the lesson assessment. For the reading and text analysis in this lesson, students first work independently to respond to a text-based prompt. Students then discuss their independent responses as a whole class. Later they re-examine their initial responses and consider how their original opinions were challenged or verified through discussion, or whether they made new connections in light of the evidence and reasoning presented.

Provide students with the definitions of *lurid*, *nocturnal*, *lurches*, *portieres*, *kibitz*, *extraction*, *indistinguishable*, and *dissonant*.

- 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 *lurid*, *nocturnal*, *lurches*, *portieres*, *kibitz*, *extraction*, *indistinguishable*, and *dissonant* on their copies of the text or in a vocabulary journal.

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- **Differentiation Consideration:** Consider providing students with the definitions of *spectrum*, *high horse*, *gallantry*, *row*, *reverence*, *maternity*, and *sanctuary*.
- Students write the definitions of *spectrum*, *high horse*, *gallantry*, *row*, *reverence*, *maternity*, and *sanctuary* on their copies of the text or in a vocabulary journal.

Instruct students to read the following prompt:

Select one character from Scene Three and analyze how he or she exercises power in the scene.

- 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.
- This initial Quick Write is intended to demonstrate students' first thoughts and observations in response to the prompt. Students will have additional time to develop their analysis in this lesson and return to this Quick Write after a whole-class discussion.

Activity 4: Whole-Class Discussion

45%

Facilitate a whole-class discussion of student responses and observations based on their responses to the Pre-Discussion Quick Write. Encourage students to consider points of agreement or disagreement with other students and how the evidence and reasoning presented by other students can help qualify or justify the observations they generated independently.

Display or distribute the 12.4 Speaking and Listening Rubric and Checklist. Explain to students that they should refer to the 12.4 Speaking and Listening Rubric and Checklist for standards SL.11-12.1.a, c, and d during the following discussion.

- Students listen.
- Consider reminding students of their previous work with SL.11-12.1.a, which requires that students come to class having read the material and asks them to explicitly draw on evidence from the text to support their discussion.

- Consider reminding students of their previous work with SL.11-12.1.c, which requires that students pose and respond to questions and qualify or justify their own points of agreement and disagreement with other students.
- Consider reminding students of their previous work with SL.11-12.1.d, which requires that students seek to understand and respond thoughtfully to diverse perspectives in order to deepen the investigation of their position and observations.
 - Students share their observations and evidence generated during the Pre-Discussion Quick Write with the whole class.
 - Student responses may include:
 - Stanley exercises power in Scene Three through verbal aggression in an attempt to maintain control. His first line in the scene is combative and confrontational: “When I’m losing you want to eat! ... Get y’r ass off the table, Mitch” (p. 47). As the game progresses and Stanley continues to lose, he becomes increasingly angry. Stanley insists that Blanche and Stella stop talking in the next room, yelling, “I said to hush up!” (p. 54). Stanley loses his temper as he loses more money in the game, accusing Mitch of “get[ting] ants” (p. 56) and leaving before it is fair to leave. As Mitch leaves, Stanley yells an insult, which highlights his temper: “[a]nd when he goes home he’ll deposit them one by one in a piggy bank his mother give him for Christmas” (p. 56). Thus, Stanley’s verbal aggression reflects his need for power or control when he is losing the poker game and the other characters refuse to listen to him.
 - Stanley exercises power through physical aggression. He becomes enraged by the radio Stella turns on, and “stalks fiercely ... into the bedroom ... [and] tosses the instrument out the window” (p. 62). Stanley’s temper becomes increasingly nonverbal, and he proceeds to hit Stella: “There is the sound of a blow” (p. 63). Stella escapes to Eunice’s apartment, and when Stanley regrets hitting her, he begs her to come back by screaming her name with “heaven-splitting violence” (p. 67), demonstrating the strength of his voice.
 - Blanche exercises power in Scene Three through flirtation and sexuality, especially with Mitch. Blanche’s first line in the scene has to do with her physical appearance: “How do I look?” (p. 49). When Mitch walks toward the bathroom, Blanche calls it “[t]he Little Boys’ Room” (p. 56), which is both flirtatious and also weakens Mitch, making Blanche seem superior. Her interactions with Mitch are highly flirtatious: she admires his cigarette case, saying the dead girl who gave it to him “must have been fond of [him]” (p. 58). Mitch’s politeness and vulnerability to her flirtatiousness allows Blanche to exercise power over him.

- Blanche exercises power by lying. Blanche claims that she is tipsy because “[she] had three” (p. 59) drinks, although she has had more than that in previous scenes without becoming tipsy. Blanche also lies and says that Stella is slightly older than she, even though Blanche is “*about five years older than Stella*” (p. 5). By lying, Blanche takes advantage of Mitch’s sensitivity, gullibility, and kindness to make herself more appealing to him.
- Blanche exerts power over Stella by speaking about her in a childish way, referring to her as “my precious little sister” (p. 60).
- Additionally, Blanche takes Stella from Stanley; she gathers Stella’s clothes after Stanley hits Stella, and “*guides her to the outside door and upstairs*” (p. 64). In doing so, Blanche exercises power over Stanley and Stella by swiftly taking Stella away from Stanley after the physical assault.
- Stella exercises power in Scene Three by verbally asserting herself to Stanley and Blanche. When Blanche claims that she “[hasn’t] noticed the stamp of genius even on Stanley’s forehead” (p. 53), Stella asserts that “[i]t isn’t on his forehead and it isn’t genius” (p. 53). When Stanley hits her on the thigh, Stella says, “[*sharply*] That’s not fun, Stanley” (p. 50), and when he yells to her to stop talking, she responds, “This is my house and I’ll talk as much as I want to!” (p. 54). Even as Stanley approaches her after throwing the radio, she begins to threaten him, saying, “You lay your hands on me and I’ll—” (p. 63).
- Stella exercises power in Scene Three by choosing to go to Eunice’s after Stanley hits her. Following Stanley’s physical assault, Stella climbs the stairs to Eunice’s apartment with Blanche after the violent attack, asserting to Stanley that she can “go away” (p. 63) if she wants to. While Stanley is physically stronger than her, her ultimate power over Stanley is her ability to leave him, as Stanley cannot bear to be without her because her absence removes his power over her. This inability to be without Stella and his power over her is highlighted when Stanley goes after Stella immediately after the fight, screaming “[*with heaven-splitting violence*]: STELL-LAHHHHH!” (p. 67).
- Mitch exercises power in Scene Three by showing interest in Blanche, complimenting her, and flirting, which elicits Blanche’s attention. He shows off his cigarette case, and “*strikes a match and moves closer*” (p. 57) to Blanche so she can read the romantic inscription. Mitch compliments her, saying she is “certainly not an old maid” (p. 61) as she claims to be. Finally, at the end of the scene, he calls Blanche to him in the night, even though she is “not properly dressed” (p. 68). Once Mitch realizes that Blanche responds to his compliments and flirtations, he exercises power by playing to her vanity.

- Mitch also exercises power by attempting to ignore Stanley, despite the fact that Stanley “*bellow[s]*” (p. 61) for him to return. Mitch ignores Stanley in front of Blanche, which in Blanche’s eyes, makes him seem distinct from and invulnerable to Stanley. Finally, Mitch exercises power over Stanley by helping to calm Stanley after the fight, claiming, “[*sadly but firmly*] Poker should not be played in a house with women” (p. 65).
- Consider providing students with the phrase *power dynamics* to refer to the ways in which power shifts in characters’ interactions. These power dynamics are often influenced by the social situation of the characters.
- Consider instructing students to form small groups and having each group elect a spokesperson to share their observations, or allowing students to volunteer to discuss the observations and evidence generated during the Quick Write.

Instruct students to form pairs and briefly discuss how their opinions were challenged or verified through discussion, or whether they made new connections in light of the evidence and reasoning presented during the discussions.

- Student pairs discuss how their opinions were challenged or verified through discussion, and identify any new connections they made during the discussion.

Lead a brief whole-class discussion of student observations.

Activity 5: Quick Write

15%

Instruct students to return to the Pre-Discussion Quick Write. Instruct students to revise or expand their Quick Write responses in light of the whole-class discussion, adding any new connections, and strengthening or revising any verified or challenged opinions.

Select one character from Scene Three and analyze how he or she exercises power in the scene.

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 revise or expand their Pre-Discussion Quick Write responses.

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- 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 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read Scenes Four and Five of *A Streetcar Named Desire* (from “*It is early the following morning*” to “*He beams at her selfconsciously [sic]*”) and annotate for character development (W.11-12.9.a). Also for homework, instruct students to analyze a character not discussed in this lesson’s Quick Write, responding briefly to the same Quick Write prompt:

Select one character from Scene Three and analyze how he or she exercises power in the scene.

- Students follow along.

Homework

Read Scenes Four and Five of *A Streetcar Named Desire* (from “*It is early the following morning*” to “*He beams at her selfconsciously [sic]*”) and annotate for character development. Also for homework, analyze a character not discussed in this lesson’s Quick Write, responding briefly to the same Quick Write prompt:

Select one character from Scene Three and analyze how he or she exercises power in the scene.

12.4 Speaking and Listening Rubric

____ / ____ (Total points)

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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>Command of Evidence and Reasoning</p> <p>The extent to which the speaker demonstrates preparation for the discussion by explicitly drawing on evidence from texts and/or other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>CCSS.ELA-Literacy.SL.11-12.1</p> <p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11-12 topics, texts, and issues</i>, building on others' ideas and expressing their own clearly and persuasively.</p> <p>CCSS.ELA-Literacy.SL.11-12.1.a</p> <p>Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>The extent to which</p>	<p>Demonstrate thorough preparation for the discussion by explicitly drawing on precise and sufficient evidence from texts and/or other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. (SL.11-12.1.a)</p> <p>Skillfully propel conversations by consistently posing and responding to questions that probe reasoning and evidence; actively ensure a hearing for a full range of positions on a topic or issue; consistently clarify, verify, or challenge ideas and conclusions; and actively promote divergent and creative perspectives. (SL.11-12.1.c)</p>	<p>Demonstrate preparation for the discussion by explicitly drawing on relevant and sufficient evidence from texts and/or other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. (SL.11-12.1.a)</p> <p>Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives. (SL.11-12.1.c)</p>	<p>Demonstrate partial preparation for the discussion by inconsistently drawing on relevant or sufficient evidence from texts and/or other research on the topic or issue, occasionally stimulating a thoughtful, well-reasoned exchange of ideas. (SL.11-12.1.a)</p> <p>Somewhat effectively propel conversations by inconsistently posing and responding to questions that probe reasoning and evidence; occasionally ensure a hearing for a full range of positions on a topic or issue; inconsistently clarify, verify, or challenge ideas and conclusions; and occasionally promote divergent and creative perspectives. (SL.11-12.1.c)</p>	<p>Demonstrate a lack of preparation for the discussion by rarely drawing on relevant or sufficient evidence from texts and/or other research on the topic or issue, rarely stimulating a thoughtful or well-reasoned exchange of ideas. (SL.11-12.1.a)</p> <p>Ineffectively propel conversations by rarely posing or responding to questions that probe reasoning and evidence; rarely ensure a hearing for a full range of positions on a topic or issue; rarely clarify, verify, or challenge ideas and conclusions; and prevent divergent and creative perspectives. (SL.11-12.1.c)</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>Collaboration and Presentation</p> <p>The extent to which the speaker works with peers to promote civil, democratic discussions and decision-making, setting clear goals and deadlines and establishing individual roles as needed.</p> <p>CCSS.ELA-Literacy.SL.11-12.1</p> <p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11-12 topics, texts, and issues</i>, building on others' ideas and expressing their own clearly and persuasively.</p> <p>The extent to which the speaker responds to diverse perspectives; synthesizes comments, claims, and evidence made on all sides of an issue; resolves contradictions when possible; and determines what additional information or research is required to deepen the investigation or complete the task.</p> <p>CCSS.ELA-Literacy.SL.11-12.1.d</p>	<p>Skillfully respond to diverse perspectives; skillfully synthesize comments, claims, and evidence made on all sides of an issue; frequently resolve contradictions when possible; and precisely determine what additional information or research is required to deepen the investigation or complete the task. (SL.11-12.1.d)</p>	<p>Effectively respond to diverse perspectives; accurately synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and accurately determine what additional information or research is required to deepen the investigation or complete the task. (SL.11-12.1.d)</p>	<p>Somewhat effectively respond to diverse perspectives; with partial accuracy, synthesize comments, claims, and evidence made on all sides of an issue; occasionally resolve contradictions when possible; and determine with partial accuracy what additional information or research is required to deepen the investigation or complete the task. (SL.11-12.1.d)</p>	<p>Ineffectively respond to diverse perspectives; inaccurately synthesize comments, claims, and evidence made on all sides of an issue; rarely resolve contradictions when possible; and inaccurately determine what additional information or research is required to deepen the investigation or complete the task. (SL.11-12.1.d)</p>

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- 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 Speaking and Listening Checklist

Assessed Standards: _____

	Does my writing...	✓
Command of Evidence and Reasoning	Explicitly draw on evidence from texts and/or other research on the topic or issue? (SL.11-12.1.a)	<input type="checkbox"/>
	Pose and respond to questions that probe reasoning and evidence? (SL.11-12.1.c)	<input type="checkbox"/>
	Ensure a hearing for a full range of positions on a topic or issue? (SL.11-12.1.c)	<input type="checkbox"/>
	Clarify, verify, or challenge ideas and conclusions? (SL.11-12.1.c)	<input type="checkbox"/>
	Promote divergent and creative perspectives? (SL.11-12.1.c)	<input type="checkbox"/>
Collaboration and Presentation	Respond to diverse perspectives? (SL.11-12.1.d)	<input type="checkbox"/>
	Synthesize comments, claims, and evidence made on all sides of an issue? (SL.11-12.1.d)	<input type="checkbox"/>
	Resolve contradictions when possible? (SL.11-12.1.d)	<input type="checkbox"/>
	Determine what additional information or research is required to deepen the investigation or complete the task? (SL.11-12.1.d)	<input type="checkbox"/>

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