12 LC	Performance Assessment

Introduction

In this two-lesson Performance Assessment, students revise their responses to the 12 LC Second Interim Assessment prompt, refining their analysis based on the novel's Foreword by Toni Morrison and "Myth as Structure in Toni Morrison's *Song of Solomon*" by A. Leslie Harris.

On day 1 of the Performance Assessment, students discuss in small groups their responses to the 12 LC Second Interim Assessments and share how they plan to revise their responses, examining how the literary criticism can deepen their responses. On day 2, students synthesize their understanding of the literary criticism as they independently revise their 12 LC Second Interim Assessment responses. Students support their analysis with evidence drawn from each of the Module 12 LC texts.

Each lesson in this Performance Assessment is likely to last one class period. However, timing may vary depending on individual class schedules and student needs. This Performance Assessment is assessed using the 12 LC Performance Assessment Rubric.

- **Differentiation Consideration:** In lessons 27–29 students read and analyzed a piece of literary criticism. Students who did not do this work may use the 12 LC Performance Assessment as an opportunity to work on revising (W.11-12.5) the 12 LC Second Interim Assessment, incorporating ideas from Toni Morrison's Foreword to *Song of Solomon* where appropriate.

- The Performance Assessment includes an optional extension activity in which students use quotes from *Song of Solomon* as the basis for further interpretation, analysis, and evaluation of module texts in relation to other texts, ideas, events, or situations in their lives or the world (RL.11-12.11).

Standards

Assessed Standard(s)	
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.
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).
RL.11-12.5	Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
RL.11-12.11	Interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and philosophically by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.

Assessed Standard(s)	
W.11-12.2.a-f	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.
	a. 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.
	b. 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 topic.
	c. 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.
	d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
	e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
	f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).
W.11-12.9.a, b	Draw evidence from literary or informational texts to support analysis, reflection, and research.
	a. Apply *grades 11-12 Reading standards* 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").
	b. Apply *grades 11-12 Reading standards* to literary nonfiction (e.g., "Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., *The Federalist*, presidential addresses]").
L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

Assessed Standard(s)	
L.11-12.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
Addressed Standard(s)	
W.11-12.5	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.

Prompt
Over the course of this module, you have read and analyzed Toni Morrison's *Song of Solomon*, Toni Morrison's Foreword to *Song of Solomon*, and A. Leslie Harris's "Myth as Structure in Toni Morrison's *Song of Solomon*." For this assessment, draw upon your analysis of these texts in order to respond to the following prompt: **Revise your original response to the 12 LC Second Interim Assessment prompt, using the literary criticism to further develop or refine your analysis.**   • **Differentiation Consideration**: Consider posting or projecting the 12 LC Second Interim Assessment prompt to assist students in their revisions: Write a 2–3 page analysis of *Song of Solomon* by Toni Morrison, focusing on a question about the novel that you have explored in your daily journal or a new question left unexplored. Your analysis should reflect an evidence-based interpretation of the novel.

High Performance Response

High Performance Response(s)

A High Performance Response should:

- Develop a response to the 12 LC Performance Assessment prompt.
- Support the response with effective selection, organization, and analysis of the content from the Module 12 LC texts.
- Adhere to the criteria of the 12 LC Performance Assessment Rubric.

- See the Model 12 LC Performance Assessment at the end of this lesson.

Standard-Specific Demands of the Performance Assessment

This 12 LC Performance Assessment requires students to meet numerous demands required by the ELA/Literacy Standards for grades 11–12.

The 2–3 page written response requires students to draw evidence from literary and informational texts to support analysis and reflection (CCRA.R.9) (W.11-12.9.a, b).

The written response also requires students to write an informative text to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. To satisfy this demand, students must use precise language and domain-specific vocabulary to manage the complexity of the topic they write about, and develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, and quotations (W.11-12.2.a-f). Students must also demonstrate command of the conventions of standard English grammar and usage (L.11-12.1, L.11-12.2) when revising their responses.

Process

Students use their notes, annotations, and 12 LC module assessments to engage in small group discussions to share their ideas for how they plan to revise their 12 LC Second Interim Assessment responses. Students offer their peers feedback on their ideas for revisions. Students then independently revise their 12 LC Second Interim Assessment responses. Students revise from their own perspective, using evidence from the module texts as well as their notes to support their analysis.

- Students' written responses to the Performance Assessment will be assessed using the 12 LC Performance Assessment Rubric.

Lesson 1

Instruct students to take out their annotated copies of Toni Morrison's *Song of Solomon* and A. Leslie Harris's "Myth as Structure in Toni Morrison's *Song of Solomon*" as well as their responses to the
12 LC Second Interim Assessment.

Instruct students to form small groups to share their ideas for how they will revise their 12 LC Second Interim Assessment responses based on the literary criticism and foreword to the novel. Instruct students to provide feedback to their peers on their ideas. Each student should have a chance to share 2–3 ideas and receive feedback.

Distribute copies of the 12 LC Performance Assessment Rubric and Checklist. For homework, instruct students to review the rubric and checklist for homework so they are prepared to fulfill the criteria in their responses during the following lesson. Also, instruct students to identify additional evidence from each module text that supports analysis for the Performance Assessment prompt.

Lesson 2

Instruct students to revise their 12 LC Second Interim Assessment written responses. Remind students to use evidence from the module texts to support their analysis.

- Consider encouraging students who finish early to reread and revise their responses using the
  12 LC Performance Assessment Rubric and Checklist.

Extension Activity

- Consider completing the following additional activity to guide students to further interpret, analyze, and evaluate texts by making connections to other texts, ideas, cultural perspectives, eras, personal events, and situations (RL.11-12.11). Post or project the following prompt and quotes. Instruct students to form small groups to read the prompt and quotes aloud, and discuss the contextual meaning of each quote.

Instruct students to select one of the quotes and respond independently in writing to the prompt:

Over the course of this module, you have read *Song of Solomon*. Choose one of the quotes from the list below and respond to one of the following prompts. In your response, be sure to explain what the quote means in its original context, citing textual evidence to support your explanation.

- "Gimme hate, Lord," he whimpered. "I'll take hate any day. But don't give me love. I can't take no more love, Lord. I can't carry it...It's too heavy. Jesus, you know, you know all about it. Ain't it heavy? Jesus? Ain't love heavy?" (p. 26)
- "Although she was hampered by huge ignorances, but not in any way unintelligent, when she realized what her situation in the world was and would probably always be she threw away every assumption she had learned and began at zero." (p. 149)
- "I'll just die earlier than I'm supposed to—not better than I'm supposed to. And how I die or when doesn't interest me. What I die for does." (p. 159)
- "You wanna fly, you got to give up the [stuff] that weighs you down." (p. 179)
- "You can't own a human being. You can't lose what you don't own. Suppose you did own him. Could you really love somebody who was absolutely nobody without you?" (p. 306)
- "If you surrendered to the air, you could ride it." (p. 337)

How does this quote relate to other texts you have read outside of this module?

How does this quote relate to other ideas, events, or situations in your life or the world?

Student responses may be used as the basis for small group or whole-class discussion, or for a formal written assessment.

12 LC Module Performance Assessment

Text-Based Response

Your Task: Based on your reading of Toni Morrison's *Song of Solomon*, Morrison's Foreword to *Song of Solomon*, and A. Leslie Harris's "Myth as Structure in Toni Morrison's *Song of Solomon*," respond to the following prompt:

Revise your original response to the 12 LC Second Interim Assessment prompt, using the literary criticism to further develop or refine your analysis.

Your response will be assessed using the 12 LC Performance Assessment Rubric.

Guidelines

Be sure to:

* Closely read the prompt.
* Organize your ideas and evidence.
* Examine and revise your response to the 12 LC Second Interim Assessment.
* Incorporate literary criticism to develop or refine your analysis.
* Cite strong and thorough textual evidence to support your analysis.
* Follow the conventions of standard written English.

CCSS: CCRA.R.9, RL.11-12.2, RL.11-12.3, RL.11-12.5, W.11-12.2.a-f, W.11-12.9.a, b, L.11-12.1, L. 11-12.2

Commentary on the Task:

This task measures CCRA.R.9 because it demands that students:

- Analyze how two or more texts address similar themes or topics in order to build knowledge or compare the approaches the authors take.

This task measures RL.11-12.2 because it demands that students:

- 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.

This task measures RL.11-12.3 because it demands that students:

- 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).

This task measures RL.11-12.5 because it demands that students:

- Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

This task measures W.11-12.2.a-f because it demands that students:

- 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.

  o 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.

  o 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 topic.

  o 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.

  o Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.

  o Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

  o Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

This task measures W.11-12.9.a, b because it demands that students:

12 LC Performance Assessment 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.

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 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.** **CCSS.ELA-Literacy.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.	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.	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.	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.	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.
Content and Analysis **The extent to which the response analyzes the impact of the author's choices regarding how to develop and relate elements of a story.** **CCSS.ELA-Literacy.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).	Skillfully analyze the impact of the author's choices regarding how to develop and relate elements of a story.	Accurately analyze the impact of the author's choices regarding how to develop and relate elements of a story.	With partial accuracy, analyze the impact of the author's choices regarding how to develop and relate elements of a story.	Inaccurately analyze the impact of the author's choices regarding how to develop and relate elements of a story.

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 an author's choices concerning how to structure specific parts of a text contribute to its overall structure and meaning as well as its aesthetic impact.** **CCSS.ELA-Literacy.RL. 11-12.5** Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.	Skillfully analyze how an author's choices concerning how to structure specific parts of a text contribute to the text's overall structure and meaning as well as its aesthetic impact.	Accurately analyze how an author's choices concerning how to structure specific parts of a text contribute to the text's overall structure and meaning as well as its aesthetic impact.	With partial accuracy, analyze how an author's choices concerning how to structure specific parts of a text contribute to the text's overall structure and meaning as well as its aesthetic impact.	Inaccurately analyze how an author's choices concerning how to structure specific parts of a text contribute to the text's overall structure and meaning as well as its aesthetic impact.

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 Interprets, analyzes, and evaluates narratives, poetry, and drama, aesthetically and philosophically by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.** CCSS.ELA-Literacy.RL. 11-12.11 Interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and philosophically by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.	Skillfully interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and philosophically by making precise connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.	Accurately interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and philosophically by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.	With partial accuracy, interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and philosophically by making partial connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.	Inaccurately interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and philosophically by making few or irrelevant connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
Command of Evidence and Reasoning **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.** **CCSS.ELA-Literacy.W. 11-12.2** 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. **CCSS.ELA-Literacy.W. 11-12.2.b** 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 topic.	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)	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)	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)	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)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
Command of Evidence and Reasoning **The extent to which the response draws evidence from literary and informational texts to support analysis, reflection, or research.** **CCSS.ELA-Literacy.W. 11-12.9.a-b** Draw evidence from literary and informational texts to support analysis, reflection, and research; apply *grades 11-12 Reading standards* to literature or literary nonfiction.	Skillfully utilize textual evidence from literary and informational texts to support analysis, reflection, or research.	Accurately utilize textual evidence from literary and informational texts to support analysis, reflection, or research.	Somewhat effectively or with partial accuracy utilize textual evidence from literary and informational texts to support analysis, reflection, or research.	Ineffectively or inaccurately utilize textual evidence from literary and informational texts to support analysis, reflection, or research.

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
Coherence, Organization, and Style **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.** **CCSS.ELA-Literacy.W. 11-12.2** 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. **CCSS.ELA-Literacy.W. 11-12.2.a** 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. **The extent to which the response uses appropriate and varied transitions and syntax to link the major**	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) 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) 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) 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) Provide a concluding statement or section that clearly follows from and skillfully supports the information or explanation presented. (W.11-12.2.f)	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) 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) 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) Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.2.e) Provide a concluding statement or section that follows from and supports the information or explanation presented. (W.11-12.2.f)	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) 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) 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) 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) Provide a concluding statement or section that loosely follows from and so ineffectively supports the information or explanation presented. (W.11-12.2.f)	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) 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) 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) Lack a formal style and objective tone that adheres to the norms and conventions of the discipline. (W.11-12.2.e) Provide a concluding statement or section that does not follow from or support the information or explanation presented. (W.11-12.2.f)

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.

12 LC Performance Assessment Checklist

Assessed Standards: _____

	Does my response...	✔
Content and Analysis	Analyze how two or more texts address similar themes or topics? **(CCRA.R.9)**	☐
	Identify two or more central ideas from the text and analyze their development? **(RL.11-12.2)**	☐
	Provide examples to support analysis of how the central ideas interact and build on one another? **(RL.11-12.2)**	☐
	If necessary, include a brief summary of the text to frame the development of the central ideas? **(RL.11-12.2)**	☐
	Analyze the impact of the author's choices regarding how to develop and relate the elements of a story or drama? **(RL.11-12.3)**	☐
	Analyze how an author's choices concerning how to structure specific parts of a text contribute to the text's overall structure and meaning as well as its aesthetic impact? **(RL.11-12.5)**	☐
	Interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and philosophically by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations? **(RL.11-12.11)**	☐
Command of Evidence and Reasoning	Develop the topic with the most significant and relevant textual evidence? **(W.11-12.2.b)**	☐
	Use textual evidence to support analysis, reflection, or research? **(W.11-12.9.a/W.11-12.9.b)**	☐
Coherence, Organization, and Style	Introduce a topic? **(W.11-12.2.a)**	☐
	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)**	☐

	When useful to aiding comprehension, include formatting, graphics, and multimedia? **(W.11-12.2.a)**	☐
	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)**	☐
	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)**	☐
	Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline? **(W.11-12.2.e)**	☐
	Provide a concluding statement or section that follows from and supports the explanation or analysis? **(W.11-12.2.f)**	☐
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)**	☐

Model 12 LC Performance Assessment

A High Performance Response may include the following content:

In the novel *Song of Solomon*, Toni Morrison explores the complex relationships of an African-American family living in Michigan. The most puzzling relationship Morrison describes is that of the main character Milkman and his childhood best friend Guitar. Milkman and Guitar are inseparable as children, but as they grow older their relationship changes. In the final scene of the novel, Guitar tries to kill Milkman. Guitar's violent actions raise the question "Why does Guitar turn against Milkman?" When viewed through the lens of the specific time and place in which the novel is set, the conflict between Guitar and Milkman can be understood as the result of class and political differences. However, when considered through the lens of the structure of the novel, this conflict can also be understood as a necessary component of Morrison's mythic structure.

Guitar's hatred of Milkman can be understood as the result of class and political differences. Milkman comes from an educated and middle class background, as evidenced by Morrison's description of Milkman's father's successful position as a "propertied Negro" (Morrison p. 20). Macon Dead owns the keys to many houses and drives a "big Packard" into town every Sunday to "satisfy himself that he [is] indeed a successful man" (Morrison p. 31). Guitar, on the other hand, comes from a lower class background. The conflict that results from this difference in wealth is made clear in Macon Dead's cruel threat to evict Guitar's grandmother, Mrs. Bains, because she has not paid her rent. Guitar reflects: "Look, Milk, we've been tight a long time, right? But that don't mean we're not different people ... Take your daddy, now ... First time I laid eyes on him he was kicking us out of our house. That was a difference right there between you and me" (Morrison p. 102). The fact that Milkman's family is middle class and Guitar's family is lower class is a source of conflict between the two friends.

The class differences between Milkman and Guitar lead them to conflicting political positions. While Milkman aimlessly becomes his father's "office boy" (Morrison p. 222), Guitar joins the Seven Days, a secret organization whose members respond to violence aimed at the African-American community with an equal act of violence directed at the white community. Guitar explains that the society commits acts of vengeance in order to "keep the ratio the same" between white and non-white unjust deaths (Morrison p. 155). Guitar's radical political outlook comes from his experiences as a poor African-American man, while Milkman's indifference to politics is a result of the privileges he enjoys as part of a wealthy family. As Guitar explains, "You got your high tone friends and your picnics on Honoré Island and you can afford to spend fifty percent of your brain power thinking about [women]" (Morrison p. 103). When Milkman responds to Guitar's criticism, "You're welcome everywhere I go. I've tried to get you to come to Honoré," Guitar angrily rejects Milkman's middle-class lifestyle and exclaims, "[Forget] Honoré! You hear me? The only way I'll go to that nigger heaven is with a case of dynamite and a book of matches" (Morrison p. 103). Guitar's decision to distance

himself from the African-American middle-class through his extreme politics pits him directly against Milkman, a member of the African-American middle class. Guitar's decision to turn against Milkman is more political than personal.

Although the conflict between Guitar and Milkman can be understood as the result of the specific circumstances in which they both live, the structure of Morrison's novel suggests that this conflict also has a more universal explanation. In the essay "Myth as Structure in Toni Morrison's *Song of Solomon,*" A. Leslie Harris argues that Morrison makes Milkman's journey applicable to everyone, not just those who relate to the circumstances of Milkman's life, by using myth to structure her novel. As Harris explains, "Myths become 'agents of stability,' not restricting us to a specific place or a specific culture but using specifics to ponder the enduring questions of all men" (Harris p. 69). According to Harris, myths are stories that everyone can relate to because myths explore universal issues. Morrison uses the mythic structure of the hero's quest to organize her novel. Milkman's journey follows the "clear pattern of birth and youth, alienation, quest, confrontation, and reintegration, common to mythic heroes" (Harris p. 70). Milkman's trip through Pennsylvania and Virginia is a journey to find himself by discovering how he fits into the home he has left behind.

Harris's structural analysis of *Song of Solomon* proposes a different answer to the question "Why does Guitar turn against Milkman?" According to Harris, the final conflict between Guitar and Milkman is a necessary part of Milkman's hero quest, because it is the "confrontation" stage of Milkman's journey (Harris p. 71). As Harris explains, "[Milkman] cannot complete the final stage of his growth into heroic stature … until he defeats the enemy. The enemy is his boyhood friend and adult nemesis, Guitar" (Harris p. 71). Rather than viewing Guitar as the opposite of Milkman, Harris argues that Guitar represents the "denial and despair" (Harris p. 71) that Milkman must defeat in himself before he can become a true hero who has "bested his and his society's opponent" (Harris p. 74). Viewed through this lens, Milkman's conflict with Guitar is really a conflict within himself. Although Morrison leaves the outcome of Milkman and Guitar's final leap into each others' arms up in the air, Harris argues that who wins or loses this fight does not matter: "Success is not the measure of a mythic hero's stature … When Milkman leaps toward Guitar, he has already fought and won his battle" (Harris p. 75). When analyzed through the lens of the mythic structure of the novel, Guitar has to turn against Milkman so that Milkman can fulfill his destiny to become a hero.

The final confrontation between Guitar and Milkman can be understood as an inevitable conflict between two people with opposing political views. This battle can also be understood as the logical ending of Morrison's myth-based narrative structure. In both cases, both answers to the question "Why does Guitar turn against Milkman?" have little do with Milkman or Guitar's personal relationship. Rather, through the characters of Milkman and Guitar, Morrison explores fundamental conflicts that arise in society and in ourselves.