10.4.2   Lesson 8

Introduction

In this lesson, the Mid-Unit Assessment, students use textual evidence from Acts 1–2 of Shakespeare's *Macbeth* to craft a formal, multi-paragraph essay in response to the following prompt: How do Shakespeare's structural choices create an effect of mystery, tension, or surprise in the first two acts of the play?

Students review their annotated text, lesson Quick Writes, discussion notes, homework notes, and tools to organize their ideas. Students then develop their essays with relevant and sufficient facts, extended definitions, concrete details, and quotations. The Mid-Unit Assessment is assessed using the 10.4.2 Mid-Unit Text Analysis Rubric.

For homework, students review acts 1–2 and track character development with the Act Synopsis and Analysis Tool.

Standards

Assessed Standard(s)	
RL.9-10.5	Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
W.9-10.2.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 to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
	b. Develop the topic with well-chosen, relevant, and sufficient 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 to link the major sections of the text, create

	cohesion, and clarify the relationships among complex ideas and concepts.
	d. Use precise language and domain-specific vocabulary 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 of section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).
W.9-10.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research.
	a. Apply *grades 9–10 Reading standards* to literature (e.g., "Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]").
L.9-10.1.a, b	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
	a. Use parallel structure.
	b. Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.
L.9-10.2.a-c	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
	a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.
	b. Use a colon to introduce a list or quotation.
	c. Spell correctly.
Addressed Standard(s)	
None.	

Assessment

Assessment(s)
Student learning in the first part of this unit is assessed via a formal, multi-paragraph response. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text. • How do Shakespeare's structural choices create an effect of mystery, tension, or surprise in the first two acts of the play? ⓘ Student responses are evaluated using the 10.4.2 Mid-Unit Text Analysis Rubric.
High Performance Response(s)
A High Performance Response should: • Identify Shakespeare's structural choices (e.g., to begin the play with the Witches; to provide information about Macbeth through other characters before introducing him; to make the Witches' prophecy vague; to have Duncan's murder happen offstage; etc.). • Clarify the relationship between his structural choices and the effects of mystery, tension, or surprise in the first two acts of the play (for examples, see below). A High Performance Response may include the following evidence in support of multi-paragraph analysis. The text is dense and rich with compelling rhetoric and specific word choices, so High Performance Responses may vary widely: • Shakespeare creates mystery by beginning the play with the stage direction, "*Thunder and lightning. Enter three Witches.*" The Witches then discuss in rhyme when they should next meet and conclude with, "Fair is foul and foul is fair; / Hover through the fog and filthy air" (Act 1.1, lines 12–13) which creates a foreboding atmosphere. The Witches let the audience know that dark things will happen later in the play, though the audience does not know what. • By providing information about Macbeth through other characters, Shakespeare creates the effect of surprise once the character of Macbeth begins to develop. Macbeth becomes a power hungry murderer (Act 2.2), which contrasts with the way other character have described him, for example "noble Macbeth" (Act 1.3, line 78) or Duncan referring to Macbeth as "O worthiest cousin" (Act 1.4, line 17). • By making the steps toward the fulfillment of the Witches' prophecy vague, Shakespeare creates the effects of mystery and tension in the play. Because Macbeth does not know how things will play out, he makes his own decisions to realize the prophecy by killing Duncan (Act 2.2). This structural choice also creates tension between characters, for example tension between Macbeth and Lady Macbeth over killing Duncan (e.g., "Thou wouldst be great, / Art not without ambition,

but without / The illness should attend it" (Act 1.5, lines 18–20), between Duncan and Macbeth because Macbeth wants his crown, and between Banquo and Macbeth because while Macbeth is predicted to become king, Banquo's children are predicted to inherit the throne ("Thou shalt get kings, though thou be none" (Act 1.3, line 70)).

• Shakespeare creates tension by staging Duncan's murder (Act 2.2) and the murder of the guards offstage (Act 2.3). Because the murders happen offstage, the play deals more with the internal tension Macbeth and Lady Macbeth feel about their actions ("I am afraid to think what I have done" (Act 2.2, line 66)) and the other characters' reactions to discovering Duncan's death ("Approach the chamber and destroy your sight / with a new Gorgon" (Act 2.3, lines 82–83)). This structural choice also creates tension between Malcolm, Donalbain, and Macbeth as the princes suspect Macbeth of foul play: "Where we are, / There's daggers in men's smiles. The near in blood, / the nearer bloody" (Act 2.3, lines 164–166).

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 (to provide 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 by following the protocols described in 1e of this document http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.5, W.9-10.2.a-f, W.9-10.9.a, L.9-10.1.a, b, L.9-10.2.a-c	
• Text: *Macbeth* by William Shakespeare, Acts 1–2	

Learning Sequence:		
1. Introduction of Lesson Agenda	1.	5%
2. Homework Accountability	2.	10%
3. Mid-Unit Assessment	3.	80%
4. Closing	4.	5%

Materials

- Copies of the 10.4.2 Mid-Unit Assessment for each student

- Copies of the 10.4.2 Mid-Unit Text Analysis Rubric and Checklist for each student

- Student copies of the Act Synopsis and Analysis Tool for each student (refer to 10.4.2 Lesson 4)—students need additional blank copies for homework

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.
	Italicized text indicates a vocabulary word.
▶	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.9-10.5; W.9-10.2.a-f; W.9-10.9.a; L.9-10.1.a, b; L.9-10.2.a-c. In this lesson, students complete the Mid-Unit Assessment in which they present evidence identifying Shakespeare's structural choices and how his structural choices create an effect of mystery, tension, or surprise in the first two acts of the play.

▶ Students look at the agenda.

ⓘ Remind students of their work with standard W.9-10.2.a-f in Module 10.1. If students need extra support, consider reviewing this standard and its substandards with students by giving examples.

Activity 2: Homework Accountability   10%

Instruct students to talk in pairs about how they completed the Homework Scaffolding Tool: *Macbeth* Act 2.4. Lead a brief, whole-class discussion and then select several students (or student pairs) to share their responses.

🗨 See the Model Homework Scaffolding Tool: Macbeth Act 2.4 at the end of this lesson for possible student responses.

Activity 3: 10.4.2 Mid-Unit Assessment   80%

Instruct students to write a multi-paragraph response to the following prompt:

How do Shakespeare's structural choices create an effect of mystery, tension, or surprise in the first two acts of the play?

Distribute and review the 10.4.2 Mid-Unit Text Analysis Rubric. Remind students to use the Text Analysis Rubric to guide their written responses. Ask students to use this unit's vocabulary wherever possible in their written responses.

Explain to students that because it is a formal writing task, the Mid-Unit Assessment should include an introductory statement or section. Remind students to use proper grammar, capitalization, punctuation, and spelling to achieve a formal style and objective tone. Remind students to use their annotated text, lesson Quick Writes, discussion notes, homework notes, and tools to write their response.

ⓘ 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 Mid-Unit Assessment.

▸ Students independently answer the prompt using evidence from the text.

🗨 See the High Performance Response at the beginning of the lesson.

ⓘ Consider encouraging students who finish early to reread and revise their response.

Activity 4: Closing   5%

Display and distribute the homework assignment. For homework, instruct students to review notes and annotations they made while reading Act 2 and then record their summary of the act and analysis of the characters' development on the Act Synopsis and Analysis Tool.

▶ Students follow along.

Homework

Review all notes and annotations you made while reading Act 2 and then record a summary of the act and analysis of the characters' development on the Act Synopsis and Analysis Tool.

Model Homework Scaffolding Tool: *Macbeth* Act 2.4

Name:		Class:		Date:	

Directions: Read the scene in the first column. Answer the questions in the second column. Consult the explanatory notes in your text for vocabulary and other assistance.

Consider listening to this free online recording of *Macbeth* Act 2 as you read the scene: http://www.wiredforbooks.org/ (15:10–17:16).

Text: Act 2.4	Questions
Enter Ross with an Old Man **Old Man** Three score and ten I can remember well, Within the volume of which time I have seen Hours dreadful and things strange, but this sore night Hath trifled former knowings. 5 **Ross** Ha, good father, Thou see'st the heavens, as troubled with man's act, Threatens his bloody stage. By th' clock 'tis day, And yet dark night strangles the traveling lamp. Is 't night's predominance or the day's shame 10 That darkness does the face of earth entomb When living light should kiss it?	**How does "this sore / night" (lines 3–4) compare to others the Old Man has seen (lines 1–5)?** 💬 The "sore night" is worse than any that the Old Man has seen: although he has seen "[h]ours dreadful and things strange" (line 3) this "trifle[s]" those (line 5). **What is unusual about the day (lines 8–9)?** 💬 Even though it is daytime, it is dark: "By th' clock 'tis day, / And yet dark night strangles the traveling lamp" (lines 8–9). **What explanation does Ross give for the darkness (lines 6–12)?** 💬 Student responses may include: ○ Ross suggests that the heavens are "troubled with man's act" and threatening the earth as punishment (line 7). ○ Ross suggests that either night is stronger than day or day is ashamed: "Is 't night's predominance or the day's shame" (line 10).
Old Man 'Tis unnatural,	**To what does the Old Man refer in the phrase**

Like the deed that's done. On Tuesday last		"the deed that's done" in line 14?	
A falcon, tow'ring in her pride of place,	15	💬 The Old Man is referring to Duncan's murder.	
Was by a mousing owl hawked at and killed.			
Ross And Duncan's horses (a thing most strange and certain),		**How do the examples given by the Old Man and Ross in lines 14–26 develop the Old Man's claim that the darkness is "unnatural" (line 13)?**	
Beauteous and swift, the minions of their race,		💬 Student responses may include:	
Turned wild in nature, broke their stalls, flung out,	20	o Both the example of "[a] falcon, tow'ring in her pride of place" (line 15) killed by "a mousing owl" (line 16) and the example of horses turning wild "as they would / Make war with mankind" (lines 21–22) show the natural order being overturned as "weaker" animals attack supposedly more powerful ones.	
Contending 'gainst obedience, as they would			
Make war with mankind.			
Old Man 'Tis said they eat each			
other.			
Ross They did so, to th' amazement of mine eyes	25		
That looked upon 't.		o Both of the examples show animals of the same kind, either birds or the horses who "eat each / other" (lines 23–24) turning against one another.	

Enter Macduff.			
Ross Here comes the good		**What explanation of the crime does Macduff give (lines 31–38)?**	
Macduff. –		💬 Macduff says that "[t]hose that Macbeth hath slain" (line 32), i.e., the guards who killed Duncan were "suborned" (line 35) or bribed by the King's sons, Malcolm and Donalbain.	
How goes the world, sir, now?			
Macduff Why, see you not?	30		
Ross Is 't known who did this more than bloody deed?			
Macduff Those that Macbeth hath slain.			
Ross: Alas the day,		**How does Ross's response to Macduff's information (lines 39–42) develop the ideas he expressed earlier (lines 8–26)?**	
What good could they pretend?			
Macduff They were suborned.	35	💬 Student responses may include:	
Malcolm and Donalbain, the King's two sons,		o Ross's response develops the idea that unnatural things are happening and that the natural order is breaking down. In line 39, he exclaims, "'Gainst nature still!"	
Are stol'n away and fled, which puts upon them			
Suspicion of the deed.			
Ross 'Gainst nature still!			
Thriftless ambition, that will ravin up	40	o Ross's response further develops the idea	

Thine own lives' means. Then 'tis most like The sovereignty will fall upon Macbeth. **Macduff** He is already named and gone to Scone To be invested.	that creatures of the same kind are turning against each other in an unnatural way, referring to: '[t]hriftless ambition, that will ravin up / Thine own lives' means" (lines 40–41). **Who has taken the crown following Duncan's death and his sons' flight?** 💬 Macbeth has taken the crown: Macduff says that he is "already named and gone to Scone / To be invested" (lines 43–44).
Ross Where is Duncan's body?　　　　　　45 **Macduff** Carried to Colmekill, The sacred storehouse of his predecessors And guardian of their bones. **Ross** Will you to Scone? **Macduff** No, cousin, I'll to Fife.　　　　　50 **Ross** Well, I will thither. **Macduff** Well, may you see things well done there. Adieu. Lest our old robes sit easier than our new. **Ross** Farewell, father. **Old Man** God's benison go with you and with those　55 That would make good of bad and friends of foes.	**Where has Duncan's body been buried (lines 45–48)?** 💬 Duncan's body has been buried at Colmekill, with those of his ancestors. **Where do Macduff and Ross respectively plan to go (lines 49–51)?** 💬 Macduff plans to go to Fife, while Ross plans to go to Scone for Macbeth's coronation. **Explain Macduff's meaning in lines 52–53.** 💬 Student responses may include: 　○ When Macduff says, "Well, may you see things well done there," he means that he hopes that all will be well at Scone and in the future (line 52). 　○ Macduff is expressing his sadness and fear for the future: When he says "Well, may you see things well done there" in line 52, he implies that things are not "well done" in Scotland at present. He also fears that "our old robes sit easier than our new" in line 53, suggesting that he is worried that the situation is going to be worse now that Duncan is dead and Macbeth is King.

10.4.2 Mid-Unit Assessment

Text-Based Response

Your Task: Rely on your reading and analysis of acts 1–2 of *Macbeth* to write a well-developed response to the following prompt:

> *How do Shakespeare's structural choices create an effect of mystery, tension, or surprise in the first two acts of the play?*

Your writing will be assessed using the 10.4.2 Mid-Unit 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
- Organize your ideas in a cohesive and coherent manner
- Maintain a formal style of writing
- Follow the conventions of standard written English

CCSS: RL.9-10.5, W.9-10.2.a-f, W.9-10.9.a, L.9-10.1.a, b, L.9-10.2.a-c

Commentary on the Task:

This task measures RL.9-10.5 because it demands that students:

- Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

This task measures W.9-10.2.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 to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

  o Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge

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of the topic.

- o Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
- o Use precise language and domain-specific vocabulary 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.9-10.9.a because it demands that students:

- Draw evidence from informational texts to support analysis, reflection, and research.

This task measure L.9-10.1.a, b and L.9-10.2.a-c because it demands that students:

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

  - o Use parallel structure.
  - o Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.

- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

  - o Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.
  - o Use a colon to introduce a list or quotation.
  - o Spell correctly.

10.4.2 Mid-Unit Text Analysis Rubric _____/16

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 a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.** **CCSS.ELA-Literacy.RL.9-10.5** Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.	Skillfully analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.	Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.	Inaccurately analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.	Inaccurately analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) and inaccurately identify how those choices create such effects as mystery, tension, or surprise.
Command of Evidence and Reasoning **The extent to which the response examines and conveys complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.** **CCSS.ELA-Literacy.W.9-10.2** 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.9-10.2.b** Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. **The extent to which the response draws evidence from literary or informational texts to support analysis, reflection, and research.** **CCSS.ELA-Literacy.W.9-10.9** Draw evidence from literary or informational texts to support analysis, reflection, and research. **The extent to which responses apply grade 9-10**	Develop the response and support analysis with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.9-10.2.b)	Develop the response and support analysis with relevant and sufficient facts, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.9-10.2.b)	Partially develop the response and partially support analysis with relevant facts, details, quotations, or other information and examples that are appropriate to the audience's knowledge of the topic. (W.9-10.2.b)	Do not develop the response or support analysis with relevant facts, details, quotations, or other information and examples that are appropriate to the audience's knowledge of the topic. (W.9-10.2.b)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
Reading standards to literature. **CCSS.ELA-Literacy.W.9-10.9.a** Apply grades 9-10 Reading standards to literary nonfiction (e.g., "Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]").				
Coherence, Organization, and Style The extent to which the response introduces a topic, organizes complex ideas, concepts, and information to make important connections and distinctions. **CCSS.ELA-Literacy.W.9-10.2** 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.9-10.2.a** Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; 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 to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.** **CCSS. ELA-Literacy.W.9-10.2.c** Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. **The extent to which the response includes and uses precise language and domain specific vocabulary to manage the complexity of the topic.**	Skillfully introduce a topic; effectively organizes complex ideas, concepts, and information to make important connections and distinctions. (W.9-10.2.a) Skillfully use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.9-10.2.c) Skillfully and accurately use precise language and domain-specific vocabulary to manage the complexity of the topic. (W.9-10.2.d) Skillfully establish and maintain a formal style and objective tone appropriate to the norms and conventions of the discipline. (W.9-10.2.e) Skillfully provide a concluding statement or section that follows from and supports the information or explanation presented. (W.9-10.2.f)	Introduce a topic; effectively organize complex ideas, concepts, and information to make important connections and distinctions. (W.9-10.2.a) Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.9-10.2.c) Accurately use precise language or domain-specific vocabulary to manage the complexity of the topic. (W.9-10.2.d) Establish a style and tone appropriate to the discipline; demonstrate inconsistent use of formality and objectivity. (W.9-10.2.e) Provide a concluding statement or section that follows from and supports the information or explanation presented. (W.9-10.2.f)	Introduce a topic; inconsistently organize complex ideas, concepts, and information to make important connections and distinctions. (W.9-10.2.a) Inconsistently use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.9-10.2.c) Inconsistently use domain-specific vocabulary to manage the complexity of the topic. (W.9-10.2.d) Use inconsistent style and tone with some attention to formality and objectivity. (W.9-10.2.e) Provide a concluding statement or section that partially follows from and supports the information or explanation presented. (W.9-10.2.f)	Ineffectively introduce a topic; ineffectively organize complex ideas, concepts and information to make important connections and distinctions. (W.9-10.2.a) Ineffectively use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.9-10.2.c) Ineffectively or inappropriately use precise language or domain-specific vocabulary to manage the complexity of the topic. (W.9-10.2.d) Lack a formal style, using language that is basic, imprecise, or contextually inappropriate. (W.9-10.2.e) Ineffectively provide a concluding statement or section that follows from and supports the information or explanation presented. (W.9-10.2.f)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
CCSS.ELA-Literacy.W.9-10.2.d Use precise language and domain-specific vocabulary to manage the complexity of the topic. **The extent to which the response properly uses formal style and objective tone as well as adheres to the writing conventions of the discipline.** **CCSS.ELA-Literacy.W.9-10.2.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. **The extent to which the response provides 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).** **CCSS.ELA-Literacy.W.9-10.2.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).				
Control of Conventions **The extent to which the response demonstrates command of conventions of standard English grammar, usage, capitalization, punctuation, and spelling.** **CCSS.ELA-Literacy.L.9-10.1** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. **CCSS.ELA-Literacy.L.9-10.2** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.	Demonstrate consistent control of conventions with essentially no errors, even with sophisticated language.	Demonstrate basic control of conventions with occasional errors that do not hinder comprehension.	Demonstrate partial control of conventions with some errors that hinder comprehension.	Demonstrate little control of conventions with frequent 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.

10.4.2 Mid-Unit Text Analysis Checklist

Assessed Standards: _____

	Does my writing…	✔
Content and Analysis	Analyze in detail how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise? **(RL.9-10.5)**	☐
Command of Evidence and Reasoning	Develop the response and support analysis with well-chosen, relevant, and sufficient evidence? **(W.9-10.2.b, W.9-10.9.a)**	☐
Coherence, Organization, and Style	Introduce a topic? **(W.9-10.2.a)**	☐
	Organize complex ideas, concepts, and information to make important connections and distinctions? **(W.9-10.2.a)**	☐
	Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts? **(W.9-10.2.c)**	☐
	Establish and maintain a formal style and objective tone, using precise language and domain-specific vocabulary? **(W.9-10.2.d,e)**	☐
	Provide a concluding statement or section related to the explanation or analysis? **(W.9-10.2.f)**	☐
Control of Conventions	Demonstrate control of the conventions with infrequent errors? **(L.9-10.1, L.9-10.2)**	☐