

12 LC

Lesson 25

Introduction

In this lesson, the Second Interim Assessment for the 12 LC Module, students craft a formal, 2-3 page essay in response to the following prompt: Write a 2-3 page analysis of *Song of Solomon*, 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.

For homework, students read and annotate Toni Morrison's Foreword to *Song of Solomon*. Also, students develop 2-3 discussion questions focused on Morrison's purpose for writing the Foreword and prepare possible answers to their questions for discussion. Additionally, students annotate Morrison's Foreword for ideas that relate to their 12 LC Second Interim Assessment responses.

Standards

File: 12 LC Lesson 25 Date: 6/30/15 Classroom Use: Starting 9/2015
© 2015 Public Consulting Group. This work is licensed under a
Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License

<http://creativecommons.org/licenses/by-nc-sa/3.0/>



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).
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.
W.11-12.2.a-f	<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> <ol style="list-style-type: none"> 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. 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. 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. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. 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	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.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.1112.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
Addressed Standard(s)	
W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

Assessment

File: 12 LC Lesson 25 Date: 6/30/15 Classroom Use: Starting 9/2015

© 2015 Public Consulting Group. This work is licensed under a

Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License

Assessment(s)

Student learning is assessed via a 2-3 page response to the 12 LC Second Interim Assessment prompt. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- Write a 2-3 page analysis of *Song of Solomon*, 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.
- **Differentiation Consideration:** If students need more scaffolding for the writing prompt, consider providing the following prompts for students to choose from for their 12 LC Second Interim Assessment:

Analyze how Milkman develops in relation to the other characters throughout the text.

Analyze how two central ideas or motifs interact with and build on one another throughout the text.

- Student responses will be assessed using the 12 LC Second Interim Assessment Text Analysis Rubric.

High Performance Response(s)

A High Performance Response should:

- Identify a question that emerges from *Song of Solomon* (e.g., Milkman and Guitar are childhood best friends, but as they grow older their relationship changes. In the final scene of the novel, Guitar tries to kill Milkman. Why does Guitar turn against Milkman?).
- Provide a 2-3 page analysis of the novel focused on this question, supported by text-based evidence.
- See the Sample Student Essay at the end of this lesson.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• None.*
Vocabulary to teach (may include direct word work and/or questions)
• None.*
Additional vocabulary to support English Language Learners directly
• None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.11-12.4.a-d.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.2, RL.11-12.3, or RL.11-12.5, and W.11-12.2.a-f, W.11-12.9.a, L.11-12.1, L.11-12.2, W.11-12.4 Text: <i>Song of Solomon</i> by Toni Morrison 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability 12 LC Second Interim Assessment Closing 	<ol style="list-style-type: none"> 5% 20% 70% 5%

Materials

- Student copies of the Central Ideas and Motifs Tracking Tool (refer to 12 LC Lesson 3) (optional)
- Copies of the 12 LC Second Interim Assessment for each student
- Copies of the 12 LC Second Interim Assessment Text Analysis Rubric and Checklist for each student

File: 12 LC Lesson 25 Date: 6/30/15 Classroom Use: Starting 9/2015

© 2015 Public Consulting Group. This work is licensed under a

Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License

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, RL.11-12.3, or RL.11-12.5 and W.11-12.2.a-f, W.11-12.9.a, L.11-12.1, and L.11-12.2. In this lesson, students write a 2-3 page analysis of *Song of Solomon*, focusing on a question about the novel they have explored in their daily journals or a new question left unexplored.

- Students look at the agenda.

Activity 2: Homework Accountability

20%

Instruct students to take out their responses to the first part of the previous lesson's homework assignment. (Read "Ebos Landing" by Timothy Powell and respond briefly in writing to the following question: How does the information in the article "Ebos Landing" further develop central ideas from *Song of Solomon*?)

Instruct students to form pairs and share their responses to the prompt.

- Student responses may include:
 - Timothy Powell's article "Ebos Landing" explains the events of a slave uprising on St. Simon's Island in 1803, when a group of Igbo slaves "took to the swamp" and

File: 12 LC Lesson 25 Date: 6/30/15 Classroom Use: Starting 9/2015

© 2015 Public Consulting Group. This work is licensed under a

Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License

- either committed mass suicide, as the white overseer, Roswell King, reported, or “rose up in the sky and turned themselves into buzzards and flew right back to Africa,” as African Americans described the events. The events of Ebos Landing gave rise to “the myth of the Flying Africans” which Morrison uses in her development of Milkman’s great-grandfather, Solomon, who “took off; got fed up” with slavery “and flew on home” to Africa (p. 328).
- Morrison’s choice to begin the novel, *Song of Solomon* with an insurance man’s announcement that he will “fly away on [his] own wings” (p. 3) and Pilate singing about a man named Sugarman who “done fly away” and “cut across the sky” (p. 6) suggests that the events in the novel’s beginning, like those of Ebos Landing, have a deeper meaning than the factual account provides.
 - Morrison uses a version of the flying African story in *Song of Solomon* to develop the central idea of freedom by weaving the motif of flight into the novel. The novel opens with Robert Smith’s note explaining his plan to “fly away on [his] own wings” (p. 3) while Pilate, on the ground below, sings about “Sugarman,” who “done fly away” and “cut across the sky” to go “home” (p. 6). Finally, at the end of the novel, Milkman discovers that his own great-grandfather was “one of those flying African[s]” (p. 321). Robert Smith, Sugarman, and Solomon are all versions of the “Flying Africans” of Ebos Landing.
-

Instruct students to take out their responses to the second part of the previous lesson’s homework assignment. (Review your notebooks for recurring central ideas, motifs, and story elements you have consistently noted or found interesting. In addition, organize or code your notes to identify references to structure, character development, and central ideas.)

- Students take out their materials for the 12 LC Second Interim Assessment.
- Students demonstrate completion of their homework by having all of their materials organized and accessible for the assessment.

Lead a brief whole-class discussion of the remaining questions and observations that students recorded for homework.

- If students would benefit from more time to synthesize their understanding of the text prior to writing their essays, consider using students’ questions and observations to conduct a brief whole-class review of *Song of Solomon*.
- **Differentiation Consideration:** Students who have used the Central Ideas and Motifs Tracking Tool may refer to it during this discussion and while writing the 12 LC Second Interim Assessment.

File: 12 LC Lesson 25 Date: 6/30/15 Classroom Use: Starting 9/2015

© 2015 Public Consulting Group. This work is licensed under a

Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License

Activity 3: 12 LC Second Interim Assessment

70%

Explain to students that because it is a formal writing task, this Interim Assessment should include an introductory statement that introduces the topic of their responses, well-organized ideas supported by the most significant and relevant textual evidence, and a concluding statement or section. Students should use appropriate and varied transitions and syntax to clarify relationships among complex ideas, and use precise language and domain-specific vocabulary. Remind students to use this module's vocabulary, as well as proper grammar, capitalization, punctuation, and spelling to achieve a formal style and objective tone.

Instruct students to write a response to the following prompt:

Write a 2-3 page analysis of *Song of Solomon*, 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.

Distribute and review the 12 LC Second Interim Assessment Text Analysis Rubric and Checklist. Remind students to use the 12 LC Second Interim Assessment Text Analysis Rubric to guide their written responses.

- Display the prompt for students to see, or provide the prompt in hard copy.

Instruct students to use the remaining class period to write their 2-3 page analysis.

- Students independently answer the prompt using evidence from the text.
- See the High Performance Response at the beginning of this lesson.
- Consider encouraging students who finish early to reread and revise their responses using the 12 LC Second Interim Assessment Text Analysis Rubric.

Activity 4: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read and annotate Toni Morrison's Foreword to *Song of Solomon* (from "I have long despised artists' chatter about muses" to "without ever leaving the ground she could fly. My father laughed"). Also, instruct students to develop 2-3 discussion questions focused on Morrison's purpose for writing the Foreword (RI.11-12.6) and prepare possible answers to their questions for discussion.

Explain to students that they will revise their 12 LC Second Interim Assessment responses from this lesson after they read Toni Morrison's Foreword to *Song of Solomon* and a literary

File: 12 LC Lesson 25 Date: 6/30/15 Classroom Use: Starting 9/2015

© 2015 Public Consulting Group. This work is licensed under a

Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License

criticism essay. Instruct students to annotate Morrison's Foreword for ideas that relate to their 12 LC Second Interim Assessment responses.

- **Differentiation Consideration:** If necessary provide the following definition of *literary criticism* for students: “the study, evaluation, and interpretation of literature.”
 - Students follow along.
- **Differentiation Consideration:** In lessons 27-29, students read and analyze a piece of literary criticism in order to increase their understanding of the novel. Teachers who feel their students are not yet ready for this challenge may choose to move directly on to the 12 LC Performance Assessment after Lesson 26. Students may use the 12 LC Performance Assessment as an opportunity to work on writing revisions (W.11-12.5) and may incorporate ideas from Toni Morrison's Foreword to *Song of Solomon* where appropriate.

Homework

Read and annotate Toni Morrison's Foreword to *Song of Solomon* (from “I have long despised artists' chatter about muses” to “without ever leaving the ground she could fly. My father laughed”). Also, develop 2-3 discussion questions focused on Morrison's purpose for writing the Foreword and prepare possible answers to your questions for discussion. Additionally, annotate Morrison's Foreword for ideas that relate to your 12 LC Second Interim Assessment response.

Model Central Ideas and Motifs Tracking Tool

Name :		Class :		Date :	
------------------	--	-------------------	--	------------------	--

Directions: Identify the central ideas and motifs that you encounter throughout the text. Trace the development of these ideas by noting how the author introduces, develops, or refines these ideas in the text. Cite textual evidence to support your work.

Text: *Song of Solomon* by Toni Morrison

Page #	Central Idea or Motif	Notes and Connections
page 3 (Lesson 1)	Flight	The motif of flight appears in the beginning of the text in which Robert Smith decides to “fly away on [his] own wings” (p. 3).
pages 9-10 (Lesson 2)	Supernatural	Milkman’s birth is marked with the supernatural in the beginning of the text. Ruth’s friends say Milkman will “see ghosts” because Ruth did not dry his caul and make “him some tea from it to drink” (p. 10).
pages 15-18 (Lesson 3)	Identity and naming	Macon’s feeling that the name Milkman is “coated with disgust” (p. 16) is rooted in his fear of the “filthy connection” (p. 17) that he imagines exists between his wife and his son. Macon hates his own name because he understands this act of renaming as the erasure of his historical identity. As he explains, any knowledge that he might have had of an “ancestor ... who had a name that was real” (p. 17) disappeared along with his name, because “who this lithe young man was, and where his cane-stalk legs carried him from or to, could never be known” (p. 18).

Page #	Central Idea or Motif	Notes and Connections
pages 17-19 (Lesson 3)	Identity and naming	Macon's account of the story of Pilate's naming emphasizes the value and significance that Macon attributes to possessing a "real ... name given to him at birth with love and seriousness" (p. 17). Macon explains how Pilate treated her name like a treasure by putting a scrap of paper with her name written on it into "a little brass box" (p. 19) that she wears as an earring. The care and seriousness with which Pilate approaches her name suggests that this name holds great value for her, and is a precious part of her identity that she never wants to lose.
page 41 (Lesson 4)	Supernatural and storytelling	The motif of the supernatural appears in Pilate's story about the man who "felt like he was about to fall off a cliff" (p. 41) even though he was standing in his own kitchen. This story highlights the mysterious nature of the world that Pilate believes in. Pilate's story also includes the recounting of her father's death and his appearance to her as a ghost. This further emphasizes Pilate's belief in the supernatural. Pilate's accounts of the supernatural demonstrate her mastery of storytelling.
page 54 (Lesson 4)	Storytelling	Storytelling appears as a motif when Macon Dead uses a story about a farmer who saved a snake as a warning against getting close to Pilate. The snake says that "you knew I was a snake, didn't you?" (p. 55), illustrating Macon's point that Pilate is dangerous in nature and should be treated as such.

Page #	Central Idea or Motif	Notes and Connections
page 85 (Lesson 7)	Identity	Guitar's story about hunting develops the central idea of identity by helping Milkman understand more fully what it means to be a "man" (p. 85). Guitar agrees with Milkman that it is wrong to harm a helpless creature when he speaks of the doe he killed: "A man shouldn't do that" (p. 85). Guitar's story suggests that being a "man" includes the risk of making mistakes.
pages 102-103 (Lesson 8)	Identity	In a conversation in which Guitar criticizes Milkman's values, Guitar points out that he and Milkman are two distinct people, even though they are good friends. He says, "Look, Milk, we've been tight a long time, right? But that don't mean we're not different people" (p. 102). Guitar goes on to explain some of those differences are based on how they think, concluding, "I'm trying to say that we don't have to agree on everything; that you and me are different" (p. 103). Guitar's words highlight the idea that the two men, though close, have separate identities.
page 110 (Lesson 8)	Supernatural	Freddie's story about "the woman [who] turned into a white bull" (p. 110) and scared his mother is an example of the motif of the supernatural. Milkman's laughter in reaction to Freddie's story demonstrates that Milkman is not ready to accept the supernatural in his life.
page 120 (Lesson 9)	Freedom and flight	Morrison develops the central idea of freedom by showing how Milkman views freedom as escaping from his circumstances. The statement, "Above all [Milkman] wanted to escape what he knew, escape the implications of what he had been told" (p. 120), demonstrates that Milkman wants to escape his circumstances. Freedom, for Milkman at this point in the story, is about escaping his past and its obligations.

Page #	Central Idea or Motif	Notes and Connections
page 124 (Lesson 9)	Identity	Ruth tells her son that she is “a small woman” (p. 124). She explains, “I don’t mean little; I mean small, and I’m small because I was pressed small” (p. 124). She explains that her father, despite being the only one “who ever really cared whether [she] lived or died” (p. 124) made her “small” by the way he raised her to be different from her peers.
page 128 (Lesson 9)	Community and love	Morrison develops the central idea of community by showing how people in the community are helpless in the face of “graveyard love” (p. 128). The people remark that Hagar has been “lifted” by love (p. 129), and it is the kind of love that separates her from the community and makes it so that no one can help her.
page 132 (Lesson 9)	Love	Ruth’s love for Milkman demonstrates that she views Milkman as an object or a “beautiful toy” (p. 132).
page 137 (Lesson 9)	Love	Hagar is driven to madness by her love for Milkman; eventually she is “totally taken over by her anaconda love” (p. 137).
page 159 (Lesson 11)	Love	Guitar alleges that he commits his murders for love, saying that “[his] whole life is love” (p. 159).
page 178 (Lesson 12)	Freedom and flight	The peacock symbolizes the central idea of freedom by showing how money and possessions can complicate freedom. On pages 178-179, Guitar understands the peacock as a symbol of how jewelry and vanity can weigh one down: “Wanna fly,” Guitar says, “you got to give up the [stuff] that weighs you down” (p. 179). The image of the peacock represents how Macon and Milkman are both weighed down by the money and possessions they think will make them free.

Page #	Central Idea or Motif	Notes and Connections
page 293 (Lesson 20)	Community	Milkman's interactions with Susan Byrd, Sweet, and "those men at Vernell's table" (p. 293) refine the central idea of community because in Shalimar he feels "reminded him of how he used to feel in Pilate's house" (p. 293), or what it is like to be a part of a community.
pages 305-306 (Lesson 21)	Identity and love	Guitar's advice to Hagar develops the central idea of identity and love. Guitar tells Hagar, "You think because [Milkman] doesn't love you that you are worthless ... garbage" (pp. 305-306). He also warns Hagar, "He can't value you more than you value yourself" (p. 306). Guitar's ideas suggest that without an independent identity of her own, Hagar cannot have a healthy relationship with Milkman.
page 323 (Lesson 22)	Love and storytelling	Susan Byrd's story of Solomon and Ryna develops the central idea of love by emphasizing Ryna's despair when Solomon flies off. Susan says that when Solomon flew off, Ryna "screamed and screamed, lost her mind completely ... the kind of woman who ... when the man left, they lost their minds, or died or something. Love, I guess" (p. 323). Susan's words echo Hagar's situation, when she lost her mind and died when Milkman left.

12 LC Second Interim Assessment

Text-Based Response

Your Task: Write a 2-3 page analysis of *Song of Solomon*, 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.

Your response will be assessed using 12 LC Second Interim Assessment Text Analysis Rubric.

Guidelines

Be sure to:

- Closely read the prompt.
- Address all elements of the prompt in your response.
- Paraphrase, quote, and reference relevant evidence to support your claim.

File: 12 LC Lesson 25 Date: 6/30/15 Classroom Use: Starting 9/2015

© 2015 Public Consulting Group. This work is licensed under a

Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License

- Organize your ideas in a cohesive and coherent manner.
- Maintain a formal style of writing.
- Follow the conventions of standard written English.

CCSS: RL.11-12.2, RL.11-12.3, or R.11-12.5 and W.11-12.2.a-f, W.11-12.9.a, L.11-12.1, L.11-12.2

Commentary on the Task:

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.
 - 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.
 - 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.
 - 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.
 - Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
 - Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
 - 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 because it demands that students:

- Draw evidence from literary texts to support analysis and reflection.

This task measures L.11-12.1 because it demands that students:

- Demonstrate command of the conventions of standard English grammar and usage when writing

File: 12 LC Lesson 25 Date: 6/30/15 Classroom Use: Starting 9/2015

© 2015 Public Consulting Group. This work is licensed under a

Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License

File: 12 LC Lesson 25 Date: 6/30/15 Classroom Use: Starting 9/2015
© 2015 Public Consulting Group. This work is licensed under a
Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License

<http://creativecommons.org/licenses/by-nc-sa/3.0/>



12 LC Second Interim Assessment 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:
<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>

File: 12 LC Date: 6/30/15 Classroom Use: Starting 9/2015

© 2015 Public Consulting Group. This work is licensed under a

Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License

<http://creativecommons.org/licenses/by-nc-sa/3.0/>



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 analyzes the impact of the author's choices regarding how to develop and relate elements of a story.</p> <p>CCSS.ELA-Literacy.RL.11-12.3</p> <p>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).</p>	<p>Skillfully analyze the impact of the author's choices regarding how to develop and relate elements of a story.</p>	<p>Accurately analyze the impact of the author's choices regarding how to develop and relate elements of a story.</p>	<p>With partial accuracy, analyze the impact of the author's choices regarding how to develop and relate elements of a story.</p>	<p>Inaccurately analyze the impact of the author's choices regarding how to develop and relate elements of a story.</p>

File: 12 LC Date: 6/30/15 Classroom Use: Starting 9/2015

© 2015 Public Consulting Group. This work is licensed under a

Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License

<http://creativecommons.org/licenses/by-nc-sa/3.0/>



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 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.</p> <p>CCSS.ELA-Literacy.RL.11-12.5</p> <p>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.</p>	<p>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.</p>	<p>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.</p>	<p>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.</p>	<p>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.</p>

File: 12 LC Date: 6/30/15 Classroom Use: Starting 9/2015

© 2015 Public Consulting Group. This work is licensed under a

Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License

<http://creativecommons.org/licenses/by-nc-sa/3.0/>



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>

File: 12 LC Date: 6/30/15 Classroom Use: Starting 9/2015

© 2015 Public Consulting Group. This work is licensed under a

Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License



<http://creativecommons.org/licenses/by-nc-sa/3.0/>

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 texts to support analysis, reflection, or research. CCSS.ELA-Literacy.W.11-12.9.a Draw evidence from literary texts to support analysis, reflection, and research; apply <i>grades 11-12 Reading standards</i> to literature.	Skillfully utilize textual evidence from literary texts to support analysis, reflection, or research.	Accurately utilize textual evidence from literary texts to support analysis, reflection, or research.	Somewhat effectively or with partial accuracy utilize textual evidence from literary texts to support analysis, reflection, or research.	Ineffectively or inaccurately utilize textual evidence from literary texts to support analysis, reflection, or research.

File: 12 LC Date: 6/30/15 Classroom Use: Starting 9/2015

© 2015 Public Consulting Group. This work is licensed under a

Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License

<http://creativecommons.org/licenses/by-nc-sa/3.0/>



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>

File: 12 LC Date: 6/30/15 Classroom Use: Starting 9/2015

© 2015 Public Consulting Group. This work is licensed under a

Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License


<http://creativecommons.org/licenses/by-nc-sa/3.0/>

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.

File: 12 LC Date: 6/30/15 Classroom Use: Starting 9/2015

© 2015 Public Consulting Group. This work is licensed under a

Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License

<http://creativecommons.org/licenses/by-nc-sa/3.0/>



12 LC Second Interim Assessment Text Analysis Checklist

Assessed Standards: _____

	Does my response...	✓
Content and Analysis	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"/>
	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)	<input type="checkbox"/>
	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)	<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"/>
	Use textual evidence to support analysis, reflection, or research? (W.11-12.9.a)	<input type="checkbox"/>
Coherence, Organization, and Style	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"/>

File: 12 LC Lesson 25 Date: 6/30/15 Classroom Use: Starting 9/2015

© 2015 Public Consulting Group. This work is licensed under a

Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License

	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"/>

Model Sample Student Essay

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? Guitar turns against Milkman because of their class differences that lead them to take opposite political positions, ultimately resulting in a violent conflict.

In the first part of *Song of Solomon*, Morrison highlights the class differences between Milkman and Guitar. Milkman comes from an educated and middle class background, as is evidenced by Morrison's description of Milkman's grandfather's professional success and his father's financial success. Milkman's grandfather was the "only colored doctor in the city" (p. 4). He left a legacy of success that continues to define his family's reputation in the community, so much so that the street on which the doctor lived and died came to be known as "Doctor Street" (p. 4) in his honor. Milkman's father, Macon Dead, occupies a similarly successful position as a "propertied Negro" (p. 20). He owns the keys to many houses and drives a "big Packard" into town every Sunday to "satisfy himself that he was indeed a successful man" (p. 31). Like his father-in-law, Macon Dead becomes a financially and professionally successful man.

Morrison demonstrates that the success enjoyed by Milkman's family separates them from the African-American community. In her description of Milkman's mother's attachment to the watermark on her dining room table, Morrison explains that the vase of flowers that left this mark "was for [Ruth's] father a touch that distinguished his own family from the people among whom they lived" (p. 12). Ruth's obsession with the watermark suggests that both she and her father are proud of their belief in their superiority. Similarly, Morrison's description of Macon Dead's cruel threat to evict Mrs. Bains and her grandchildren suggests that Macon's obsession with wealth and property puts him at odds with the members of his community. The fact that Mrs. Bains is Guitar's grandmother makes this a conflict between middle-class Milkman and lower-class Guitar, as Guitar himself recognizes many years later: "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" (p. 102). Although Milkman does not share his father or grandfather's ambition, Guitar sees that Milkman's money sets him apart from others. Morrison illustrates Milkman's belief that he is different from and better than those around him in her description of Milkman's relationship with his lower-class girlfriend Hagar. The fact that Milkman "seldom took [Hagar] anywhere except to the movies and he never took her to parties where people of his own set danced and laughed and developed intrigues among themselves" (p. 91) suggests that Milkman is embarrassed by Hagar because she has less money than he does.

File: 12 LC Lesson 25 Date: 6/30/15 Classroom Use: Starting 9/2015

© 2015 Public Consulting Group. This work is licensed under a

Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License

The class differences between Milkman and Guitar lead them to conflicting political positions. Guitar notes how Milkman's sense of superiority shapes his experiences and choices in his criticism that Milkman has "got [his] high tone friends and [his] picnics on Honoré Island and [he] can afford to spend fifty percent of [his] brain power thinking about [women]" (p. 103). When Milkman responds, "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" (p. 103). Guitar's radical outlook, which comes from his experiences as a poor African-American man, leads him down a very different path than Milkman. While Milkman aimlessly becomes his father's "office boy" (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" (p. 155) between white and non-white unjust deaths. The Seven Days violently reject the idea that individual financial success, like that of Milkman's father and grandfather, will improve the lives of African Americans. As Seven Days member Railroad Tommy explains, "You not going to have no private coach with four red velvet chairs that swivel around in place whenever you want 'em to ... you can join the 332nd ... and shoot down a thousand German planes all by yourself ... but you never going to have four stars on your shirt front, or even three" (p. 60). Like Railroad Tommy, Guitar believes that individual wealth and success is pointless in the face of the widespread prejudice that prevents the majority of African Americans from having the same rights and opportunities as white people.

Guitar's decision to distance himself from the African-American middle-class through his extreme politics inevitably pits him against Milkman, a member of the African-American middle class. As a member of the Seven Days, Guitar can no longer offer Milkman the friendship of their childhood. Their class and political differences now make them enemies. Despite his love for his friend, Milkman cannot understand Guitar's actions. When he learns of the violence his friend has committed in search of racial justice, Milkman criticizes, "There's no love in it" (p. 16). Guitar's response demonstrates how disconnected the two childhood friends have become: "No love? No love? Didn't you hear me? What I'm doing ain't about hating white people. It's about loving us. About loving you. My whole life is love" (p. 160). Despite Milkman's criticism, Guitar continues to embrace violence, ultimately attacking both Milkman and Pilate in the final scene of the novel.

The answer to the question "Why does Guitar turn against Milkman?" appears to have little do with Milkman himself, but rather, with the threat to racial justice that Milkman poses as a member of the African-American middle class. The two former friends' final leap into each others' arms is the ultimate result of the conflict between Guitar's radical political views and Milkman's search for personal fulfillment.