

12 LC

Lesson 5

Introduction

In this lesson, students analyze pages 43-55 of *Song of Solomon* (from “Suddenly she lifted her head and made a sound” to “Starting Monday, I’m going to teach you how”), in which Milkman first meets Pilate’s granddaughter, Hagar, and Macon tells Milkman about his childhood in Pennsylvania. Students participate in an evidence-based discussion to analyze how Macon’s description of his early years further develops his character. Student learning is assessed via a Quick Write at the end of the lesson: How does Macon’s account of his childhood further develop his character?

For homework, students read pages 56-74 of *Song of Solomon* and annotate for the development of central ideas. Also, students develop 2-3 discussion questions focused on the character development of Ruth and Macon, and prepare possible answers to their questions for discussion.

Standards

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Assessed Standard(s)	
RL.11-12.3	Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
Addressed Standard(s)	
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.11-12.9.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”).
SL.11-12.1.a, c	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11-12 topics, texts, and issues</i> , building on others' ideas and expressing their own clearly and persuasively. a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
L.11-12.4.a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11-12 reading and content</i> , choosing flexibly from a range of strategies. a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.

L.11-12.5.a	<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.</p>
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Assessment

<p>Assessment(s)</p>
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> • How does Macon’s account of his childhood further develop his character?
<p>High Performance Response(s)</p>
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> • Analyze how Macon’s description of his childhood further develops his character (e.g., Macon’s description of his childhood further develops his character by contrasting his happy early years with his current life as an adult who seeks to gain security through ownership and keep “each member of his family awkward with fear” (p. 10). Macon depicts his childhood home as nearly perfect. He describes the farm, appropriately named “Lincoln’s Heaven,” as nestled “[r]ight down in the heart of a valley” with a stream “full of fish,” fruit trees, and plentiful game, such as “deer and wild turkey” (p. 51). According to Macon, while living on the farm he was a loving son and brother who eagerly “worked right alongside [his] father” (p. 51) and carefully carried his baby sister, Pilate, to a nearby farm each day. Macon’s account of his father’s murder and the subsequent loss of Lincoln’s Heaven explain, in part, his need to own property, which is evident in both his work as a landlord and his advice to Milkman, when he advises, “Own things. And let the things you own own other things. Then you’ll own yourself and other people too” (p. 55).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> • deferential (adj.) - showing respect for someone or something • vacuousness (n.) - lacking in ideas or intelligence
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> • guileless (adj.) - very innocent • etched (v.) - fixed permanently in or implanted firmly on the mind; rooted in the memory • reminisced (v.) - recalled past experiences, events
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> • brambles (n.) - rough bushes or vines that usually have sharp thorns on their branches • haunches (n.) - the upper parts of a person's or animal's legs • habitual (adj.) - done regularly or repeatedly • notorious (adj.) - well-known or famous especially for something bad

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.11-12.3, RL.11-12.5, W.11-12.9.a, SL.11-12.1.a, c, L.11-12.4.a, L.11-12.5.a • Text: <i>Song of Solomon</i> by Toni Morrison, pages 43-55 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Reading and Discussion 4. Quick Write 5. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 15% 3. 60% 4. 15% 5. 5%

Materials

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- Student copies of the Central Ideas and Motifs Tracking Tool (refer to 12 LC Lesson 3) (optional)—students may need additional blank copies
- Copies of the 12 LC Speaking and Listening Rubric and Checklist for each student
- Student copies of the Short Response Rubric and Checklist (refer to 12 LC Lesson 1) (optional)

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.3. In this lesson, students analyze and discuss pages 43-55, paying particular attention to how Macon’s description of his childhood further develops his character.

- Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the first part of the previous lesson’s homework assignment. (Read and annotate pages 43-55 of *Song of Solomon*. Also, develop 2-3 discussion questions focused on character development and Morrison’s structural choices and prepare possible answers to the questions for discussion.)

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Instruct students to talk in pairs about the discussion questions they developed for homework, specifically analyzing character development and structural choices ([RL.11-12.3](#) and [RL.11-12.5](#)).

- Student questions may include:

Compare Pilate’s and Macon’s accounts of their childhood. What do their respective accounts suggest about their individual characters?

- Student responses may include:
 - The accounts that Pilate and Macon give of their childhood suggest that their father’s death influenced the two children differently. Pilate learned to trust her emotions as a guide to what is “real” in life (p. 40), while Macon learned to trust wealth and shrewd business practices as a way of dealing with the “numbness that had settled on him when he saw the man he loved and admired fall off the fence” (p. 50).
 - Pilate’s account of her childhood suggests that she uses her emotions as a guide to decide what is “real” (p. 40). Pilate remembers that after their father died, “Macon kept telling me that the things we was scared of wasn’t real,” but she wondered, “What difference do it make if the thing you scared of is real or not?” (p. 41), suggesting that for Pilate the emotion of fear, is more important than the source of the fear.
 - Macon’s story suggests that his family history contributed to his “drive for wealth” (p. 28). Macon’s story explains how his father lost the farm, in part, because he “couldn’t read ... He signed something ... and they told him they owned his property” (p. 53). Macon’s anger at the men who tricked and killed his father suggests that for Macon, owning property and being a shrewd businessman are a means of dealing with the “numbness that had settled on him when he saw the man he loved and admired fall off the fence” (p. 50).

How does Morrison’s choice to include the song about Sugarman in this scene relate to the opening scene on pages 5-9?

- In the opening scene, a woman wearing a “knitted navy cap pulled far down over her forehead” (p. 5) sings about Sugarman while Robert Smith leaps into the air and Ruth is just about to give birth to a baby boy. In this scene, Hagar has just hinted that she has missed having a father or some significant male figure in her life; she has also just met the little boy who was born on that day, Milkman. Both scenes include absent men and the introduction of Milkman.

- If student discussion is rich, text-dependent, and building toward the assessment prompt, consider extending the discussions beyond the allotted time. Then lead a brief whole-class discussion using any additional Reading and Discussion questions necessary to ensure students are prepared for the assessment. (Key questions in the Reading and Discussion activity are marked with an asterisk*.)

Instruct students to take out their responses to the second part of the previous lesson's homework assignment. (Record any new questions that emerge during your reading and write answers to any earlier questions that you have resolved.)

Instruct students to talk in pairs about any additional questions that have emerged while reading.

- Students discuss questions that have emerged while reading *Song of Solomon* and possible answers to those questions.

Lead a brief whole-class discussion of student responses.

Activity 3: Reading and Discussion

60%

Instruct students to form small groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they discuss (W.11-12.9.a).

- **Differentiation Consideration:** Students may use their Central Ideas and Motifs Tracking Tools to record the development of central ideas and motifs they identify and discuss.
- **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students throughout this lesson:

How does Macon's description of his childhood further develop his character?

Instruct students to refer to pages 43-49 (from “Suddenly she lifted her head and made a sound” to “putting into shadow a slow smile of recognition”) for evidence to support their responses as they discuss the following questions in groups before sharing out with the class.

Provide students with the definitions of *deferential* and *vacuousness*.

- Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.

- Students write the definitions of *deferential* and *vacuousness* on their copies of the text or in a vocabulary journal.
- **Differentiation Consideration:** Consider providing students with definitions of *brambles*, *haunches*, *habitual*, and *notorious*.
 - Students write the definitions of *brambles*, *haunches*, *habitual*, and *notorious* on their copies of the text or in a vocabulary journal.

How does Pilate’s introduction of Milkman to Hagar convey her beliefs about family?

- Pilate introduces Milkman as Hagar’s “brother” even though they are really cousins (p. 43). When Reba corrects her, Pilate asks, “I mean what’s the difference in the way you act toward ’em?” (p. 44). Pilate implies that no matter how family members are related, they should be treated as brother or sister, suggesting that Pilate takes family relationships very seriously.

What does Reba’s relationship to money and objects suggest about the values in Pilate’s family?

- Reba appears indifferent to the money and objects she wins. For example, she does not know the value of the diamond she won in a raffle, and Hagar reports, “Everything she [Reba] win, she give away” (p. 47). Reba’s attitude towards money and objects, as well as her generosity, suggests that the women in Pilate’s family value people over objects.
- **Differentiation Consideration:** If students struggle, consider posing the following scaffolding question:

On page 46, how does the phrase “but complication and something more lurked behind Pilate’s and Hagar’s faces” help clarify the meaning of the word *guileless*? (L. 11-12.4.a)

- The word “but” suggests that *guilelessness* and “complication” have opposite meanings, so *guilelessness* must mean uncomplicated, or “very innocent.”

What does Milkman’s reflection, “No wonder his father was afraid of them” (p. 47), imply about Macon’s character?

- Milkman’s reflection that Macon is “afraid” of Pilate and her family suggests that Macon fears losing his influence over Milkman. Macon is concerned that if Milkman experiences the love and acceptance of Pilate’s home, where he is “surrounded by women who seemed to enjoy him and who laughed out loud” (p. 47), he will prefer to be with people whose values differ greatly from Macon’s.

***How are Pilate and Macon similar to each other? How are they different from each other?**

- Student responses may include:
 - Pilate and Macon share similar childhood memories of growing up on Lincoln’s Farm in Montour County (pp. 44, 51), where they were fond of each other and Pilate made a cherry pie for Macon (pp. 40, 51). Both siblings recall with horror seeing their father shot from the fence on which he was sitting, guarding his farm (pp. 40, 51).
 - Pilate and Macon have different attitudes toward status. Pilate is content to live in a house with very basic furnishings. When Hagar offers to “pull a bed out of the back room” to provide extra seating during the boys’ visit, Pilate responds, “Floor’s good enough for me” (p. 44). Macon, in contrast, lives in the late Dr. Foster’s home, surrounded by expensive objects such as “white linen” tablecloths and a “fine mahogany table” (p. 11).
 - Pilate and Macon have different attitudes toward wealth. Pilate’s daughter, Hagar, wins contests and prizes, but “[e]verything she win, she give away” (p. 47), reflecting Pilate’s attitude toward material wealth. Macon, on the other hand, takes comfort in the “bunchy solidity” (p. 17) of the many keys to his rental properties that are the source of his money.
 - Pilate and Macon have different attitudes toward the people in their lives. Pilate and the women in her home allow Milkman to feel, for “the first time in his life ... completely happy” (p. 47) and provide a very different experience of home than Macon does, who “[keeps] each member of his family awkward with fear” (p. 10).
- Consider providing students with the following definition: *foil* means “a character used to emphasize particular qualities of another character (usually the main character) through contrast.”
- An understanding of the literary device *foil* supports students’ work with RL.11-12.3 as they analyze the complex characters in *Song of Solomon* and consider the competing forces that shape Milkman’s character.

Lead a brief whole-class discussion of student responses.

Instruct students to remain in their small groups to discuss pages 49-55 (from “Delicious as the day turned out to be for Milkman” to “Starting Monday, I’m going to teach you how”).

- Consider reminding students of their previous work with SL.11-12.1.a, which requires that students come to class having read the material and asks them to explicitly draw on evidence from the text to support their discussion.
- Consider reminding students of their previous work with SL.11-12.1.c, which requires that students pose and respond to questions and qualify or justify their own points of agreement and disagreement with other students.

This discussion is structured with two main discussion prompts. In small groups, students discuss each question in-depth, presenting a variety of text evidence and analysis. The structure of this lesson is meant to increase student independence in text analysis by scaffolding their understanding through collaborative discussion.

Distribute the 12 LC Speaking and Listening Rubric and Checklist and instruct students to use the relevant portions to guide their discussion.

Post or project the questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

***What do Macon’s interactions with his son in this excerpt illustrate about his character?**

- Student responses may include:
 - Macon’s decision to tell Milkman about his childhood, prompted by his question, “Was that what this boy felt for him? Maybe it was time to tell him things” (p. 51), suggests that Macon is concerned that Milkman does not have the same fondness for Macon that Macon had for his own father or that Milkman does not understand his father. Macon wants to improve their relationship.
 - Macon describes himself as an affectionate and loving member of his childhood family. He recalls that he “worked right alongside” his father and that he carried Pilate, who was a baby at the time, to another farm “in [his] arms every morning” (p. 51).
 - Macon’s recollection of talking about Lincoln’s Heaven with Ruth when he was “first married” and “[s]itting on the porch swing in the dark” (p. 52) suggests that there was a time when he loved his wife.
 - Macon’s recollections of talking about Lincoln’s Heaven when he was a young man, “just starting out ... loung[ing] around the barbershop and swap[ping] stories with the men there” (p. 52), suggests that he used to interact more with his community than he does now.

- Milkman notices that Macon’s “voice sounded different ... Less hard, and his speech was different. More southern and comfortable” (p. 52), suggesting that Macon is more relaxed and at peace when he remembers his childhood.
- Macon advises Milkman to work with him so he can “learn what’s real” (p. 55). Macon acknowledges that Pilate may be insightful, but tells Milkman, “Pilate can’t teach you a thing you can use in this world. Maybe the next, but not this one” (p. 55), dismissing her wisdom as impractical.
- Macon tells Milkman, “Let me tell you right now the one important thing you’ll ever need to know: Own things. And let the things you own own other things. Then you’ll own yourself and other people too” (p. 55). His words suggest that he views ownership and the accumulation of objects as more important than relationships because of the control ownership provides. Because of his childhood experiences, this control is an essential tool for defining himself. Macon remembers bitterly the men who shot his father, recalling, “They tricked him. He signed something, I don’t know what, and they told him they owned his property” (p. 53). For Macon, ownership is literally a matter of life and death.

***How do Macon’s descriptions of his childhood home further develop his character?**

- Student responses may include:
 - Macon describes the farm as “a little bit a place. But it looked big to me then. I know now that it must a been a little bit a place, maybe a hundred and fifty acres” (p. 51). Macon’s numerical estimate of the acreage and adult perception that the farm was “a little bit a place” contrasts with his childhood perception that it was big. This description suggests that, as a child, Macon was content with the property, though as an adult, it does not seem adequate to him.
 - Macon describes in detail the natural beauty of his father’s farm. He notes the types of lumber, “oak and pine,” as well as the “fruit trees. Apple, cherry,” the pond, and the “stream, full of fish” (p. 51). He explains that the farm was “[r]ight down in the heart of a valley. Prettiest mountain you ever saw,” and reports that “all around in the mountains was deer and wild turkey” (p. 51). As an adult, Macon seems indifferent to natural beauty and values land only for the business opportunities it offers. For example, he takes his family on a drive to Honoré in order to investigate its potential as “a nice summer place for colored people” rather than to enjoy the lake’s natural beauty (p. 33).
- **Differentiation Consideration:** If students struggle, consider posing the following scaffolding questions:

How does Macon’s memory of learning “what history he remembered” (p. 52) help clarify the meaning of the word *etched*? (L.11-12.4.a)

- Macon explains that he learned “what history he remembered,” such as “certain historical figures,” because his father had *etched* them “in Macon’s mind” by naming the farm animals after Civil War figures (p. 52). So the word *etched* must have to do with remembering and might mean “rooted in the memory.”

How does the description of Macon’s past conversations about Lincoln’s Heaven on pages 51 and 52 help clarify the meaning of the word *remisced*? (L.11-12.4.a)

- Macon explains how he “used to talk about Lincoln’s Heaven to Ruth” when they were first married (p. 51) and that when he was a young man, “just starting out in the business of buying houses, he would lounge around the barbershop and swap stories with the men there” (p. 52). Now, Macon is “doing it again, with his son” (p. 52). Since Macon is talking about events that happened in the past, the word *remisced* must mean “talked about things that happened in the past.”
- **Differentiation Consideration:** Consider posing the following extension questions to deepen students’ understanding:

How does Macon use figurative language to warn Milkman to stay away from Pilate? (L.11-12.5.a)

- Macon calls Pilate “a snake” (p. 54) and tells the story of a farmer who takes in a baby snake as a metaphor to warn Milkman to stay away from Pilate. Macon suggests that Pilate is like the baby snake because both have dangerous natures that will ultimately destroy anyone who cares for them.

How does Macon’s warning demonstrate a structural choice Morrison makes about how to develop her novel?

- Macon’s story about a farmer who takes in a baby snake demonstrates Morrison’s choice to use storytelling and folktales to develop ideas and characters in the text. In Macon’s story, when the farmer asks the snake why it bit him after the farmer saved him, the snake responds, “But you knew I was a snake, didn’t you?” (p. 55). Macon uses the snake’s response to suggest that kindness to Pilate will be repaid by betrayal of some sort.
- Consider defining a *folktale* as “a tale or legend originating and traditional among a people or folk, especially one forming part of the oral tradition of the common people.”

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

15%

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

How does Macon’s account of his childhood further develop his character?

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

- Students listen and read the Quick Write prompt.
- Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt, using evidence from the text.
- See the High Performance Response at the beginning of this lesson.
- Consider using the Short Response Rubric to assess students’ writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read pages 56-74 of *Song of Solomon* (from “Life improved for Milkman enormously after he began working for Macon” to “Macon turned the doorknob, and without a backward glance, left the room”) and annotate for the development of central ideas (W.11-12.9.a). Also, instruct students to develop 2-3 discussion questions focused on the character development of Ruth and Macon (RL.11-12.3) and prepare possible answers to their questions for discussion.

- Students follow along.
- This passage includes sexual content that is important in understanding the text. Consider modeling and establishing norms and expectations for a respectful and critical approach to mature content in an academic context.

Homework

Read pages 56-74 of *Song of Solomon* (from “Life improved for Milkman enormously after he began working for Macon” to “Macon turned the doorknob, and without a backward glance, left the room”) and annotate for the development of central ideas. Also, develop 2-3

discussion questions focused on the character development of Ruth and Macon, and prepare possible answers to your questions for discussion.

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12 LC Speaking and Listening Rubric

_____ / _____ (Total points)

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Criteria	4 - Responses at this Level:	3 - Responses at this Level:	2 - Responses at this Level:	1 - Responses at this Level:
<p>Command of Evidence and Reasoning</p> <p>The extent to which the speaker demonstrates preparation for the discussion by explicitly drawing on evidence from texts and/or other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>CCSS.ELA-Literacy.SL.11-12.1</p> <p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11-12 topics, texts, and issues</i>, building on others' ideas and expressing their own clearly and persuasively.</p> <p>CCSS.ELA-Literacy.SL.11-12.1.a</p> <p>Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>The extent to which</p>	<p>Demonstrate thorough preparation for the discussion by explicitly drawing on precise and sufficient evidence from texts and/or other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. (SL.11-12.1.a)</p> <p>Skillfully propel conversations by consistently posing and responding to questions that probe reasoning and evidence; actively ensure a hearing for a full range of positions on a topic or issue; consistently clarify, verify, or challenge ideas and conclusions; and actively promote divergent and creative perspectives. (SL.11-12.1.c)</p>	<p>Demonstrate preparation for the discussion by explicitly drawing on relevant and sufficient evidence from texts and/or other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. (SL.11-12.1.a)</p> <p>Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives. (SL.11-12.1.c)</p>	<p>Demonstrate partial preparation for the discussion by inconsistently drawing on relevant or sufficient evidence from texts and/or other research on the topic or issue, occasionally stimulating a thoughtful, well-reasoned exchange of ideas. (SL.11-12.1.a)</p> <p>Somewhat effectively propel conversations by inconsistently posing and responding to questions that probe reasoning and evidence; occasionally ensure a hearing for a full range of positions on a topic or issue; inconsistently clarify, verify, or challenge ideas and conclusions; and occasionally promote divergent and creative perspectives. (SL.11-12.1.c)</p>	<p>Demonstrate a lack of preparation for the discussion by rarely drawing on relevant or sufficient evidence from texts and/or other research on the topic or issue, rarely stimulating a thoughtful or well-reasoned exchange of ideas. (SL.11-12.1.a)</p> <p>Ineffectively propel conversations by rarely posing or responding to questions that probe reasoning and evidence; rarely ensure a hearing for a full range of positions on a topic or issue; rarely clarify, verify, or challenge ideas and conclusions; and prevent divergent and creative perspectives. (SL.11-12.1.c)</p>

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Criteria	4 - Responses at this Level:	3 - Responses at this Level:	2 - Responses at this Level:	1 - Responses at this Level:
<p>Collaboration and Presentation</p> <p>The extent to which the speaker works with peers to promote civil, democratic discussions and decision-making, setting clear goals and deadlines and establishing individual roles as needed.</p> <p>CCSS.ELA-Literacy.SL.11-12.1</p> <p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11-12 topics, texts, and issues</i>, building on others' ideas and expressing their own clearly and persuasively.</p> <p>The extent to which the speaker responds to diverse perspectives; synthesizes comments, claims, and evidence made on all sides of an issue; resolves contradictions when possible; and determines what additional information or research is required to deepen the investigation or complete the task.</p> <p>CCSS.ELA-Literacy.SL.11-12.1.d</p>	<p>Skillfully respond to diverse perspectives; skillfully synthesize comments, claims, and evidence made on all sides of an issue; frequently resolve contradictions when possible; and precisely determine what additional information or research is required to deepen the investigation or complete the task. (SL.11-12.1.d)</p>	<p>Effectively respond to diverse perspectives; accurately synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and accurately determine what additional information or research is required to deepen the investigation or complete the task. (SL.11-12.1.d)</p>	<p>Somewhat effectively respond to diverse perspectives; with partial accuracy, synthesize comments, claims, and evidence made on all sides of an issue; occasionally resolve contradictions when possible; and determine with partial accuracy what additional information or research is required to deepen the investigation or complete the task. (SL.11-12.1.d)</p>	<p>Ineffectively respond to diverse perspectives; inaccurately synthesize comments, claims, and evidence made on all sides of an issue; rarely resolve contradictions when possible; and inaccurately determine what additional information or research is required to deepen the investigation or complete the task. (SL.11-12.1.d)</p>

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

File: 12 LC Lesson 5 Date: 6/30/15 Classroom Use: Starting 9/2015
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12 LC Speaking and Listening Checklist

Assessed Standards: _____

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