

## Sample Performance Tasks for Stories, Drama, and Poetry

- Students *summarize the development* of the morality of Tom Sawyer in Mark Twain’s novel of the same name and analyze its connection to themes of accountability and authenticity by noting how it is conveyed *through characters, setting, and plot*. [RL.8.2]
- Students *compare and contrast* Laurence Yep’s *fictional portrayal* of Chinese immigrants in turn-of-the-twentieth-century San Francisco in *Dragonwings* to *historical accounts of the same period* (using materials detailing the 1906 San Francisco earthquake) in order to glean a deeper *understanding of how authors use or alter historical sources* to create a sense of *time* and *place* as well as make fictional *characters* lifelike and real. [RL.7.9]
- Students *cite explicit textual evidence* as well as draw *inferences* about the drake and the duck from Katherine Paterson’s *The Tale of the Mandarin Ducks* to *support their analysis* of the perils of vanity. [RL.6.1]
- Students *explain how* Sandra Cisneros’s choice of words *develops the point of view of the young speaker* in her story “Eleven.” [RL.6.6]
- Students *analyze* how the playwright Louise Fletcher uses *particular elements of drama* (e.g., setting and dialogue) to create dramatic tension in her play *Sorry, Wrong Number*. [RL.7.3]
- Students *compare and contrast* the effect Henry Wadsworth Longfellow’s poem “Paul Revere’s Ride” has on them to the effect they experience from a *multimedia* dramatization of the event presented in an interactive digital map (<http://www.paulreverehouse.org/ride/>), *analyzing* the impact of different *techniques* employed that are *unique to each medium*. [RL.6.7]
- Students *analyze* Walt Whitman’s “O Captain! My Captain!” to uncover the poem’s *analogies* and *allusions*. They *analyze the impact of specific word choices* by Whitman, such as *rack* and *grim*, and *determine* how they contribute to the overall *meaning and tone* of the poem. [RL.8.4]
- Students *analyze how* the opening *stanza* of Robert Frost’s “The Road Not Taken” *structures* the rhythm and meter for the poem and how the *themes* introduced by the speaker *develop* over the course of *the text*. [RL.6.5]