

SESSION TWO

FOR TEACHERS ONLY

The University of the State of New York
REGENTS HIGH SCHOOL EXAMINATION

ENGLISH

E

Wednesday, August 14, 2002— 8:30 to 11:30 a.m., only

SCORING KEY AND RATING GUIDE

Mechanics of Rating

The following procedures are to be used for rating papers in the Comprehensive Examination in English. More detailed directions for the organization of the rating process and procedures for rating the examination are included in the *Information Booklet for Administering and Scoring the Comprehensive Examination in English*.

Scoring of Multiple-Choice Questions

Indicate by means of a checkmark each incorrect or omitted answer to multiple-choice questions on the Session Two answer sheet; do not place a checkmark beside a correct answer. Use only red ink or red pencil. In the box provided under each part, record the number of questions the student answered correctly for that part. Transfer the number of correct answers for the Part A multiple-choice questions to the appropriate spaces in the box in the upper right corner of each student's **SESSION ONE** answer sheet.

<p>Session Two Correct Answers</p>

<p>Part A</p>

- | |
|---|
| <p>(1) 4
(2) 3
(3) 2
(4) 1
(5) 1
(6) 3
(7) 3
(8) 4
(9) 1
(10) 4</p> |
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Rating of Essays

- (1) Follow your school's procedures for training for rating. This process should include:

Introduction to the task—

- Raters read the task and summarize its purpose, audience, and format
- Raters read passage(s) and plan own response to task
- Raters share response plans and summarize expectations for student responses

Introduction to the rubric and anchor papers—

- Trainer reviews rubric with reference to the task
- Trainer reviews procedures for assigning scores
- Trainer leads review of each anchor paper and commentary
(**Note:** Anchor papers are ordered from high to low within each score level.)

Practice scoring individually—

- Raters score a set of five papers individually
- Trainer records scores and leads discussion until raters feel confident enough to move on to actual scoring

- (2) When actual rating begins, each rater should record his or her individual rating for a student's essay on the rating sheet provided, *not* directly on the student's essay or answer sheet. Do *not* correct the student's work by making insertions or changes of any kind.
- (3) Each essay must be rated by at least two raters; a third rater will be necessary to resolve scores that differ by more than one point. The scoring coordinator will be responsible for coordinating the movement of papers, calculating a final score for each student's essay, and recording that information on the student's answer paper for Session One, and determining the student's final score for the examination. The chart located at the end of these scoring materials should be used for determining the final examination score.

**SESSION TWO – PART A – SCORING RUBRIC
READING AND WRITING FOR LITERARY RESPONSE**

QUALITY	6 Responses at this level:	5 Responses at this level:	4 Responses at this level:	3 Responses at this level:	2 Responses at this level:	1 Responses at this level:
Meaning: the extent to which the response exhibits sound understanding, and interpretation, and analysis of the task and text(s)	-establish a controlling idea that reveals an in-depth analysis of both texts -make insightful connections between the controlling idea and the ideas in each text	-establish a controlling idea that reveals a thorough understanding of both texts -make clear and explicit connections between the controlling idea and the ideas in each text	-establish a controlling idea that shows a basic understanding of both texts -make implicit connections between the controlling idea and the ideas in each text	-establish a controlling idea that shows a basic understanding of the texts -make few or superficial connections between the controlling idea and the ideas in the texts	-convey a confused or incomplete understanding of the texts -make a few connections but fail to establish a controlling idea	-provide minimal or no evidence of textual understanding -make no connections between the texts or among ideas in the texts
Development: the extent to which ideas are elaborated using specific and relevant evidence from the text(s)	-develop ideas clearly and fully, making effective use of a wide range of relevant and specific evidence and appropriate literary elements from both texts	-develop ideas clearly and consistently, with reference to relevant and specific evidence and appropriate literary elements from both texts	-develop some ideas more fully than others, with reference to specific and relevant evidence and appropriate literary elements from both texts	-develop ideas briefly, using some evidence from the texts -may rely primarily on plot summary	-are incomplete or largely undeveloped, hinting at ideas, but references to the text are vague, irrelevant, repetitive, or unjustified	-are minimal, with no evidence of development
Organization: the extent to which the response exhibits direction, shape, and coherence	-maintain the focus established by the controlling idea -exhibit a logical and coherent structure through skillful use of appropriate devices and transitions	-maintain the focus established by the controlling idea -exhibit a logical sequence of ideas through use of appropriate devices and transitions	-maintain a clear and appropriate focus -exhibit a logical sequence of ideas but may lack internal consistency	-establish, but fail to maintain, an appropriate focus -exhibit a rudimentary structure but may include some inconsistencies or irrelevancies	-lack an appropriate focus but suggest some organization, or suggest a focus but lack organization	-show no focus or organization
Language Use: the extent to which the response reveals an awareness of audience and purpose through effective use of words, sentence structure, and sentence variety	-are stylistically sophisticated, using language that is precise and engaging, with a notable sense of voice and awareness of audience and purpose -vary structure and length of sentences to enhance meaning	-use language that is fluent and original, with evident awareness of audience and purpose -vary structure and length of sentences to control rhythm and pacing	-use appropriate language, with some awareness of audience and purpose -occasionally make effective use of sentence structure or length	-rely on basic vocabulary, with little awareness of audience or purpose -exhibit some attempt to vary sentence structure or length for effect, but with uneven success	-use language that is imprecise or unsuitable for the audience or purpose -reveal little awareness of how to use sentences to achieve an effect	-are minimal -use language that is incoherent or inappropriate
Conventions: the extent to which the response exhibits conventional spelling, punctuation, paragraphing, capitalization, grammar, and usage	-demonstrate control of the conventions with essentially no errors, even with sophisticated language	-demonstrate control of the conventions, exhibiting occasional errors only when using sophisticated language	-demonstrate partial control, exhibiting occasional errors that do not hinder comprehension	-demonstrate emerging control, exhibiting occasional errors that hinder comprehension	-demonstrate a lack of control, exhibiting frequent errors that make comprehension difficult	-are minimal, making assessment of conventions unreliable -may be illegible or not recognizable as English

- If the student addresses only one text, the response can be scored no higher than a 3.
- If the student writes only a personal response and makes no reference to the text(s), the response can be scored no higher than a 1.
- Responses totally unrelated to the topic, illegible, incoherent, or blank should be given a 0.
- A response totally copied from the text(s) with no original student writing should be scored a 0.

Time has been captured by the modern world, and is being forced to flow in a specific way. We have detached ourselves from the true nature of time, which cannot be measured in days and hours. Time is rhythmic patterns in nature, something which we barely recognize today. The authors of these two passages have recognized the nature of time, or time in nature, and want to foster a return to this way of measuring our lifetimes.

Passage I is titled "Child's Time and Clock Time", and is an excerpt from an autobiography. He begins by recounting his fear of the mechanical measures of time. The clock that sat on the mantle, with its repetitive ticks, bothered the boy. His father's alarm clock disrupted his sleep. Using the proper language, the author creates a dismal tone. The words "strange mechanical sound" and "an extremely disturbing thing" are dark and menacing. And the fact that the mantel clock "ticked the time away" shows his disdain for clocks in his youth. Time for the author then was too massive to measure. In a simile he relates time to being like "an invisible river", as a constant flow of consciousness. Developing his own gauge for time, the author's day began at sunrise and ended at the bittersweet

beauty of nightfall when he was put to bed. The ticking of seconds in this world was "the falling of water over the rocks", as described in a metaphor. Daily sounds such as rustling winds and rain drops marked the days. Large amounts of time were evaluated in seasons, and their effect upon the author's emotions.

But as he aged, the author moved into the modern world and a watch became a necessary evil. A dependence developed, and his free spirit was confined to minutes and seconds. Someone always had expectations which had to be met in a certain time frame. Tension ensued, metaphorically described as holding the author in a vice. This "tight schedule" made each moment valuable to work, and time lost its simple flow. But, unfortunately, the author's heart began to behave like a clock. He "wound it too tight", a metaphor for the strain his lifestyle put on his heart. To survive, the author had to give up his man-made schedule and ease back into nature's time, knowing times by the sunrise and feeding patterns of birds. His theme is that mechanical time is damaging to man's heart and soul, as we are truly creatures of nature.

The author of Passage II also sees man's dependancy on the small pieces of time, instead of time as a whole. Dividing periods between the industrial people and preindustrial people, he cites many differences. Those preindustrial people were aware of rhythms in nature: sunrise and sunset, the equinox and solstice; of the moon's patterns. Today, he sees a people disconnected with their true world.

The metaphor for the Milky Way in our time is Broadway and ~~the~~ Piccadilly, where our shining stars perform. The names outlined in neon tubes are our constellations. Our universe, tucked away from nature, is described as artificial. The author states, "We have a new consciousness; but it has been purchased at the expense of the old consciousness." He sees our industrial expansion as the destruction of our connection to cosmic time, which moves with the Sun and stars.

Both authors recognize rhythms in nature, which are our true time. However, these are replaced in modern society by the ticking of clocks and rush of hectic schedules. The nature of time is something grander than we have stored in our watches, which the authors hope we will recognize.

~~This~~ This use of sophisticated language and an

objective view point make this piece like a report on modern concepts of time. The words, some of which are rather sterile, like "an affair of revolving wheels," add to the imagery of our world. It is a harsh society, in which we have blocked out nature with our walls and buildings.

Anchor Level 6–A

Quality	Commentary
Meaning	<p>The response: Establishes a controlling idea regarding the conflicting concepts of time that reveals an in-depth analysis of both texts. The response proposes that since the rhythmic patterns of natural time are lost to the modern world, we should <i>foster a return to this way of measuring our lifetimes</i>. Insightful connections and evidence from both texts are used to illustrate the problems of mechanical time (<i>Tension ensued ... time lost it's simple flow</i> and natural time cannot be <i>stored in our watches</i>), thus creating a <i>harsh society in which we have blocked out nature</i>.</p>
Development	<p>Develops ideas clearly and fully, using a wide range of evidence to support the idea of the ill-effects of mechanical time. The response chronicles the boy's happiness in <i>time ... too massive to measure</i> through his adult dependence on clocks and back to his <i>knowing times by the sunrise and feeding patterns of birds</i>. The writer continually reinforces his ideas by using literary techniques embedded in the analysis (<i>a metaphor for the strain his lifestyle put on his heart</i>) and the <i>dismal tone</i> of the words chosen to show <i>his disdain for clocks</i>.</p>
Organization	<p>Maintains the focus established by the controlling idea and exhibits a logical and coherent structure by observing that both texts deal with the values of natural time. The response then proceeds to elements specific to each text, concluding with a restatement of the controlling idea (<i>Both authors recognize rhythms in nature, which are our true time</i>). Effective transitions (<i>But as he aged; The author of Passage II also sees; Today, he sees</i>) create coherence.</p>
Language Use	<p>Uses language that is stylistically sophisticated, precise, and engaging throughout (<i>recounting his fear, mechanical measures, cites many differences, where our shining stars perform</i>). Complex structures are well-controlled and often rhythmically parallel.</p>
Conventions	<p>Demonstrates control of the conventions. Although there is a lack of a referent for <i>he begins</i>, the transposing of letters in <i>gauge</i> and <i>mantle</i>, and the misuse of <i>it's</i>, the response uses both sophisticated language and quoted material with only occasional errors.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 6, although it is somewhat weaker in conventions.</p>	

Time is, and always has been, a mystery to humans. It is a constant force of nature, never changing, never slowing or speeding up. The human perspective of time is one in conflict with its unstoppable nature. People are constantly attempting to out-do time – they need more of it, try to manipulate it, or get more out of it. All of these schemes for dealing with time are pointless and self-destructive according to the authors of the autobiography and the essay. They contend that modern man has lost sight of what is true about time and has forsaken natural time for man-made and machine-kept time.

The author of the autobiography compares and contrasts his views of time as a child with his views as a working adult. Throughout the passage, he uses imagery to describe in breathtaking detail his care-free and happy child life. His days were measured with his own unique system: time to wake up, time to explore, play, learn, live, and finally time to go to bed. The author calls this "child time." His dependence on child time waned with his advancing age; he became more of a slave to "clock time" as he began to enter the grown-up world of deadlines, expectations, and slews of appointments and

schedules that are inherent in professional life. The author's point of view on his life according to clock time is vital to his general statement of the need to abandon this system. He is recounting to the reader from a time long past in his life, and has the luxury, because of this retrospective point of view, to recognize the mistakes he committed living by the clock. The second passage follows in the first's wake with a similar message, a call to abandon clock time for the benefit of ourselves, our health, and our lives.

As ^{while} the author of Passage I terms natural time as child time, the author of Passage II refers to it as "cosmic time." His interpretation of true time is one of which modern, industrialized man has no concept. People of the modern world are "wholly unconscious" of the time of day, night, season, and monthly rhythm. The author figuratively states that urbanism has destroyed the ancient sense of time as being eternal and cosmic. He observes that "Broadway and Piccadilly are our Milky Way; our constellations are outlined in neon tubes." Both authors readily agree that in the efforts to succeed

in the modern, industrialized world, man has sacrificed his old connection with natural time. "We have a new consciousness," states the author of Passage II of man's dependence on schedules and ticking clocks, "but it has been purchased at the expense of the old consciousness."

Humans of the modern age have lost touch with their lives. They have lost contact with natural time in order to secure the various trappings and luxuries of modern existence. The expounding of the authors of both passages serves as a warning to the reader: do not make the same mistake. Do not sacrifice the purity of child time and cosmic time for the dangerous and unhealthy clock time. Instead, live by one's own clock, not by the one which society has fashioned out of gears and quartz.

Anchor Level 6–B

Quality	Commentary
Meaning	<p>The response: Establishes a controlling idea that reveals an in-depth analysis of both texts (<i>All of these schemes for dealing with time are pointless and self-destructive according to the authors</i>). The response makes insightful connections between this idea and the texts (<i>He ... has the luxury, because of this retrospective point of view, to recognize the mistakes he committed living by the clock</i>).</p>
Development	<p>Develops ideas clearly and consistently, noting the author’s use of imagery in describing a child’s life, and more specifically pointing to the figurative language that <i>urbanism has destroyed the ancient sense of time</i>. The response emphasizes several key ideas: that the child had <i>his own unique system</i>, that the texts are <i>a call to abandon clock time</i>, and that modern people have <i>lost touch with their lives</i>.</p>
Organization	<p>Maintains the focus established by the controlling idea (<i>People of the modern world are “wholly unconscious” of the time of day, night, season, and monthly rhythm</i>). The response consistently employs appropriate transitions (<i>While the author of Passage I ... the author of Passage II</i>) to provide logical and coherent structure.</p>
Language Use	<p>Is stylistically sophisticated, using language that is precise and engaging with a notable awareness of audience and purpose (<i>He is recounting to the reader from a time long past</i>). The response varies sentence structure and length. Occasional awkwardness (<i>The expounding ... serves as a warning</i>) does not detract from the overall clarity.</p>
Conventions	<p>Demonstrates control of the conventions with essentially no errors in the use of sophisticated language. A missing quotation mark (<i>consciousness</i>) and an error in case (<i>child life</i>) are errors in proofreading.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 6, although it is somewhat weaker in development.</p>	

In both passages I and II the authors create a belief that there are two types of time, natural time and machine-made time. But the creation of machine-made time is slowly controlling our every action and aspects of life, thus taking away our awareness of "natural time". In both passages the authors are creating the theme, "Humanity is losing touch with nature."

In passage I the author uses different phrases in his life to explain the effect of time. He recalls his point of view as a child recalling when time was something eternal. To the author, as a child time was nothing more than "the dripping of rain from the rock cliffs or the falling of leaves through the night air."

But as the author got older and began working, time wasn't about nature's schedule, it was all minutes, hours, days, weeks, months and years. This machine-made time was harsh and controlling. His life was lived by the ticking of the clock, which he hated as a child. "The constant tension of man-made time gripped me in a vice." To the author this "tight schedule", turned minutes into big things, and the loss of a precious hour could

destroy everything, Time controlled his life for many years until he wound the clock of his heart too tight.

When the author became ill, he no longer followed machine-time, but enjoyed what time he had left through nature. Through illness the author was able to break the chains of man-made time and have the wage of his youth back. His full circle shows real irony.

In passage II the author conveys the idea that we are slowly losing touch with nature, because of Industrialization. He states that because of Industrialism and urbanism, "The time of which we have knowledge is artificial, machine-made time." Because of this growth industrially we have become unaware of simple things, such as sunrise, noon, and sunset. Seasonal rhythms go by unnoticed because we live by minutes that are so precious. Because of this machine-made time we have become separated from preindustrial people who were "never allowed to forget the majestic movement of cosmic time." Due to industrialization and urbanism we can live and work without ever noticing small things, the sun and the moon. These large and important objects in our lives have become nothing but distant memories

of what use to be. As the author says, "He (townsman) is the inhabitant of an artificial universe that is, to a great extent, walked off from the world of nature."

Basically because of all our new way and creations we are slowly turning humanity away from appreciation for nature, and pushing it towards a world run by clocks we have created. There is no reason that a measurement should control your whole life, because life is nothing more than your relationship with your surroundings, "nature."

Anchor Level 5-A

Quality	Commentary
Meaning	The response: Establishes a controlling idea that reveals a thorough understanding of both texts (<i>Humanity is losing touch with nature</i>). The response clearly connects this idea to each text, noting from the autobiography that <i>as the author got older and began working, time wasn't about nature's schedule</i> and from the essay that <i>we have become unaware of simple things, such as sunrise, noon, and sunset</i> .
Development	Develops ideas clearly and consistently, supporting the controlling idea by citing, for Passage I, the author's evolving sense of time and, for Passage II, the author's contrasting of preindustrial and modern concepts of time. Examples of theme, point of view, and irony are woven into the response.
Organization	Exhibits a logical and coherent structure by stating the controlling idea clearly in the introduction, maintaining the focus in the references cited from the two passages, and synthesizing the idea in the concluding paragraph (<i>Basically ... we are slowly turning humanity away from appreciation for nature, and pushing it towards a world run by clocks we have created</i>).
Language Use	Uses language that is fluent and original (<i>break the chains of man-made time</i>). Complex sentences are skillfully interwoven with shorter structures to control rhythm and pacing.
Conventions	Demonstrates control of the conventions, exhibiting only occasional errors in punctuation (comma omissions), capitalization, and usage (<i>phrases</i> for "phases" and the abrupt change to second person in the final sentence) that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 5, although it is somewhat stronger in organization.	

Through the ages, time has been measured by man in different ways. The location of the sun and the moon were observed, and then clocks were developed. Each way of telling time is connected to a different mindset. Nature's measurements convey a relaxed way of thinking, a way connected to the outdoors and longer periods of time. Clocks and timetables convey a rushed mindset. Both Passage I and Passage II suggest different methods of time measurement.

The narrator in Passage I experienced nature's time and man's time during his life. In his youth he accepted natural time and did not like the sound of clocks in his house. He mentions the mantel clock, and how he was thankful he did not sleep in that room. Of his father's clock he says, "After this clock's strange, mechanical sound, I found it difficult to go to sleep again."

As a child, he did not use a watch or clock. Day and night "were my simple measurements of time." During each time of day, during each of the four seasons, the boy associated different natural sounds with each. The narrator uses metaphor when he says, "the only ticking of the seconds I heard was the falling of water over the rocks."

Man-made time had a horrible effect on the narrator, as it does for many people. He treated his

heart like a clock and wound it too tight. As he got ill, he went back to natural time.

Passage II takes a similar approach. It dismisses how "pre-industrial people" measured time one way, but modern people are forced to live on "artificial" time. Both passages use a similar structure, although different points of view are used. The beginning of each passage discusses natural, or cosmic, time, while the latter part of each shows the effect of "man-made" time. The result is that each point (whether about natural or man-made time) is made strongly to the reader.

Passage II uses irony when it points out that those who create artificial time after a while become ignorant of natural time. The theme here is that we are losing touch with nature as we rely more and more on machine time. People's lives are much more stressful and everyone is constantly rushing to get from point A to point B. One can see this clearly because we rise early and rush around on school days, but on a weekend where there is no real schedule, people are much more relaxed.

Anchor Level 5–B

Quality	Commentary
Meaning	<p>The response: Establishes a controlling idea that reveals a thorough understanding of both texts (<i>we are losing touch with nature as we rely more and more on machine time</i>). The response connects the controlling idea to each text (<i>The narrator in Passage I experienced nature’s time and man’s time during his life and The beginning of each passage discusses natural, or cosmic, time, while the latter part of each shows the effect of “man-made” time</i>).</p>
Development	<p>Develops ideas clearly and consistently (<i>Nature’s measurements convey a relaxed way of thinking, a way connected to the outdoors and longer periods of time</i>). The response recognizes the use of metaphor in Passage I and irony in Passage II (<i>when it points out that those who create artificial time after a while become ignorant of natural time</i>).</p>
Organization	<p>Maintains an appropriate focus, exhibiting a logical sequence of ideas through the use of appropriate transitions (<i>Both Passage I and Passage II suggest different methods of time measurement and Passage II takes a similar approach</i>). The response’s conclusion employs a limited, personal example, but maintains the established focus.</p>
Language Use	<p>Uses generally appropriate language with lapses into informality (<i>because we rise early and rush around on school days</i>). The response demonstrates some awareness of audience and purpose, and varies sentence structure and length for effective rhythm and pacing.</p>
Conventions	<p>Demonstrates control of the conventions, exhibiting occasional errors in usage (<i>mindset</i>) and punctuation.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 5, although it is somewhat weaker in language use.</p>	

In the text, time is described as being a ~~part~~ natural rhythm of ^{the} world around man. Man-made time is something that is needed in a man-made world, but outside of man's industrialized world, natural time is all that exists. Machine-made time is superficial. As passage II states, "time is cosmic and moves with the motion of sun and stars."

In passage I, the author began his life following the natural time of the world, and later in life, returned to the eternal flow of natural time. In the author's adulthood, he followed his father's example, and began to wear a watch. This watch allowed the author to follow a meticulous schedule of machine-made time, but while the author became more and more reliant upon his watch, he began to lose his "old consciousness" of cosmic time. The old consciousness that passage II discusses, the awareness "of natural, cosmic time, as it is measured out by sun and moon." ~~As an~~ As an adult, the author of passage I had joined the oppressed masses of a society aware only of artificial, machine-made time.

It seems, time - true time - is ~~the~~ eternal and constant flow of nature's pulse. Time cannot be cut apart into minutes and seconds, for what are minutes and seconds but man-made diversions. Without man, nature's time would still flow, but the man-made time of a ^{society} ~~world~~ so concerned with industrialization, would forever cease to exist. Seconds, minutes, hours, days, months, even

years, are all only words and names created by man. If mankind is erased, so too are all of the terms associated ~~with~~ with man's time. But still, the sun and the moon would rise and set each day; the four seasons ~~we are~~^{man} is familiar with would repeat just as they always have. Every day the sun would rise, find itself at midday noon, and set in the evening. The spring, summer, autumn and winter would continue unchanged. All of the "daily and seasonal rhythms" of nature would exist as if man had never tried to divide time.

As a boy, the author of passage I knew exactly what time really is. "Time was flowing and eternal, like an invisible river." This is what real time is. It cannot be divided into minutes or hours, because that would imply separate parts in time. This is impossible. There can be no such thing as a single moment in time, for time is one continuous, neverending feature of the universe. It has no parts. ~~Per~~ Perhaps the author of passage I did not dislike the sounds associated with his ~~ma~~ mother's clock and his father's alarm because the sounds ~~was~~^{were} unpleasant, but perhaps he disliked these sounds, because they rang of oppression. These sounds represented the attempts of industrialization to suppress nature, and control and ~~dominate~~^{eliminate} mankind's man's awareness of his reality and existence with nature.

Anchor Level 5-C

Quality	Commentary
Meaning	<p>The response: Establishes a controlling idea that shows a basic understanding of both texts (<i>Man-made time is something that is needed in a man-made world, but outside ... natural time is all that exists. Machine-made time is superficial</i>). The response makes implicit connections between the controlling idea and ideas in each text.</p>
Development	<p>Develops some ideas more fully than others. For Passage I, the response discusses the changes from the <i>natural time</i> of youth, to <i>machine-made time</i> of adulthood and back to <i>natural time</i> of old age. The discussion of Passage II results in assertions unsupported by the text (<i>Without man, nature's time would still flow</i>).</p>
Organization	<p>Maintains the focus on <i>natural</i> versus <i>man-made time</i> introduced in the opening paragraph, clarified in paragraph 2 (<i>the author ... had joined the oppressed masses of a society aware only of artificial, machine-made time</i>), and reiterated in the conclusion (<i>attempts of industrialization to suppress nature</i>).</p>
Language Use	<p>Uses language that is fluent and original with evident awareness of audience and purpose (<i>This watch allowed the author to follow a meticulous schedule of machine-made time</i>). The response generally varies structure and length of sentences to control rhythm and pacing. The response contains one fragment.</p>
Conventions	<p>Demonstrates control of the conventions, exhibiting occasional errors only when using sophisticated language.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 5, although it is somewhat weaker in meaning and development.</p>	

Different people view time in various ways. Some people rely on time which is manipulated by man and others follow a "natural schedule." Passage I "Child's Time and Clock Time" and Passage II both discuss time in unique ways. They both use similes and many other literary techniques when speaking of time.

Passage I, "Child's Time and Clock Time," speaks about time as something which is intangible. The author compares it to "an invisible river." When the author was young he relied on a "natural schedule." He did not like the sound of the alarm clock nor did he own a watch. The author feels nature is a clock, the sun is the morning and the moon and stars, the night. He compares time to water, rain, wind, and ~~other~~ clouds passing by. Once the author got older he could no longer rely on his unique way of telling time, since he had to be on a tight schedule. He did not like man-made time and running on a tight schedule caused him to become ill. The author finally went back to the ways of his youth to tell time.

Passage II speaks of the artificial, man-made time which the author of Passage I despised. The author says we do not know

anything about "natural, cosmic time." The author of Passage I and the Preindustrial people could use nature when telling time.

Similar to the way the author of Passage I had to change his ways and run on a tight schedule, Industrialism required man-made time. The only difference is, unlike the author going back to the ways of his youth, the world will not go back to Preindustrial time.

Time can be told in many different ways. Whether these ways be natural or man-made both do the same job. It often depends on the person and how laid back or conservative they are. The author of Passage I, "Child's Time and Clock Time," is more laidback whereas the author of Passage II feels we are too conservative.

Anchor Level 4-A

Quality	Commentary
Meaning	<p>The response: Establishes a controlling idea that shows a basic understanding of both texts (<i>Some people rely on time which is manipulated by man and others follow a "natural schedule"</i>), making implicit connections to each text (<i>He did not like the sound of the alarm clock and Industrialism required man-made time</i>).</p>
Development	<p>Develops some ideas more fully than others, using specific details (<i>nature is a clock</i>) to support the ideas in Passage I and implying the use of literary techniques such as symbolism and comparison. The analysis of Passage II incorporates few details from the text and creates the unclear notion that <i>we do not know anything about "natural, cosmic time."</i></p>
Organization	<p>Maintains a clear and appropriate focus on measuring time. Ideas are logically sequenced with effective transitions (<i>Similar to the way and The only difference is</i>). However, the conclusion that personality type controls the way we measure time is unsupported by the texts.</p>
Language Use	<p>Uses generally appropriate language, but contains some imprecision (<i>we are too conservative</i>) and informality (<i>laid back</i>). The response makes occasional use of effective sentence structures, but some simple sentences are ineffective (<i>The author compares it to "an invisible river"</i>).</p>
Conventions	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>untangible</i> for "intangible"), commas, and agreement (<i>these ways be natural</i>) that do not hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 4 in all qualities.</p>	

Time is something that continues without stopping. It is something so unknown by humans that there are many ideas about it. Natural time and "man-made" time are seemingly the same yet different. Both passages discuss the difference and the consequences using flashback, metaphors and allusion.

In Child's Time and Clock Time the author uses flashback to show the happiness of his childhood. When he used nature as a way to tell time it kept him happy and in tune with everything around him. When he became older and he followed "man-made" time it caused him great stress. The only way he could truly be content was to follow the time that ~~often~~ he knew made him happy.

Using a metaphor to compare his time the seasons and weather to timepieces he was showing the reader just how simple things could be. Following hectic schedules cause stress within the person, but simplicity was the only way for him to relax.

In the second passage the author alludes to the preindustrial people showing that though they seem simple to us, there was a sense of awareness in them about nature. Time was told not by watches or clocks but by the rise and fall of the sun, the arrival and departure of seasons. Life in general followed the schedule brought on by ~~the~~ nature.

~~Broadway~~ The author also uses metaphor. Comparing Broadway as our Milky Way. This shows that

Anchor Paper – Part A—Level 4 – B

Our nature is no longer a slowly becoming
 no longer natural. The pre-industrial people
 see the constellation of Orion, yet our constellations
 are becoming "outlined in neon tubes."

Both authors are showing signs
 of regret that our ways are becoming
 further disengaged from nature. Using the
 literary techniques they are trying to show the
 natural way of following time and not the
 tight schedules we create for ourselves.

Anchor Level 4-B

Quality	Commentary
Meaning	The response: Establishes a controlling idea that shows a basic understanding of both texts (<i>Natural time and "man-made" time are seemingly the same yet different. Both passages discuss the difference</i>). Although the response initially exhibits confusion (<i>something so unknown by humans that there are many ideas about it</i>), it does make implicit connections between the controlling idea and the ideas in each text (<i>nature as a way to tell time and our constellations are becoming "outlined in neon tubes"</i>).
Development	Develops some ideas more fully than others, making references to the happiness of the narrator of Passage I (<i>the happiness of his childhood. When he used nature ... to tell time and when he became older ... "man-made" time ... caused him great stress</i>). The analysis of Passage II contrasts the way in which preindustrial man and modern man measured time. Both discussions cite specific examples of literary techniques.
Organization	Maintains a clear and appropriate focus on the differences between natural time and man-made time. The response concludes that <i>both authors are showing signs of regret that our ways are becoming further disengaged from nature</i> , providing a somewhat narrow view of the controlling idea.
Language Use	Uses generally appropriate language with some awareness of audience and purpose (<i>Both passages discuss the difference</i>). The response occasionally makes effective use of sentence structure and length (<i>The only way he could truly be content was to follow the time that he knew made him happy</i>).
Conventions	Demonstrates partial control, exhibiting occasional errors in comma use, capitalization, and agreement (<i>Following hectic schedules cause stress</i>) that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 4 in all qualities.	

Time is told now by hours, minutes, and seconds. As technology has advanced time is no longer told by the altitude of the sun or the other pre-industrial ways of telling time. The passages provided (an excerpt from an autobiography and an essay) illustrate this idea of the nature of time. Specific literary techniques such as symbolism, irony, and figurative language are also used to convey the idea.

In passage one an older man recalls how he told time as a child as opposed to how he told time as a working man. As a boy he did not carry around a watch and tell time using hours and minutes. Instead, he told time by the seasonal changes. His way of dividing time was early morning followed by hours of light and then nighttime. In lines 17 to 19 the author uses water and wind to symbolize time and how it "flowed eternally, like an invisible river." Nature was his watch. The noise of water falling onto rocks or raindrops dripping from rocks to the ground was his ticking seconds; Nature and the weather determined what time was playtime or work time. Nature was his clock, his timepiece. As the author got older the watch he never used as a child became very important to his lifestyle. As a teacher his watch was important as a result of lectures that had to be made at certain hours; as a traveler his watch was significant in providing exact time for train and plane arrivals because they would not wait for him. The

Watch, and time, were now more important to his "tight schedule" than the sun and the hours of light. It was ironic that after many years of using nature as his time, minutes and seconds were now more useful. Minutes and seconds were not of importance to a child but now they were precious. After so many tight schedules, ~~now~~ they were now becoming memories. His heart was not ~~aided to~~ and he worked it hard like he did ~~with~~ his watch. Now he is ill and back to his "ways of youth." The birds are his alarm with their singing instead of buzzing and the hungry animals ^{help} determine the time of the morning. The beauty of nature is once again his clock.

In passage two the essay provided also speaks of nature as being a form of telling time. In the essay, it is stated that in preindustrial times the sun and moon were the clock used. In lines 7 through 10, it is said that all old religions have insisted on using the daily and seasonal rhythm of sunrise, noon, sunset, the full and new moon and so on. Now, nature is overlooked because the time used today is somewhat man-made.

The sun is overlooked during the early hours of the day due to the schedules people live by. Instead of stars being seen clearly at night and the Milkyway, Broadway and city lights ^{are} our constellations. In lines 20

and 21 their is an important fact stated:
" We have a new consciousness; but it
has been purchased at the expense of the
old consciousness." This is referring to
our new ways of telling time; we now use
watches and such to tell time but it is
all due to the preindustrial people who
td time first.

Nature is an amazing blessing everyone
should grateful. It does not provide
flowers just for looks or the sun for only
sunbathing but it can help tell time. If
technology had not boomed as it
did perhaps the nation would still
be determining the time but
sunrise and sunset. Nature should at
one point be our clock in life. It would
most probably gives a different view
on life.

Anchor Level 4-C

Quality	Commentary
Meaning	The response: Establishes a controlling idea that shows a basic understanding of both passages (<i>Time is told now by hours ... no longer ... by the altitude of the sun</i>). The response makes implicit connections to both texts (<i>Nature was his watch</i> and <i>Now, nature is overlooked</i>).
Development	Develops some ideas more fully than others, relying on an extensive summary of Passage I. In discussing Passage II, the response refers to preindustrial man’s focus on nature in determining time versus modern man’s ignoring natural time in favor of clocks. Though symbolism, irony, and figurative language are mentioned, only the metaphoric use of <i>water and wind</i> is discussed as symbolism.
Organization	Establishes an appropriate focus, contrasting nature’s time and man-made time. The discussion of each passage closely follows the text. The conclusion attempts to return to the focus with little effect (<i>Nature ... most probably gives a different view on life</i>).
Language Use	Uses appropriate language with some awareness of purpose and audience (<i>The passages provided ... illustrate this idea</i>). The response occasionally makes effective use of sentence structure and length, although it is sometimes wordy (<i>As a teacher his watch was important as a result of lectures that had to be made at certain hours</i>), awkward (<i>After so many tight schedules, they were now becoming memories</i>), and idiomatic (<i>and so on and somewhat man-made</i>).
Conventions	Demonstrates partial control, exhibiting errors in spelling (<i>then</i> for “than”), punctuation, agreement (<i>It would most probably gives</i>), and pronoun use that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 4, although it is somewhat weaker in organization.	

The nature of time can be expressed as an ever flowing river. Time is eternal and we as humans have ~~divided~~ divided it into seconds, minutes, hours, days, week, months, years, decades and so on. Yet, time is expressed in nature by sunrise, sunset, noon, and the phases of the moon.

In ^{natural} both passages ~~they~~ there is the individual authors expressions of both ~~natural~~ and ~~man-made~~ manmade time. In the first passage the author ~~shows~~ shows his expression of time is shown through the eyes of a child. As a child, the author can express the feelings and ~~convey~~ convey thoughts of a child mind. With the point of view of a child the author shows the feelings of natural time, later as an adult he shows that all he ever does is worry about the time. As an adult he shows his ideas of man made time, his life revolves around train ~~schedules~~ schedules ~~as a child he never had to~~ which as a child would never have to worry about.

In the second passage ~~the~~ the author shows his feelings about time. He states that man has moved away from ~~the~~ the natural time and created his own "artificial" time.

The "artificial time" he speaks of is the measured clock and other things like train arrives and departures. To this author ~~natural~~ natural time ~~is~~ are things like sunrise, noon, sunset, seasons, and ~~moon~~ moon phases. The author feels people today do not realize or take for granted natural time.

In both passages the authors try to convey thoughts and feelings of how time effects society. Both authors feel ~~there~~ ~~is~~ there is a difference between what time was ages ago and to today's world that depends on measured time.

Anchor Level 3–A

Quality	Commentary
Meaning	<p>The response: Establishes a controlling idea that shows a basic understanding of the texts (<i>we as humans have divided it into seconds, minutes, hours ... Yet, time is expressed in nature by sunrise, sun set, noon</i>). The response’s connections between this idea and the texts are limited to noting that each text discusses natural time and man’s time.</p>
Development	<p>Develops ideas briefly, using some evidence from the texts (<i>With the point of view of a child the author shows the feelings of natural time, later as an adult he shows that all he ever does is worry about the time</i>). Other references to the texts are repetitive, especially in the discussion of child versus man in Passage I. The response makes no mention of literary elements.</p>
Organization	<p>Establishes, but fails to maintain, an appropriate focus on the difference between time in nature and human time. The response repeats its ideas and concludes with an attempt to return to the focus (<i>Both authors feel there is a difference between what time was ages ago and to today’s world that depends on measured time</i>).</p>
Language Use	<p>Uses generally appropriate language with some awareness of audience and purpose (<i>In both passages there is the individual authors expressions of both natural and man-made time</i>). Attempts to vary sentence structure are unevenly successful (<i>The “artificial time” he speaks of is the measured clock and other things like train arrives and departures and two run-on sentences</i>).</p>
Conventions	<p>Demonstrates emerging control, exhibiting frequent errors in spelling (<i>effects for “affects,” artifical, speaks, diffrence</i>), apostrophe use (<i>authors expressions, thoughts of a child mind, today’s world</i>), hyphenation (<i>man made time</i>), and agreement (<i>natural time are things like sunrise</i>) that do not hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in language use.</p>	

I believe, above all things, we are most dependent on time. In passages I and II, both describe an importance of time. In the first passage, the narrator explains the importance of time throughout his life. In the second passage, the narrator explains how time was used before and after industrialization. How we use and change time is also explained in both passages combined.

In passage I the narrator explains his experience with time from when he was a boy to when he became elderly. In line 18 the author uses simile to link Time with wind and water using the word "like". Explaining that time was something constant like water, but invisible like wind. Simile is used again in line 59. He compared his heart to a clock. He said that he "wound" it too much meaning he had too much stress.

Passage II explains how man changed time for his needs. Saying that industrialists changed time into a man made device instead of using the sun, moon, and constellations. Narration is used in this passage, the writer tells us his thoughts without using characters. Metaphor is used in lines 17+18 explaining that man separated itself from the cosmic time of "sun and stars". The narrator of this passage seems to have negativity towards industrialization.

Man depends on time, time is probably the only thing we can't live without. Through life as explained in ~~the~~ passage I and thought change in passage II. We can't exist without time, and I must say, time flies.

Anchor Level 3–B

Quality	Commentary
	The response:
Meaning	Conveys an incomplete and confused understanding of the texts. References to the texts are unconnected to the controlling idea (<i>we are most dependent on time</i>).
Development	Develops ideas briefly, using some evidence from the text, including reference to similes in Passage I and a metaphor in Passage II. The response describes and paraphrases the texts. Some paraphrasing is inaccurate (<i>time was something constant like water, but invisible like wind</i>).
Organization	Exhibits a rudimentary structure, including an introduction, discussion of Passage I and Passage II, and an unrelated conclusion. A weak controlling idea contributes to an overall lack of focus in the response.
Language Use	Relies on basic vocabulary with little awareness of audience or purpose (<i>both describe an importance of time</i>). Attempts to vary sentence structure are unevenly successful, sometimes producing fragments or run-ons (<i>Narration is used in this passage, the writer tells us his thoughts without using characters</i>).
Conventions	Demonstrates partial control, exhibiting occasional errors in spelling (<i>negetivety</i> and <i>throught</i>), capitalization (<i>First passage</i>), and hyphenation (<i>man made</i>) that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 3, although it is somewhat weaker in meaning and somewhat stronger in conventions.	

Time is used in everyday life. For example school, work, and play. Some people use an alarm clock to get up but some use the sounds or sights of nature.

In passage I the boy as a child hated being woken up every morning by his father's alarm clock. Even though time is not a necessity to the boy he uses it everyday. For example the sun and moon are used as symbols. The sun means it is time to get up and the moon means time to go to bed. The seasons are another example of symbolism. They were simple measurements of time. The hour, minute and second didn't matter but the seasons did. In Thánatos's William Cullen Bryant symbolized death as a good thing, not bad like most think it is. The boy used the seasons to tell what mood he would be in; summer equals lazy and detached, autumn equals sad, winter equals shrill and cold and spring equals life's awakening. He said "The author said he didn't need a watch in those days, he was a clock watcher." (lines 42-45 pg. 3)

This means he didn't need a watch he knew what time it was by looking at nature and his surroundings. He never used a watch until he became a teacher. A teacher is on a tight schedule. They need to know when classes start and when they end. They need to know the exact time not just a vicinity of time. By using nature you have a guess of time.

In Passage II the author compares time use to industrialized people and Preindustrialized people. The author thinks that industrialized people have lost the awareness of time in the larger division. The only time they know is machine-made. But Pre-industrialized know time in its daily, monthly and seasonal rhythms. They are aware

of nature. For example sunrise, noon, sunset, full moon, equinox and solstice, and the 4 seasons. This could be called irony. Most people do not think of all these things they just look at a clock and go to work or whatever they are supposed to do.

In conclusion, both passages have a theme to their story. The theme is that nature can be used as a method of telling time, not just a watch or clock.

Anchor Level 3–C

Quality	Commentary
	The response:
Meaning	Conveys an incomplete and somewhat confused understanding of the texts. A vague controlling idea (<i>Time is used in everyday life</i>) is unconnected to the texts.
Development	Develops ideas briefly, using some evidence from the texts (<i>Even though time is not a necessity to the boy he uses it everyday</i>). The response relies on text summary and paraphrasing (<i>summer equals lazy and detached autumn equals sad, winter equals shrill and cold and spring equals life's awakening</i>) and quotes inaccurately from Passage I (<i>he was a clockwatcher</i>). References are made to the sun, moon, and seasons as symbols used for timekeeping. The term <i>irony</i> is used, but the reference is unclear. The response includes an irrelevant mention of the poem "Thanatopsis".
Organization	Exhibits a rudimentary structure, consisting of a brief introduction and discussions of Passage I and Passage II. The conclusion uses <i>theme</i> in an attempt to establish a focus (<i>The theme is that nature can be used as a method of telling time</i>).
Language Use	Relies generally on basic vocabulary (<i>This means he didn't need a watch</i>) with some awareness of audience and purpose. Attempts to vary sentences meet with uneven success (<i>They need to know the exact time not just a vicinity of time</i>). Simple sentences predominate.
Conventions	Demonstrates partial control, exhibiting occasional errors in spelling (<i>necesity</i> , <i>everyday</i> for "every day," <i>vacinity</i>), punctuation, capitalization (<i>Preindustrialized</i>), and agreement (<i>teacher ... They</i>) that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in conventions and somewhat weaker in meaning.	

Nature of time is a very complicated but interesting situation. There are a lot of examples, like the sun setting and rising is just one.

In these two passages Nature plays a very big part in time. The author says in passage one that his father has an alarm clock. It would wake the little boy up every morning. Also his father taught him about the watch and how to tell time before he even knew what time was. When he was little time was nothing to him. He went by nature's time. "My day started in the early morning when the sun came up. Then there were the hours of light which were not long enough, and finally nighttime, which I loved for its beauty but hated because it sent me to bed. And there were the four seasons. These were my simple measurements of time. I didn't remember the day of the week nor the hour of the day. These didn't matter." The guy in this is using nature as a way to tell time.

Time and nature are very similar. They both fit together very well.

Anchor Level 2–A

Quality	Commentary
Meaning	The response: Conveys a confused and incomplete understanding of the text, reiterating parts of the autobiography about the father’s alarm clock and learning <i>how to tell time</i> , but only hinting at the <i>very complicated ... nature of time</i> . The response develops no controlling idea about the evidence cited.
Development	Is largely undeveloped, hinting at ideas (<i>Nature plays a very big part in time</i>). Much of the response consists of quoted text (“ <i>My day started in the early morning ... these didn’t matter</i> ”). The response includes no reference to literary elements and no analysis of Passage II.
Organization	Suggests a focus (<i>Nature of time is a very complicated but interesting situation</i>), but lacks organization mixing references to nature with references to the father’s watch. An attempt at conclusion (<i>They both fit together very well</i>) is unrelated to previously cited evidence.
Language Use	Relies on basic vocabulary with little awareness of audience or purpose (<i>The guy in this is using nature as a way to tell time</i>). Sentences lack control and variety, moving from simple declarative statements to uneven attempts at more complicated constructions.
Conventions	Demonstrates emerging control, exhibiting errors in spelling (<i>together</i> and <i>tought</i>) and possessives (<i>natures</i> for “nature’s”) that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in language use and conventions.	

Both work show that time have a great impact on life regardless of how you try to put off time, there always going to be days when time is needed for different occasions. In the first passage the boy talks about how he and his mother use to sat on the matel watching the time ticked away. it was a major experience of his life growing up. he never likes the sound of the clock because it was distrubing him from sleeping later on he discovered how man measure time before, as a child time was like wind and water, it was flowing eternal like an invisible river than divided into seconds, minutes, hours, days, weeks, months and years. he and his family had different schedules at first he had never use a watch any time he had to go different places he would divided time by his self starting early in the morning and stopped at when sun goes down, he enjoy kibbleing water snakes with sticks and listening to the ticking of the water raddling on the rocks.

In the second passage the main character explain how time is measure into different section to him clock was like a moving train, he act-knowledge that time is an atifical machine, time was like an old religion that brings the awarness into people it aware, of sunrise noon, and sunset. According to the reading he use time to rhythm to the different season. he think that time showed a diary interest in people life that it was reflected on Cosmic experience.

Both passage make a great use of figurative language in their works, In passage one he describe the season and how the dark, ugly storm clouds rised across the sky. In passage two the time was a natural in the world and how the sun across the sky without even seeing the moon and the stars ' and it helps to convey people.

the passage of each themes' work had different nature about life

Anchor Level 2–B

Quality	Commentary
	The response:
Meaning	Conveys a confused understanding of the texts (<i>he and his mother used to sat on the matel and to him clock was like a moving train</i>). Though references to time are made, connections to the vague controlling idea (<i>time have a great impact on life</i>) are few.
Development	Is incomplete. References to the texts are paraphrased from the first half of each passage. Paragraph 4 unsuccessfully attempts to connect <i>figurative language</i> to the controlling idea (<i>it helps to convey people</i>).
Organization	Lacks an appropriate focus, but exhibits a rudimentary structure. A brief introduction is followed by discussions of Passage I, Passage II, and a literary element. The response ends with a vague concluding sentence.
Language Use	Uses language that is imprecise (<i>at first he had never use a watch any time he had to go different places he would divided time by his self starting early in the morning and stopped at when sun goes down</i>), revealing little awareness of how to use sentences to achieve effect.
Conventions	Demonstrates a lack of control exhibiting frequent errors in spelling (<i>matel, actknowledge, atifical</i>), punctuation, capitalization (initial word in a sentence, <i>Explain, Storm Clouds</i>), and use of affixes (noun plural and verb tense) that make comprehension difficult.
Conclusion: Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in organization.	

In the passages that I have read which is child's time and clock time children. The narrator is saying ~~child~~ he did not need a watch to tell he would watch the sky he would know what time it was when he was a child, his time pieces were the rain, wind, and the seasons. The clock time goes by seconds, ~~now~~ and minutes. The clock time helps you to know the time for work so that you can know what time to reach to work for.

Anchor Level 2–C

Quality	Commentary
Meaning	The response: Conveys an incomplete understanding of the texts and task. The response restates details (<i>he did not need a watch to tell and clock time helps you to know the time for work</i>), but does not establish connections between these excerpts.
Development	Is minimal but hints at the idea that natural time (<i>his time pieces were the rain, wind, and the seasons</i>) and mechanical time (<i>goes by seconds, and minutes</i>) are in conflict. The writer addresses only one text.
Organization	Lacks an appropriate focus, but suggests a chronological organizational pattern based on <i>child's time and clock time</i> .
Language Use	Uses language that is largely unsuitable for the audience and purpose (<i>he would watch and he would know</i>). The response reveals no awareness of how to use sentences for effect (<i>he would watch the sky he would know what time it was</i>). There is occasional incoherence as in <i>you can know what time to reach to work for</i> .
Conventions	Demonstrates a lack of control with frequent errors in spelling (<i>narrator and Secounds</i>), capitalization (<i>Which</i>), punctuation, and word omission (<i>to tell he would</i>) that make comprehension difficult.
Conclusion: Overall, the response best fits the criteria for Level 2, although it is somewhat weaker in development.	

In many of our lives, time is very precious to some. But some take time for granted. Especially if you live in an urban area, in my opinion, time should not be taken as nothing.

In passage one, the narrator speaks of time as a waste or for that much a watch/accurate time. Time is a necessity.

Anchor Level 1–A

Quality	Commentary
	The response:
Meaning	Provides minimal evidence of textual understanding. The response makes no connections between the texts or among ideas presented in the texts, exhibiting only a few unrelated and unsupported observations.
Development	Is minimal with no evidence of development beyond a few general and somewhat personal comments about time.
Organization	The response shows no focus or organization. A potential focus for the response (<i>Especially if you live in an urban area, in my opinion, time should not be taken as nothing</i>) is not developed in the two brief paragraphs.
Language Use	Is minimal, using language that is imprecise (<i>In many of our lives, time is very precious to some</i>) or partly incoherent (<i>the narrator speaks of time as a waste, or for that much a watch accurate time</i>).
Conventions	Is minimal, making assessment of the conventions largely unreliable.
Conclusion: Overall, the response best fits the criteria for Level 1 in all qualities.	

Anchor Paper – Part A—Level 1 – B

When he was a little boy his mother had a clock
that made noise and he was glad he didn't have to hear it.
His father had an alarm clock that he set that woke him up in 4
Then he would get up and build fires in the fire place.

Anchor Level 1–B

Quality	Commentary
Meaning	The response: Provides minimal evidence of textual understanding, paraphrasing from the autobiography. The hint that time could be a problem (<i>made noise</i>) and being glad <i>he didn't have to hear it</i> is unconnected to the subsequent discussion of the father's alarm clock.
Development	Is minimal with no evidence of development. The response simply begins to describe the two clocks and the father's actions. There is no evidence of analysis beyond the first two paragraphs of Passage I.
Organization	Shows no focus, but suggests an organizational pattern around the topic of time, as exemplified by the discussion of clocks.
Language Use	Is minimal, but exhibits a degree of complexity in the clausal structure of the statements (<i>When he was a little boy, an alarm clock that he set, Then he would get up</i>). The brevity of the response makes accurate assessment of language unreliable.
Conventions	Is minimal, making assessment of conventions unreliable.
Conclusion: Overall, the response best fits the criteria for Level 1 in all qualities.	

Time is in everyone's lives. The young and the old alike. Throughout life the importance of time will change. When you are young, time can be told by the seasons. This is a natural time, as told in Passage 1. The things that kids do depends on the time of the season. As you grow older the role of time changes.

We learn that, in Passage 1, when you grow older time begins to reflect deadlines that must be met and places we must be. This is, in Passage 2, an example of how we move away from natural time onto machine made time. Natural time is the days, weeks, months & years run by & shared by the universe. An example is how we are often too busy to see the sun set or to notice the stars in the sky. Urbanism & Industrialization blocks natural time.

To conclude, we need to sit back and take a look at what natural time has to offer. It is often more relaxing than the hustle & bustle of city life & the machine made time we now follow. As we grow up & the world modernizes, we begin to see time in a new way, not the natural way that people used to see it.

Time is what you need it to be. Many people view time differently throughout different periods of their lives and others see time as a constant.

To some people the concept of time changes according to their lifestyle and maturity. This concept is illustrated in Passage I, in which the subject thinks of time as seasons in his youth, but as he ages time becomes the mold around which his life is formed. However, time is not viewed the same by all people. For example, Passage II illustrates two more different types of people. They are preindustrial people and industrialized people. Preindustrial people are much like the subject in his youth in Passage I. These people view time according to the seasons and "are aware of sunrise, noon, and sunset." This basically means that preindustrial people view time as a natural occurrence. The industrialized people, according to Passage II, have an "artificial" awareness of time. Since these people were born in the Industrial Age as opposed to the Age of Agriculture, they only concerned themselves with the time that appeared on the clock. "Cosmic time" meant nothing to these industrialized people. This concept is similar to, in Passage I, the period in the subject's life when he began teaching school. At this point in his life "man-made" time was what his day was centered around.

The nature of time, according to both passages, began as a simple concept and grew increasingly complex and developed. In Passage I for instance, nature is used

as an element of symbolism. Nature symbolises time as viewed through the eyes of a child. Similarly, in Passage II preindustrial time was characterized by seasons, the sun, moon, and stars, and also by equinoxes and solstices. These similar concepts help to establish a unity between Passages I and II.

Also illustrated in both passages I and II was the development of time as years progressed. In Passage I, as the subject grew older natural time meant less to him. Artificial time had come to govern his activities and his life. Throughout passage I the subject's point of view had adapted to this "man-made" time and he had become less and less aware of what natural time had meant to him in his youth. The theme of Passage II is very similarly related to this concept. As time progressed through the age of agriculture and into the Industrial Age, people forgot about natural time and depended on "man-made" time.

Time, according to both passages, has developed into a complex and controlling element. Time governs most people's lives. Perhaps someday natural time will bring an end to our attention to artificial time and let it be known that time is limited.

Time where did it come from? No wait nature is time. In the passages I have read both authors specify on time. Passage I is a little more in depth than ~~the~~ Passage II. And here's why:

In Passage I ~~the~~ the author of this story is a boy growing up. His father has this very annoying alarm clock. He just hears "tick, tock, tick, tock" all day long, except when he is asleep of course. As he gets older he now understands why his dad had the annoying, unbearable, alarm clock. The author believes that nature is telling him to wake up. Well as he gets to be an adult he understands that having this machine is nature's time. He even bought a watch. He never used it at first, but soon it became part of his clothing. He got dressed then put his watch on. But the biggest time piece is nature. The rain, wind & the seasons are all he needs. By the end of the story he now realizes what nature's time is.

In Passage II an essay the writer uses the universe as nature's time. The

Sun, moon, stars, Galaxy, Milky way. He says
'Broadway and Piccadilly are our Milky Way,
our constellations are aligned in neon tubes
Even changes of season affect the townsman
very little.' The world around us is our
time schedule without it we know nothing.
~~Nature makes us realize what we are.~~

In conclusion nature is our
time clock. It wakes us up. Puts us to sleep,
tells us what month it is & what season.
Both Passages explain nature's time wonderfully.
Passage I explains it a little bit more but
Passage II explains it but not in much
detail.

Nature once controlled time. People used the sun and moon as their clocks. Now man has taken over the control of time, whatever is more convenient for themselves. Some people still use sun for their natural clocks, while others prefer their man-made time.

The first author discusses how he once, as a child, hated man-made time. During childhood, he disliked the sounds of the clock. He went through life with a "child's time." He used the natural rhythms of life. "I had my way of dividing time. I didn't use a watch or a clock. My day started in the early morning when the sun came up." Later on in life he became obsessed with clocks and watches. "Gradually my watch became a natural part of my clothing which was hard for me to do without"

The second author discusses how people have lost touch with the true essence of nature's time. "The time of which we have knowledge is artificial, machine-made time, Of natural, cosmic time, as it is measured out by sun and moon, we are for the most part almost wholly unconscious." This author strongly believes in being in touch with nature's

rhythms. He believes that we not only lose touch with natural time but with nature itself.

In both cases the authors understand all aspects of time, but the 2nd author stays firm with his idea of man-made time, while the 1st author slightly changes his mind. Whether or not people lose touch with nature's time, mother nature will always guide their watches and clocks.

"Time was flowing and eternal, like an invisible river." This simile from passage I is all too true. I think we can all remember our carefree childhood days, where the only things to help keep the time were the sun or your mother calling you for supper. Now, these days, you can't go anywhere without seeing a clock. Society's base is "mechanical time." We are constantly being rushed here and hurried there, all because the ticking noise of a round device with moving parts.

The author of passage I uses the literary technique of flash back to show us the simpler days of ~~our~~ youth. He recounts the days when his father showed him how to read a watch. "I learned how man measured time before I knew exactly what time was." This is true not just with kids, but many adults still don't understand time. People who rush through life, living on schedules set to the exact minute, don't understand time. We live in a society ruled by clock time. You need to be at a certain place, at a certain time, or suffer consequences. As long as you get to the place you are going, and do the job you're supposed to, then there are no need for time boundaries. Life is too high strung. I feel advances in ~~and~~ technology have caused this.

The author uses figurative language to describe the "clock" of his younger days. "My day started in the early morning when the sun came up. Then there were the hours of light, which were not long enough, and finally nighttime, which I loved for its beauty but hated because it sent me to bed. And then there were the ~~four~~ four seasons." Nature was his clock. Numerical time is ~~irrelevant~~ insignificant.

Part A — Practice Paper — E

All you need to know is whether it's day or night.

If we lived in a society where nature was the time piece, living would be a lot less stressful.

In passage II, the author shows to us how we focus too much on the detail and miss the greater picture. I have noticed this a lot these days.

The author shows us that technology has made us almost unconscious to the natural, or cosmic time.

Technology has walled us off from nature, and this is all too true.

Both of the authors use literary elements and techniques to show us that we are letting technology close us off from nature. Also, that we live in a hurried society ruled by minutes, we need to revert a little bit and go back to using the only clock we'll need. Nature.

Practice Paper A–Score Level 3

Conclusion: Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in conventions.

Practice Paper B–Score Level 5

Conclusion: Overall, the response best fits the criteria for Level 5 in all qualities.

Practice Paper C–Score Level 2

Conclusion: Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in development.

Practice Paper D–Score Level 3

Conclusion: Overall, the response best fits the criteria for Level 3, although it somewhat stronger in conventions.

Practice Paper E–Score Level 4

Conclusion: Overall, the response best fits the criteria for Level 4 in all qualities.

**SESSION TWO – PART B – SCORING RUBRIC
READING AND WRITING FOR CRITICAL ANALYSIS**

QUALITY	Responses at this level: 6	Responses at this level: 5	Responses at this level: 4	Responses at this level: 3	Responses at this level: 2	Responses at this level: 1
<p>Meaning: the extent to which the response exhibits sound interpretation, and analysis of the task and text(s)</p> <p>Development: the extent to which ideas are elaborated using specific and relevant evidence from the text(s)</p> <p>Organization: the extent to which the response exhibits direction, shape, and coherence</p> <p>Language Use: the extent to which the response reveals an awareness of audience and purpose through effective use of words, sentence structure, and sentence variety</p> <p>Conventions: the extent to which the response exhibits conventional spelling, punctuation, capitalization, grammar, and usage</p>	<p>-provide an interpretation of the "critical lens" that is faithful to the complexity of the statement and clearly establishes the criteria for analysis</p> <p>-use the criteria to make insightful analysis of the chosen texts</p> <p>-develop ideas clearly and fully, making effective use of a wide range of relevant and specific evidence and appropriate literary elements from both texts</p> <p>-maintain the focus established by the critical lens</p> <p>-exhibit a logical and coherent structure through skillful use of appropriate devices and transitions</p> <p>-are stylistically sophisticated, using language that is precise and engaging, with a notable sense of voice and awareness of audience and purpose</p> <p>-vary structure and length of sentences to enhance meaning</p> <p>-demonstrate control of the conventions with essentially no errors, even with sophisticated language</p>	<p>-provide a thoughtful interpretation of the "critical lens" that clearly establishes the criteria for analysis</p> <p>-use the criteria to make a clear and reasoned analysis of the chosen texts</p> <p>-develop ideas clearly and consistently, with reference to relevant and specific evidence and appropriate literary elements from both texts</p> <p>-maintain the focus established by the critical lens</p> <p>-exhibit a logical sequence of ideas but may lack internal consistency</p> <p>-use appropriate language, with some awareness of audience and purpose</p> <p>-occasionally make effective use of sentence structure or length</p> <p>-demonstrate partial control, exhibiting occasional errors that do not hinder comprehension</p>	<p>-provide a reasonable interpretation of the "critical lens" that establishes the criteria for analysis</p> <p>-make implicit connections between criteria and the chosen texts</p> <p>-develop some ideas more fully than others, with reference to specific and relevant evidence and appropriate literary elements from both texts</p> <p>-maintain a clear and appropriate focus</p> <p>-exhibit a logical sequence of ideas but may lack internal consistency</p> <p>-use appropriate language, with some awareness of audience and purpose</p> <p>-occasionally make effective use of sentence structure or length</p> <p>-demonstrate emerging control, exhibiting occasional errors that do not hinder comprehension</p>	<p>-provide a simple interpretation of the "critical lens" that suggests some criteria for analysis</p> <p>-make superficial connections between the criteria and the chosen texts</p> <p>-develop ideas briefly, using some evidence from the text</p> <p>-may rely primarily on plot summary</p> <p>-establish, but fail to maintain, an appropriate focus</p> <p>-exhibit a rudimentary structure but may include some inconsistencies or irrelevancies</p> <p>-rely on basic vocabulary, with little awareness of audience or purpose</p> <p>-exhibit some attempt to vary sentence structure or length for effect, but with uneven success</p> <p>-demonstrate emerging control, exhibiting occasional errors that hinder comprehension</p>	<p>-provide a confused or incomplete interpretation of the "critical lens"</p> <p>-may allude to the "critical lens" but do not use it to analyze the chosen texts</p> <p>-are incomplete or largely undeveloped, hinting at ideas, but references to the text are vague, irrelevant, repetitive, or unjustified</p> <p>-lack an appropriate focus but suggest some organization, or suggest a focus but lack organization</p> <p>-use language that is imprecise or unsuitable for the audience or purpose</p> <p>-reveal little awareness of how to use sentences to achieve an effect</p> <p>-demonstrate a lack of control, exhibiting frequent errors that make comprehension difficult</p>	<p>-do not refer to the "critical lens"</p> <p>-reflect minimal or no analysis of the chosen texts</p> <p>-are minimal, with no evidence of development</p> <p>-show no focus or organization</p> <p>-are minimal</p> <p>-use language that is incoherent or inappropriate</p> <p>-are minimal, making assessments of conventions unreliable</p> <p>-may be illegible or not recognizable as English</p>

- If the student addresses only one text, the response can be scored no higher than a 3.
- If the student writes only a personal response and makes no reference to the text(s), the response can be scored no higher than a 1.
- Responses totally unrelated to the topic, illegible, incoherent, or blank should be given a 0.
- A response totally copied from the text(s) with no original student writing should be scored a 0.

Franz Kafka states that literature must poke, chip and chop at the ignorance or *névrose* "frozen" inside a person. Exploring a writer's landscape, in Kafka's view, "wakes" readers to a new or more complex way of viewing the world's people. The narrator in Ayn Rand's Anthem and the multiple narrators in Barbara Kingsolver's The Poisonwood Bible exemplify those who undertake the journey to wakefulness.

Anthem begins with the puzzling use of "we" by a speaker who views "our one head" in shadows formed by stolen candles in an underground lair. As the narrator continues his story, the reader gradually realizes that although "we" is the term continuously used, there is only one person speaking. In the post-apocalyptic society described, the World Council has outlawed individuality. The one crime punishable by death is saying the word "I." Equality 7-2 (the narrator) World Council has decided not to risk the return of the past, so the society was driven backwards – illumination by candles, knowledge given to selected people, and social development was to take place only in groups. Anyone showing signs of individuality was sent to the Palace of Corrective Detention to be reeducated.

Rand's use of symbolic irony is shown throughout the story in characters named Equality, Fraternity, Liberty, etc. After each name is a series of digits to distinguish one from another. Paralleling the telling of the story is the "ice axe," the thematic discovery of the value of individuality. When Equality 7-2 rediscovers electricity, subway tunnels, and the reality that had once existed, his amazement and his hunger for more knowledge call readers' attention to the value of things perhaps taken for granted.

When Equality 7 and his beloved "Golden One" flee into the forbidden forests of the Unmentionable Times, they find books and houses, and, at the end of their search, the word "I." Symbolic of their new lives, they adopt individual names - Prometheus and Gaea - from mythology. Rand's work "wakes" readers to view the complexity of the world of individuals.

Similarly, the narrators of Barbara Kingsolver's *The Poisonwood Bible* give multiple views of the complexities involved in a clash of Christianity and African Spiritualism. Rev. Nathan Price takes his wife Orleanna and their four daughters to the Belgian Congo in the '50s. Although he was warned of the political dangers, he chose to ignore these warnings, feeling God would protect them while he delivered his righteous message of Jesus' love.

Kingsolver uses the technique of multiple narrations from the women's viewpoints. Each speaks in her own voice: Orleanna wants to protect her family; Rachel, 15, wants to return to her world of material goods; the twins, 12, each want something different; Leah, gifted, tries to earn her father's love; Adah, crippled, gifted, wants only to show her anger. Five-year old Ruth May is frightened by everything in Africa. As the chapters change, so do the voices, using the idioms and vocabulary of the individual speakers.

Kingsolver uses setting to drive the plot. The actual historical events are woven into the story: Leah eventually marries an African man, jailed for his political beliefs. They name one of their children to honor the murdered

Patrice Lumumba. Thematic collisions of Nathan's Christianity and African spirituality are also historically based, including Nathan's feelings of righteousness because his women cover their bodies in public.

Kingsolver's novel and Rand's novella wake readers, breaking the frozen sea inside. Each woman's narrative does lead readers to more complex realizations about the world's people.

Anchor Level 6–A

Quality	Commentary
Meaning	<p>The response: Provides an interpretation of the critical lens that is faithful to its complexity (<i>Exploring a writer's landscape ... "wakes" readers to a new or more complex way of viewing the world's people</i>). The response insightfully applies this criteria to <i>Anthem</i>, which call[s] readers' attention to the value of things perhaps taken for granted and <i>The Poisonwood Bible</i>, which give[s] multiple views of ... a clash of Christianity and African Spiritualism.</p>
Development	<p>Develops ideas clearly and fully, skillfully referring to point of view (<i>puzzling use of "we"</i>), setting (<i>post-apocalyptic society</i>), symbolic irony, and theme (<i>discovery of the value of individuality</i>) in <i>Anthem</i> and viewpoints, setting to drive the plot, and theme (<i>collisions of Nathan's Christianity and African spirituality</i>) in <i>The Poisonwood Bible</i>.</p>
Organization	<p>Maintains a focus on the <i>journey to wakefulness</i> in a logical and coherent structure that skillfully transitions between literary elements and components of plot (<i>Anthem begins, As the narrator continues, When, Although, As the chapters change</i>) and between works (<i>Similarly</i>). A strong conclusion reiterates the introductory focus, adding to the response's unity.</p>
Language Use	<p>Is stylistically sophisticated, using language that is precise and engaging (<i>Paralleling the telling of the story is the "ice axe"</i>) with a notable sense of voice (<i>Kingsolver's novel and Rand's novella wake readers, breaking the frozen sea inside</i>). Varied sentence structures and lengths enhance meaning.</p>
Conventions	<p>Demonstrates control of the conventions with essentially no errors, even with sophisticated language.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 6 in all qualities.</p>	

Franz Kafka once stated, "If the literature we are reading does not wake us, why then do we read it? A literary work must be an ice-axe to break the sea frozen inside us." In other words, there is no point in reading words unless they have the power to open our eyes to something we hadn't yet discovered. I agree with this statement, as its truth is clearly illustrated in Night by Elie Wiesel and Lord of the Flies by William Golding.

Night is a vivid, detailed autobiography of a young Jewish boy named Elie who survived a Nazi concentration camp. The story is set during World War II and provides a first-person perspective on an inhumane time in history. Until reading this book, one might not have understood the hateful acts of injustice that characterized the Holocaust. However, Wiesel's stylistic use of imagery contributes tremendously to the establishment of a clearer idea of what life for detained Jews was really like. For example, when Wiesel describes the ride into the concentration camp by cattle cars, his imagery is so well crafted that one almost feels the claustrophobic-conditions of so many people crammed into such a tiny space, smells the scents of urine and sweat, experiences the humiliation of being sprayed down like animals by men with hoses. Wiesel further utilizes his

Ability to manipulate the reader's senses by using the taste of the soup on two given nights to convey the general mood at that certain time. The first point at which the taste of the soup is described is just after a man is poisoned and dies as he tries to steal a bit of food to satisfy his famished stomach. The other prisoners enjoy their soup that night, dehumanized so much by their deprived appetites as to feel no remorse for a dead colleague. The second time, however, is just after the hanging of a small child, life stolen because he would not betray a friend. This boy was a symbol of an angel, and his premature death a symbol of the triumph of hatred and evil over faith. This night, Weisel describes the soup as tasting of corpses, effectively sharpening the awareness of readers toward the obscene injustice that was the Holocaust.

A similar task is accomplished by William Golding's Lord of the Flies, a parody on a classic children's tale called Coral Island. The storyline of this novel, set on a deserted island, enlightens readers of the evil that lurks within every man's soul. The plot focuses on a group of school-aged boys who are

subject to a plane crash that strands them together on the island. The elected leader, Ralph, begins the tale characterized as an innocent boy who holds ideals of democracy and great hope in the good of man. However, his innocence and hope are challenged by Jack, symbolic of evil, and Roger, symbolic of destruction, who revolt against Ralph's leadership and ultimately turn the majority of the other boys into a clan of savages governed by fear. The "Lord of the Flies" itself is symbolized by the head of a pig that Jack and followers brutally murder out of bloodthirstiness and love of seeing living things suffer. The head mounted on a sharp stick is subject of a daydream of Simon, a peaceful and lonely character who represents Jesus Christ. The pig is imagined to speak of the "beast" the boys feel is lurking around the island and are in great fear of. Simon figures that the pig laughs at their absurd idea that the beast is a tangible object, capable of being hunted and killed. The beast, the pig confirms, is inside the boys. It is the evil tendencies that if let loose may overtake at any time. Golding

illustrates the truth in this by describing the ruthless attacks on humanity. Jack and his followers commit. Reduced to the likes of cannibals, the boys gang up on poor Simon and murder him. Roger takes a boulder and allows it to hit and kill a fellow colleague named Piggy, and so little remorse is shown by those responsible for the horrific actions.

The only characters who seem to be affected at all by the blood on their hands are Ralph and his few loyal subjects, but they deny their involvement, altogether and that fact that they were involved at all shows that no man is exempt from the mistaking of evil. By the conclusion of the story, Golding's web of words has undoubtedly enlightened the reader of the potential for evil shadowing each man's soul, and Ralph is no longer innocent and hopeful after possessing

If stories are only worth reading if ^{this} knowledge, they are capable of opening a reader's eyes to something, as Kafka believed, then Lord of the Flies and Night are two books worthy of a look. William Golding effectively flatters in Lord of the Flies of the potential for evil in all men and Elie Weisel's

imagery paints a picture of the Holocaust in Night that would only be realized through reading a first-hand account. Both authors leave their readers with knowledge they may not have had until subjecting themselves to the pages of these enlightening books.

Anchor Level 6–B

Quality	Commentary
Meaning	<p>The response: Provides an interpretation of the critical lens that is faithful to its complexity (<i>there is no point in reading words unless they have the power to open our eyes</i>) and clearly establishes the criteria for analysis. The response uses the criteria to make insightful analysis of <i>Night</i> (<i>sharpening the awareness of readers toward the obscene injustice that was the Holocaust</i>) and <i>The Lord of The Flies</i> (<i>enlightened the reader of the potential for evil shadowing each man's soul</i>).</p>
Development	<p>Develops ideas clearly and fully, making effective use of relevant and specific evidence and appropriate literary elements from <i>Night</i> (<i>first person perspective, imagery ... claustrophobic conditions, taste of the soup ... mood, symbol ... triumph of hatred and evil over faith</i>) and <i>Lord of The Flies</i> (<i>set on a deserted island, plot ... a plane crash ... strands them, characterized as an innocent boy who holds ideals of democracy</i>).</p>
Organization	<p>Maintains a focus on <i>opening a reader's eyes</i>. The response exhibits a logical and coherent structure, skillfully employing a variety of transitions (<i>Until, For example, The first point, The second time, A similar task, If ... then</i>). The summary conclusion reinforces the focus and further unifies the response.</p>
Language Use	<p>Is stylistically sophisticated, using language that is precise (<i>urine and sweat</i>) and engaging (<i>vivid, detailed autobiography and web of words</i>) with a notable sense of voice (<i>Simon fancies that the pig laughs at the absurd idea that the beast is a tangible object, capable of being hunted and killed</i>) and awareness of audience and purpose (<i>William Golding effectively teaches ... of the potential for evil in all men</i>).</p>
Conventions	<p>Demonstrates control of the conventions, exhibiting occasional errors in usage (<i>fellow colleague and the overtaking of evil</i>) only when using sophisticated language.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 6, although it is somewhat weaker in conventions.</p>	

I believe that every author writes with a specific purpose in mind, to provoke the emotions of the reader. Often through literature we can reach a part of ourselves that we may have lost touch with. As Franz Kafka said, "If the literature we are reading does not wake us, why do we read it? Literary work must be an iceaxe to break the sea frozen inside us." Literary works must invoke some deep feeling in the reader in order to justify their reading. Two examples of such works are William Shakespeare's play, Macbeth, and Harper Lee's novel, To Kill A Mockingbird.

In Macbeth, Shakespeare uses several literary elements to involve the reader and create emotion. One of the strongest and most effective in this play is the use of apostrophes. ~~Macbeth~~ He says at one point, "Sung hide, thy fires, so that the heavens see not my ^{deep and} black desires." He is begging the stars to hide their light so that heaven will not see him commit the murder. The use of the apostrophe causes the reader to more strongly feel the ~~ang~~ inner-turmoil that Macbeth's greed is causing him. Also, with the same emotional power, Shakespeare uses soliloquies. The famous dagger soliloquy is the best example. ~~Through~~ The fact that Macbeth is speaking ~~directly~~ about the dagger, in ~~so~~ solitude, illustrates the depth of his distress, and how difficult it is for him to

accept what he is going to do. ~~Macbeth~~ The characterization in Macbeth also aides in provoking emotions within the reader.

Lady Macbeth ~~begins~~ is the embodiment of evil in the play. She is jealous, greedy, and ruthless. However, Macbeth begins the novel as her hero. As the ~~novel~~ ^{play} unfolds, the reader can see the transition of Macbeth's character from good to evil. This change is evident when he has Macbeth's family murdered, also when he kills his friend: Banquo. These actions are deep and cause deep emotion in the reader. Shakespeare manages to use literary elements to take an already emotional storyline and make it even more so.

Harper Lee uses several literary elements in her novel, To Kill A Mockingbird.

She has the unique capability of using the elements to create an empathetic reader. Throughout the novel there are several strong but underlying themes.

Atticus Finch, lawyer and ~~the~~ narrator's father, stresses to his children how important it is to realize that you never really know a person. He believes it is wrong to judge a person because, "You cannot really know a man until you crawl into his skin and walk about in it."

Another theme that is stressed is that prejudice is evil and ugly. This is made evident when the lawyer's children, Scout and Jem, go to the black church where

a woman does not want them there. It is also apparent where Tom Robinson is in jail and the mob is willing to beat up Atticus to get at him. Both these instances are so emotional that the reader can almost feel that they are there. One of the reasons that the book is so effective is that it is told through the eyes of Atticus' nine year old daughter, Scout. Her childlike simplicity, innocence, and purity add to the story an element that an adult narrator could not. Also, Harper Lee uses characterization to arouse the reader. Atticus stands strong throughout the novel as a symbol of honesty and as a bit of hope. He is the bit of civilization left completely untaunted by the prejudices and feelings around him. ~~When there is a wrong committed~~ One of the strongest points of the novel that emphasizes his character is when Bob Ewell comes up to him after the trial and insults him and spits in his face. Atticus' reaction is merely to wipe off his face. That is such a strong point that the reader must be empathetic. Also, Mrs. Dubose is the embodiment of courage. She is a cranky old woman who is dying, and is addicted to her pain killers. She wishes to die free of her addiction, and so she deprives herself of the drug and is in constant pain. This is another very strong point. Here also the reader is involved with the character.

Every piece of literature contains elements that evoke emotions in the reader. ~~Through Reading~~ It is this very thing that causes reading to be such a rewarding pastime; for, " ~~On~~ If the literature we are reading does not wake us, why do we read it? A literary work must be an excuse to break the sea frozen inside us. "

Anchor Level 5–A

Quality	Commentary
Meaning	<p>The response: Provides a thoughtful interpretation of the critical lens, asserting that <i>literary works must invoke some deep feeling in the reader in order to justify their reading</i>. The response uses the criteria to make a clear and reasoned analysis of <i>Macbeth</i> and <i>To Kill a Mockingbird</i>. Each analysis focuses on the literary elements used by the writers to <i>provoke the emotions of the reader</i>.</p>
Development	<p>Develops ideas clearly and consistently. The response uses relevant references to characterization (<i>Lady Macbeth is a the embodiment of evil</i>), theme, and the use of apostrophe and soliloquies (<i>The fact that Macbeth is speaking about the dagger ... illustrates the depth of his distress</i>) in Shakespeare's play, and to characterization, theme (<i>prejudice is evil and ugly</i>), symbolism (<i>Atticus stands ... as a symbol of honesty</i>), and point of view (<i>childlike simplicity, innocence, and purity add ... an element that an adult narrator could not</i>) in Lee's novel. Although the understanding of point of view is accurate, the assumption that a nine-year-old is the novel's sole narrator is not.</p>
Organization	<p>Maintains the focus on <i>evok[ing] emotions in the reader</i>. The response exhibits a logical sequence of ideas, first naming a literary element, then providing a specific reference from the work, and finally, connecting the example to the emotions which might be aroused in the reader. Appropriate transitions (<i>One of the strongest, As the play unfolds, Another theme, It is also apparent</i>) are used to enhance coherence.</p>
Language Use	<p>Uses language that is fluent and original with evident awareness of audience and purpose (<i>to create an empathetic reader and to arouse the reader</i>). The response occasionally uses awkward or informal language (<i>to more strongly feel, that you never really know a person, This is made evident, to get at him</i>), but continuously varies structure and length of sentences to enhance meaning.</p>
Conventions	<p>Demonstrates control of the conventions, exhibiting occasional errors in spelling (<i>pasttime</i> and <i>aides</i>), punctuation (<i>Often through literature we can; Here also the reader is; pasttime; For</i>), grammar (<i>the reader ... they</i>), and usage (<i>the apostrophe</i>) only when using sophisticated language.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 5, although it is somewhat stronger in language use.</p>	

"If the literature we are reading does not make us, why then do we read it? A literary work must be an ice-axe, to break the sea frozen inside us" Frank Kafka. What we read must get past the walls we put up and teach us something about life. John Steinbeck in *Of Mice and Men* and S.F. Hunter in *That Was Then*, his is how show readers the harsh reality of friendships. Both literary works give the audience a strong and essential awakening.

The strong bond between George and Lennie is evident in *Of Mice and Men*. It is said in the book that Lennie, the retarded boy, was George's responsibility because he promised his aunt he would look after him. However, Lennie became more than a responsibility, he became a best friend. Throughout the story, loyalty is not questioned. Lennie accidentally causes trouble, but George remains by his side. Lennie is dependent on him and trusts him fully. The question does arise, however, what is loyalty? The ending is foreshadowed when Candy's dog is shot. Candy weeps because his dog was shot in the back of the head by someone else. He felt as though he should have done it because it was his dog. In the end, Lennie has to flee after accidentally murdering Curly's wife. Everyone is out to kill him, and George has to act quick. Steinbeck hits the audience with the harsh reality of friendship with his definition of loyalty as George shoots Lennie in the back of head.

He dies peacefully like he should have, instead of being hunted down by the others. It was not the easier choice, but it was the right one.

The young writer, S. E. Hinton, also showed the colorful side that friendships can go through and the harsh reality of what happens after the ride is over. In that was then, this is now, Mark's parents killed themselves so he moved in with his best friend Byron at the age of nine and became as close as brothers. Mark was always a troublemaker, but Byron always defended him in times of need. Everytime you saw one, the other would be by his side. Nothing separated them until Mark started taking drugs and selling them to children. Hinton shows subtle changes in Mark and then shows subtle changes in their friendship. Her tone makes everything lead up to a change between them; however, a drastic change seems so surreal to the reader because one would not question each other's loyalty. S. E. Hinton awakens us with the question of morals, the difference between right and wrong, the boundary in a friendship and the possibility of something more powerful than a friendship. In the end, Byron calls the police on Mark. The scene is as very quiet one full of disbelief. When Mark realizes what Byron did, everything changes. The last scene in the novel is known for its solemn, cold mood. They were once such best friends but now they seemed like

strangers. Even though Byron had to do what was right and turn in his best friend who was selling drugs to children, Mark saw it as betrayal. Byron tried to patch things up, but they grew so distant. When Byron visited him in jail, Mark does not care when Byron mentions their friendship. Mark says nonchalantly, "That was then, this is now." This clearly awakens the reader because it shows how two people who were once so close can grow apart.

Literature that does not wake ^{us} should simply not be read. There is no point in it. Unless, one can grow from it and be a more enlightened person, there is no other fulfilling reward. The literary work must indeed be an ice-axe to break the ice frozen inside us so we can see the cracks in our own lives and ~~see~~ ^{see} the truth.

Anchor Level 5–B

Quality	Commentary
Meaning	<p>The response: Provides a thoughtful interpretation of the critical lens (<i>What we read must get past the walls we put up and teach us something about life</i>). The response uses the criteria to make a clear analysis of Steinbeck’s <i>Of Mice and Men</i> and Hinton’s <i>That Was Then, This Is Now</i>, discussing the characters with whom the reader can identify and the ways in which the experience can <i>give the audience a strong and essential awakening</i>.</p>
Development	<p>Develops some ideas more fully than others. The response clearly examines the use of foreshadowing in <i>Of Mice and Men</i> (<i>Candy weeps because his dog was shot in the back of the head by someone else and Steinbeck hits the audience with the harsh reality of friendship ... as George shoots Lennie in the back of head</i>). Although tone and mood are mentioned in the discussion of <i>That Was Then, This Is Now</i> (<i>tone makes everything lead up to a change between them and The last scene in the novel is known for its solemn, cold mood</i>), the discussion relies heavily on plot summary.</p>
Organization	<p>Maintains a focus on the way literature helps a reader <i>grow from it and be a more enlightened person</i>. The response exhibits a logical sequence of ideas by presenting, for each work, the main characters’ struggles and the connection of the reader to the critical lens. Transitions (<i>Throughout, however, In the end, also, Even though</i>) further strengthen coherence.</p>
Language Use	<p>Uses language that is generally fluent, but sometimes colloquial (<i>Byron calls the police on Mark</i>) or ambiguous (<i>Lennie ... was George’s responsibility because he promised his aunt he would look after him</i>) with evident awareness of audience and purpose (<i>This clearly awakens the reader</i>). The response varies structure and length of sentences to control rhythm and pacing (<i>It was not the easier choice, but it was the right one</i>).</p>
Conventions	<p>Demonstrates control of the conventions, exhibiting occasional errors in spelling (<i>subte</i>) and grammar (<i>has to act quick</i> and shifts in verb tense).</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 5, although it is somewhat weaker in development and conventions.</p>	

"If the literature we are reading does not wake us, why then do we read it? A literary work must be an ice-axe to break the sea frozen inside us." This statement made by Franz Kafka makes us really look into the books we read. We have to determine whether or not the book truly gets to our ~~heart~~ hearts and enables us to experience everything that the characters themselves are going through. I strongly feel that Franz Kafka was correct in saying that a book has to reach us, and let us jump in so to say. While reading a book, I love to be able to feel what the character is going through. If an author can grasp you and pull you into that book, they have truly done their job.

For example, the ~~book~~ classic Jane Eyre written by Charlotte Bronte, allows us to feel what Jane is going through. In this book, we have a young girl who doesn't have the slightest clue as to where she will end up next. I was able to feel her fear, pain and suffering. As Jane grew up, I was able to be everywhere she was. It got to the point where I wanted to pull myself under the covers and cry because I was as hurt and afraid as Jane was. She felt alone and unloved. Her only family, her aunt, threw her out of the house, not caring what came of her. I was able to feel some level of hatred and resentment towards the aunt, and therefore felt no sorrow on her passing.

Charlotte Bronte makes us all fall in love with the handsome, yet secretive Mr. Rochester. Feeling as if he was singing to me and holding my hand, made me enjoy reading, and not wanting to put the book down. Jane Eyre reached the heart and soul, and a piece of us all died when Jane left everything she grew to know and love behind. We waited patiently anticipating

her return to Mr. Rochester. As she met up with the love of her life once again, my heart pounded and I got goosebumps. When Franz Kafka said that a literary work should act as an ice-breaker, he meant that we have to be able to shed our emotions. In Jane Eyre, it felt so real that I could not stop myself from being overly eager. With my heart almost jumping out, I was able to live Jane Eyre.

Another great ~~example~~ example that displays the thought of "an ice-breaker" was Hamlet by William Shakespeare. This was a very emotional and unpredictable story. For starters, it took place mainly in their castle. The dark atmosphere made us feel like we were almost living in "Medieval Times." Straight from the beginning, I felt a strong disliking of the king, Claudius. I suspected, as Hamlet did, that he murdered his father in order to boost himself up to king, and get the real prize, the Queen. I felt heartache and longed for the father of young Hamlet to come back. I was able to feel the anger and hatred that Hamlet very quickly felt towards his uncle.

Hamlet was very much in love with the fair Ophelia, and I felt the hurt and sense of betrayal that Hamlet felt when he was rejected by her. Although everyone assumed Hamlet to be a "mad man," I did not agree. Hamlet was a young man that experienced much tragedy, things we wouldn't wish upon our worst enemy. By letting ourselves into Hamlet's world, we could see through Claudius' fake smile, and his mother, Gertrude's glassy eyes. The sense of mistrust for everyone soon overcame me. Hamlet felt a sense of loneliness and fear because he did not know who could have

been in on the awful act that took place. Throughout the entire story, I was Hamlet, and was able to experience all the heartache that this poor man went through. I could not have felt this deeply, if Shakespeare didn't aim right for the heart, making people get deep into the story.

Evidentially, Franz Kafka was 100% correct in his belief that in order to really read a book, we must go further. There are many works of literature that enable us to become the character and live their lives everyday. We are naturally like stone, and unless the story is touching enough, it won't be able to reach us.

Anchor Level 5-C

Quality	Commentary
Meaning	The response: Provides a thoughtful interpretation of the critical lens that clearly establishes the criteria for analysis (<i>We have to determine whether or not the book truly Gets to our hearts and enables us to experience everything that the characters themselves are going through</i>). The response uses the criteria to make a clear and reasoned analysis of the chosen texts, <i>Jane Eyre</i> and <i>Hamlet</i> , focusing on the characters' feelings and the readers' reactions.
Development	Develops ideas clearly and consistently. The response analyzes Bronte's novel by characterizing <i>Jane Eyre</i> as feeling <i>fear, pain and suffering ... alone and unloved</i> . Shakespeare's play is examined using setting and mood (<i>it took place mainly in their castle and The dark atmosphere made us feel like we were almost living in a Medieval Times</i>), and the characterization of <i>Hamlet</i> as one who <i>felt a sense of Lonliness and fear</i> .
Organization	Maintains the focus on writers <i>making people get deep into the story</i> . The response empathizes with characters' reactions and feelings, using them as transitional devices connecting each work to the critical lens (<i>Throughout the entire story, I was Hamlet, and was able to experience all the heartache that this poor man went through</i>).
Language Use	Uses appropriate language that is sometimes colloquial or awkward (<i>With my heart almost jumping out, I was able to live Jane Eyre; end up; met up with</i>) with evident awareness of purpose (<i>I strongly feel that Franz Kafka was correct in saying that a book has to reach us</i>). The response occasionally makes effective use of sentence structure or length (<i>Although everyone assumed Hamlet to be a "mad man," I did not agree</i>).
Conventions	Demonstrates control of the conventions, exhibiting occasional errors in spelling (<i>Evidentially</i>), punctuation (<i>This statement made by Franz Kafka and Jane Eyre written</i>), capitalization, and grammar (<i>an author ... they</i>) that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 5, although it is somewhat weaker in language use and conventions.	

Franz Kafka once said, "If the literature we are reading does not wake us, why then do we read it? A literary work must be an ice-axe to break the sea-frozen inside us." This means, if what we are reading doesn't teach us something, then why do we read it? I agree with this statement. The play "The Crucible", ~~read~~ written by Arthur Miller, and the novel The Scarlet Letter, written by Nathaniel Hawthorne, both support Kafka's theory.

The Crucible was based on the infamous Salem Witch Trials. During the trials, innocent people were accused of being witches and were hanged at the Gallows. One man, named Giles Corey, was pressed to death, and 2 Golden Retriever dogs were hanged because they had given "the evil eye" to someone. During times of hysteria, people often get out of control. How ridiculous is it to imagine the people of Salem being witches? Even more so, their dogs! This book carries a message, and so does it's background. Arthur Miller wrote this play when people were being accused of being

Communist. He wanted to show the likeness and similarity in the situations. Even now, can we compare this to the discrimination against Muslims? The answer would be yes... This play shows that history repeats itself, and we should learn from the past.

The Scarlet Letter carries a message too. Rev. Dimmesdale kept a secret bottled up inside of him for so long, that it consumed him and ate away at him. The theme of this novel is honesty. Nathaniel Hawthorne wanted to show that the truth is the only way you can ever feel, in a sense, "free". Admitt to what you've done wrong. Hawthorne may have had a reason to write this book. He was related to Judge Hathorne, who was the only person involved in the Salem witch trials that never admitted to the wrong he did. Maybe there was a different reason, but whatever the case, the theme is ~~was~~ honesty.

I agree with Kafka's theory. Novels should teach us something, otherwise there is no point in

reading them. Arthur Miller and Nathaniel Hawthorne show this in their work.

Anchor Level 4-A

Quality	Commentary
Meaning	The response: Provides a reasonable interpretation of the critical lens that establishes the criteria for analysis (literature should <i>teach us something</i>). The response makes implicit connections between this criteria and the <i>message[s]</i> in <i>The Crucible</i> (<i>During times of hysteria, people often get out of control</i>) and in <i>The Scarlet Letter</i> (<i>the truth is the only way you can ever feel, in a sense, "free"</i>).
Development	Develops some ideas more fully than others, referring to theme in <i>The Crucible</i> (<i>history repeats itself, and we should learn from the past</i>) and in <i>The Scarlet Letter</i> (<i>The theme of this novel is honesty</i>), discussing the background of <i>The Crucible</i> and offering a conjecture regarding the writing of <i>The Scarlet Letter</i> (<i>[Hawthorne] was related to Judge Hathorne</i>). The response briefly presents specific evidence from <i>The Scarlet Letter</i> (<i>Rev. Dimmesdale kept a secret bottled up inside of him</i>) and more fully examines <i>The Crucible</i> , though the reference to dogs is inaccurate.
Organization	Maintains a clear and appropriate focus on the message of each work. The response exhibits a logical sequence of ideas, but lacks some internal consistency (<i>How ridiculous is it to imagine the people of Salem being witches? and Maybe there was a different reason, but whatever the case, the theme is honesty</i>).
Language Use	Uses appropriate language with some awareness of purpose (<i>both support Kafka's theory</i>), but contains occasional redundancies (<i>likeness and similarity and it consumed him and ate away at him</i>). The response occasionally makes effective use of sentence structure (<i>Even now, can we compare this to the discrimination against Muslims? The answer would be yes</i>).
Conventions	Demonstrates partial control, exhibiting occasional errors in capitalization (<i>Gallows and Golden Retriever</i>) and usage (<i>it's and the only person ... that never admitted</i>) that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 4 in all qualities.	

In the valid statement, "If the literature we are reading does not wake us, why then do we read it? A literary work must be an ice-axe to break the sea frozen inside us.", Franz Kafka is saying that the literature that we read should tell us something or make us aware of something. Kafka believes that the literature must be a new look, or something that makes the reader think about what they have read.

The Adventures of Huckleberry Finn by Mark Twain is a book that stirs readers. This book, although funny, angered the readers when it was first written and even today it is banned from schools. The use of language and characters enraged people. Huck, the main character of the novel, runs away because he doesn't like the way society is, he couldn't accommodate. He goes down the river with Jim, a runaway slave, just trying to figure things out. Throughout the novel Jim and Huck run into problems and at almost all of them Jim, who was also black, is treated terribly. This book helped to stir people's feelings of the way that blacks were treated. Also this book stirred people's feelings, and still is today, by the use of bad language by such a young boy.

The Catcher in the Rye by J.D. Salinger was a book that surprised people when it was first published. Nothing like this had been seen before. Salinger wrote a stream of thought novel from the perspective of a lonely 16 year old, Holden Caulfield. Holden has been in and out of boarding schools his entire life and in the book he quits Rummy Prep, his current school, and goes to New York City. The way the book was written the reader sees the world from a 16 year old's adolescent mind. The public was surprised at the brashness that was shown by Holden at points and also confused at the way he acted. This book stirred people, as they had never seen this previously.

Characterization was used in both works of literature to develop the controversial characters. Mark Twain in The Adventures of Huckleberry Finn used characterization to develop Jim and Huck together. Huck rejected the society that he was expected

to live in so he got on a raft and went down the Mississippi. Along his trip he gets Jim, the black runaway slave. Together these two characters develop into friends and grow off of each other. However, this characterization is also what made them controversial. A young white boy in the South helping a black man escape stirred feelings of many people. Salinger's use of characterization was a little different. Salinger had Holden commit acts that he believed to be the acts of a confused 16 year old. Holden talked the way a 16 year old would, and even had the bravado a 16 year old would until actually confronted with a situation. People were shocked at the way Salinger portrayed a young boy.

Franz Kafka stated that people shouldn't read literature unless it stirred them or made them think. Throughout literary history several of the famous novels have been controversial or made the reader think.

Anchor Level 4-B

Quality	Commentary
	The response:
Meaning	Provides a reasonable interpretation of the critical lens as <i>something that makes the reader think about what they have read</i> . The response makes connections between the criteria and <i>The Adventures of Huckleberry Finn</i> (<i>This book helped to stir people's feelings of the way that blacks were treated</i>) and <i>The Catcher in the Rye</i> (<i>The public was surprised at the brashness ... and also confused at the way [Holden] acted</i>).
Development	Develops some ideas more fully than others, stating that in Twain's novel, <i>the use of language and characters enraged people</i> , and that <i>this characterization ... made them controversial. A young white boy in the South helping a black man escape</i> . The ideas that <i>nothing like [Catcher in the Rye] had been seen before</i> and that <i>people were shocked</i> at the young Holden Caulfield are less specifically developed.
Organization	Maintains an appropriate focus on literature that <i>should tell us something or make us aware of something</i> . The response exhibits a logical sequence of ideas, first examining how people's feelings were stirred by the problems of Jim and Huck and by the portrayal of Holden Caulfield, and then presenting information about characterization and controversy in the texts. Although transitions (<i>Throughout, Also, both, However</i>) are used, the response shows some internal inconsistency in the distribution of information among paragraphs.
Language Use	Uses appropriate language with some awareness of audience and purpose (<i>angered the readers</i>). The response contains some awkward or imprecise phrases (<i>develop into friends and grow off of each other</i> and <i>stream of thought novel</i>) and repetitions, but occasionally makes effective use of sentence structure or length (<i>Holden talked the way a 16 year old would, and even had the bravado a 16 year old would until actually confronted with a situation</i>).
Conventions	Demonstrates partial control, exhibiting occasional errors in spelling (<i>acclamate, Pency</i>) and punctuation (<i>The Adventures of Huckleberry Finn by Mark Twain; Throughout the novel Jim; The Catcher in the Rye by J.D. Salinger was; he doesn't like the way society is, he couldn't</i>) that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 4 in all qualities.	

Franz Kafka once stated: "If literature we are reading does not wake us, why then do we read it? A literary work must be an ice-axe to break the sea frozen inside us." In other words, literature must stir up a reader's emotions. A person should not read a book that in no way tries to grab the reader and pull him or her into the story. Literature should somehow touch the reader, as it does in Bastard out of Carolina, written by Dorothy Allison, and Romeo and Juliet, by William Shakespeare.

In Bastard out of Carolina, Allison uses the point of view to stir the reader's emotions. The point of view is from the main character's perspective, the main character being a child named Bone.

In the story, Bone lives in poverty and is abused sexually and mentally by her step-father. By using Bone's point of view, Allison shows the reader how horrible Bone's life is. The reader feels as if he or she is the one going through the problems and it sparks emotions of anger and pity.

In Romeo and Juliet, Shakespeare also "breaks the sea frozen inside us" through his use of theme.

The tragic theme that Romeo and Juliet has makes people feel love and sadness along with the two "star-crossed" lovers. As death after death occurs in the play it draws Romeo and Juliet farther apart. Since the two finally kill themselves in order to

stay together, the reader can feel their ultimate love and the sadness of their death.

Bastard out of Carolina and Romeo and Juliet spark reader's emotions. They are "ice-axes" and they do wake the reader up. These two works of literature are how literature should be written. As Franz Kafka said: "If the literature we are reading does not wake us, why then do we read it?" So if a book is not sparking emotions within a reader, perhaps he or she should look elsewhere for a work of literature that does.

Anchor Level 4-C

Quality	Commentary
	The response:
Meaning	Provides a reasonable interpretation of the critical lens (<i>literature must stir up a reader's emotions</i>) that establishes the criteria for analysis. The response asserts that <i>Bastard Out of Carolina</i> sparks emotions of anger and pity, and that <i>Romeo and Juliet</i> makes people feel love and sadness.
Development	Develops ideas briefly, using some evidence from the chosen texts. The response asserts that Allison's <i>using Bone's point of view ... shows the reader how horrible Bone's life is</i> , and that <i>Romeo and Juliet</i> contains a <i>tragic theme</i> , vaguely referring to <i>death after death</i> , which draws <i>Romeo and Juliet</i> farther apart.
Organization	Maintains a clear and appropriate focus on <i>sparking emotions within a reader</i> . The response exhibits a logical sequence of ideas. A brief introduction interprets the critical lens. Each body paragraph examines the text from a single literary element and specifically refers to the critical lens, strengthening the response's coherence. The concluding paragraph contains a personal comment (<i>These two works of literature are how literature should be written</i>), somewhat weakening its effectiveness.
Language Use	Uses generally appropriate language with some awareness of audience and purpose (<i>Literature should somehow touch the reader</i>). The response occasionally makes effective use of sentence structure (<i>In the story, Bone lives in poverty and is abused sexually and mentally by her step-father</i>), but repeated language (<i>love and sadness</i> and <i>main character</i>) is less effective.
Conventions	Demonstrates control of the conventions, exhibiting occasional errors in spelling (<i>tragic</i>) and pronoun reference (<i>it</i>) that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 4, although it is somewhat weaker in development and somewhat stronger in conventions.	

"If the literature we are reading does not awake us, why then do we read it? A literary work must be an ice-axe to break the sea frozen inside us" I agree with this because sometimes I am in this situation when I have to read, and what I am reading does not make sense to me. I have read many books that have made me wake up when it they were sports books, or true stories. A story I read that made me wake up was "The Contender". The book ~~reached me to know~~ made me realize that I should never give up.

In that novel a boy who lived in the ghetto in the Bronx didn't have much to live for, but he was always trying to be a good person and work for money. His dream was to become a boxer, he never thought he had the chance to become a professional boxer, but one day it came true. When the boy was in a boxing arena he met someone that could teach him how to box. When the man told him that he can make him a professional boxer he realized how much work he had to put into it. The kid already had good size to be a boxer he just had to get in good physical shape. The kid worked as hard as can be day in and day out. He went on a diet and had a certain workout he did everyday.

The kid started of fighting in little leagues for teenagers around him, when he started to box he became the biggest contender in the area and became a big name kid.

After working so hard for many months his dream finally came true. Sometimes when reading stories wont make sense to you but sometimes when you do read, the books will make sense. This book awoke me because it made me realize how hard a person should work for their dreams because sometimes it can come true.

Anchor Level 3-A

Quality	Commentary
	The response:
Meaning	Provides a simple interpretation of the critical lens, suggesting that a book should <i>make sense</i> and make a reader realize something. The response makes connections between the criteria and the chosen text, <i>The Contender</i> .
Development	Develops ideas briefly, relying primarily on a plot summary (<i>The kid worked as hard as can be day in and day out. He went on a diet and had a certain workout he did every day</i>).
Organization	Establishes a focus on a book <i>that made me wake up</i> . The response exhibits a rudimentary structure of introduction, body, and conclusion, restating the critical lens, summarizing the plot of <i>The Contender</i> , and stating the thematic realization.
Language Use	Relies on basic vocabulary with some awareness of purpose (<i>This book awoke me because it made me realize how hard a person should work for their dreams</i>). The response attempts to vary sentence structure for effect, but with uneven success (<i>I have read many books that have made me wake up either if they were sports books or true stories</i>).
Conventions	Demonstrates partial control, exhibiting errors in spelling (<i>literaly, Bronxe, proffessional, relized, leagues, Whan</i>), punctuation (<i>"The Contender"; didnt; came true When; Sometimes when reading stories wont make sense to you but sometimes when you do read, the books will make sense</i>), capitalization (<i>In</i>), grammar (<i>dreams ... it</i>), and usage (<i>can make him and started of fighting</i>) that do not hinder comprehension.
Conclusion: Although the response fits criteria for Levels 3 and 4, it remains at Level 3 because it addresses only one text.	

"If the literature we are reading does not wake us, why then do we read it? A literary work must be an ice-axe to break the sea frozen inside us." This quote basically means that a person must be interested in what he or she is reading or else it will mean nothing to that person. So, to make works of literature interesting, authors must do certain things like use literary elements or techniques. Many different works show how this is done.

In the play "Much Ado About Nothing" Shakespeare was able to catch the interests of readers and make them feel like they were in the book. He had the audience know about the secret, evil plots in the play while the characters did not. This created suspense which is really useful in grabbing readers' attention. He also used characterization in order to let the audience know what to expect from characters. For example, he said that Don John was dark and sinister looking. Therefore, the readers interpret him as evil. That was how Shakespeare was able to keep readers' attention.

Tennessee Williams was also able to do this in "A Streetcar Named Desire." In this play the author was able to bring the readers in again by characterization. He said that Stanley was a very brutal looking man. So, the audience figures that

he will be very controlling and maybe even abusive. This is how Tennessee Williams was able to grab readers' attention.

Authors must grab readers' attention in order to write good books. But, readers must also pick out books that interest them because if they are not interested, it will mean nothing to them. And, books are supposed to get into the readers' emotions. So by using literary techniques and elements, authors will interest readers and everyone will be happy.

Anchor Level 3-B

Quality	Commentary
Meaning	The response: Provides a simple interpretation of the critical lens (<i>a person must be interested in what he or she is reading or else it will mean nothing to that person</i>) that suggests some criteria for analysis. The response makes superficial connections to <i>Much Ado About Nothing</i> (<i>secret, evil plots that created suspense</i>) and to <i>A Streetcar Named Desire</i> (<i>This is how Tennessee Williams was able to grab readers' attention</i>).
Development	Is largely undeveloped. Though <i>characterization</i> is mentioned, the evidence connecting this element to the critical lens is limited to vague assertions (<i>He also used characterization to let the audience know what to expect from characters and He said that Stanley was a very brutal looking man so the audience figures that he will be very controlling and maybe even abusive</i>).
Organization	Establishes a focus on holding readers' interest. The response interprets the critical lens in a brief introductory paragraph, briefly discusses the chosen texts in two body paragraphs, and concludes by attempting to return to the focus, but irrelevancies (<i>readers must also pick out books that interest them and everyone will be happy</i>) detract from unity.
Language Use	Uses appropriate language with some awareness of audience and purpose (<i>to make works of literature interesting, authors must do certain things and the readers interpret him as evil</i>). The response interchanges the terms (<i>play and book, and readers and audience</i>) and introduces sentences with conjunctions (<i>So, But, And</i>), thus weakening the response's formal tone.
Conventions	Demonstrates control of the conventions, exhibiting occasional errors in punctuation (<i>In the play "Much Ado About Nothing" Shakespeare</i>), agreement (<i>books ... it</i>), and usage (<i>like</i>) that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in language use and conventions and somewhat weaker in development.	

The critical lens states "If the literature we are reading does not move us, why then do we read it?"

A literary work must be an ice-axe to break the sea frozen inside us. This critical lens was written by Franz Kafka.

I think this critical lens means that we shouldn't read any literature that does not move us, we should read literature that interests us. I agree with this critical lens because I believe in the same thing as Franz Kafka believes in. Two works of literature that fit this critical lens are "Frankenstein" written by Mary Shelley and "The Red Badge of Courage" written by Stephen Crane.

In "Frankenstein" written by Mary Shelley the author Mary Shelley's life was influenced by novels that she has read. The theme of Frankenstein was for Mary to create a creature that was immune to any diseases. She wanted to create this creature because everyone she loved died of disease. Frankenstein who is the main character of this novel has three different eyes. The narrator is a man but in the novel you can tell that a woman wrote the novel. The setting of "Frankenstein" took place in London.

Also in "The Red Badge of Courage" written by Stephen Crane the main character's life was also influenced by things he read. The boy

read and heard about how soldiers of war all become heroes and that is what encouraged him to join the army. The setting of this novel took place on battle fields. The author doesn't use names to describe characters for example there were two other soldiers that the author mentioned and he labeled them by their appearance, a fat kid and a skinny kid. Not even the main characters ~~the~~ more was mentioned.

The critical lens written by Franz Kafka makes sense you are only going to read and interpret literature that is interesting to you. "Frankenstein" and "The Red Badge of Courage" were the two works of literature that I thought fit the critical lens best.

Anchor Level 3-C

Quality	Commentary
Meaning	<p>The response: Provides a simple interpretation of the critical lens (<i>we should read literature that interests us</i>) that suggests some criteria for analysis of <i>Frankenstein</i> and <i>The Red Badge of Courage</i>. The response alludes to the critical lens, but does not use it to analyze the chosen texts, instead connecting reading done by Mary Shelley to her novel, and reading done by the main character to his actions in Crane's novel.</p>
Development	<p>Develops ideas briefly, using unjustified biographical information about Shelley and inaccurate (<i>The theme ... was for Mary to create a creature</i>) or irrelevant references to the chosen texts (<i>The setting ... took place in London, The setting ... took place on battle fields, The author doesn't use names to describe characters</i>).</p>
Organization	<p>Establishes, but fails to maintain, a focus on <i>literature that is interesting</i>. The response exhibits a rudimentary structure that repeats the critical lens, provides an interpretation and discussion of each work that is unrelated to the stated focus, and concludes with a return to the initial focus.</p>
Language Use	<p>Relies on basic vocabulary (<i>I believe in the same thing</i>) with some awareness of audience and purpose (<i>I think this critical lens means</i>). The response exhibits some attempt to vary sentence structure or length for effect, but with uneven success (<i>The boy read and heard about how soldiers of war all became heroes and that is what encouraged him to join the army</i>).</p>
Conventions	<p>Demonstrates emerging control, exhibiting occasional errors in spelling (<i>interests</i> and <i>Shelly</i>), punctuation (<i>ego's, characters life, omitted commas and end punctuation</i>), tense sequence, and usage (<i>changes in person, a women wrote, by there appearance</i>) that hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in language use and somewhat weaker in meaning and development.</p>	

The quote, "If the literature we are reading does not wake us, why then do we read it? A literary work must be an ice-axe to break the sea frozen inside us." by Franz Kafka is true. This quote means that to enjoy a book the book must reach up and pull the reader into the pages. 2 novels that accomplish this are, Lord of the Flies by William Golding and Old Man in the Sea by Ernest Hemmingway. Both of these novels complete what the quote is looking for.

Hemmingway used great forms of characterization in his novel Old Man in the Sea. The way that he gave the old man so many wise, and aged qualities makes for a sense of knowing what it is like to fish in the open sea.

William Golding used great forms of literature to describe his plots of his books.

They were all good, which is why his books were good.

Many times in literature a book will grab your attention and won't let go so many times. Both authors, William Golding and Ernest Hemmingway have both done this is incredible.

Anchor Level 2–A

Quality	Commentary
Meaning	<p>The response: Provides a simple interpretation of the critical lens that suggests some criteria for analysis (<i>to enjoy a book the book must reach up and pull the reader into the pages</i>). The response reflects minimal analysis of <i>The Old Man and the Sea</i> and mentions <i>The Lord of the Flies</i>.</p>
Development	<p>Is largely undeveloped in the paragraph about Hemingway’s novel (<i>The way that he gave the old man so many wise, and aged Qualities</i>), hinting at ideas (<i>Hemmingway used great forms of characterization</i>), but references to the text are vague (<i>knowing what it is like to fish in the opoan sea</i>). The response makes no specific textual references to Golding’s novel, asserting only that <i>William golding used Great forms of literiture to describe his plots of his books</i>.</p>
Organization	<p>Lacks an appropriate focus (<i>a book will grab your attention and wont let go</i>). The response suggests some organization with an introductory paragraph interpreting the critical lens, a paragraph mentioning each writer, and a concluding paragraph.</p>
Language Use	<p>Uses language that is imprecise (<i>2 Novels that acomplish this are; Old Man in the Sea; They were all good. which is why his books were good</i>). The response reveals little awareness of how to use sentences to achieve an effect (<i>Both of these Novels complete what te quote is looking for</i>).</p>
Conventions	<p>Demonstrates a lack of control, exhibiting frequent errors in spelling (<i>Flys, earnest, sence</i>), punctuation, and capitalization (<i>so many times both aurthors, willam golding and Earnest Hemmingway have both done this is incredible</i>) that make comprehension difficult.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in meaning and somewhat weaker in development.</p>	

"If the literature we are reading doesn't wake us, why then do we read it? I definitely agree with this statement. If we are not interested in this literature then we shouldn't read it. "A literary work must be an ice-axe to break the sea frozen inside us". I think it means if read the literature and give it a try. It's not going to kill you.

In the story *The Western Front* by Maria Remesque. It was about how a soldier was telling about his experience in the war. We had to read this in class and I didn't like it at all but I gave it a chance.

Another story I read was All My Sons. It was about how the son committed suicide. I didn't like the story in the beginning but I gave it a chance and I really liked the story.

Anchor Level 2-B

Quality	Commentary
	The response:
Meaning	Provides a confused interpretation of the critical lens (<i>read the literature and give it a try</i>). The response alludes to the critical lens but does not use it to analyze the chosen texts, <i>All Quiet on the Western Front</i> and <i>All My Sons</i> .
Development	Is largely undeveloped. The response presents one generalization for <i>All Quiet on the Western Front</i> (<i>It was about how a soldier was telling about his experience in the war</i>) and one for <i>All My Sons</i> (<i>It was about How the Son committed suicide</i>).
Organization	Suggests a focus on one part of the established criteria. The response exhibits a rudimentary structure with an introductory paragraph and two body paragraphs, which each contain the statement <i>I gave it a chance</i> .
Language Use	Uses language that is imprecise (<i>It means it read the literature and It was about how a soldier was telling about</i>) and unsuitable for the audience (<i>It's not going to kill you</i>). The response reveals little awareness of how to use sentences to achieve an effect.
Conventions	Demonstrates emerging control, exhibiting occasional errors in spelling (<i>definitely</i> and <i>experiance</i>), punctuation (<i>In the story the Western Front by Maria Remesque. It was</i>), and capitalization (<i>How the Son and Story</i>) that hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in organization and conventions.	

I agree with the statement, I think a story should fire up your imagination. The works of literature that fire up my imagination are "The Never Ending Story" and "The Raven".

These works give the reader a sense of outer worlds, mystery and also leaves them on the edge. A good book should have these elements: mystery, romance, action and a false sense of some sort. Any book with these features are the only kind of book I want to read.

The author should use their imagination to fire up the readers. The books should also come from something the author knows.

Anchor Level 2-C

Quality	Commentary
	The response:
Meaning	Provides a simple interpretation of the critical lens (<i>a story should fire up your imagination</i>). The response reflects no analysis of the chosen texts, "The Neverending Story" and "The Raven."
Development	Is minimal with no evidence of development.
Organization	Suggests a focus on imaginative literature, but lacks organization. The response, after a brief introduction, consists of five sentences involving different topics, including personal suggestions (<i>A good book should</i> and <i>The author should</i>).
Language Use	Uses language that is imprecise or unsuitable for the audience or purpose (<i>fire up, on the edge, something the author knows</i>). The response reveals little awareness of how to use sentences to achieve an effect.
Conventions	Demonstrates a lack of control, exhibiting frequent errors in punctuation (<i>I agree with the statement, I think a story should</i>) and grammar (<i>works ... leaves, the reader ... them, book ... are, author ... use their imagination</i>) that make comprehension difficult.
Conclusion: Overall, the response best fits the criteria for Level 2, although it is somewhat weaker in development.	

I agree with the statement from Franz Kafka "If the literature we are reading does not wake us, why then do we read it? A literary work must be on ice and so break the sea frozen inside us" I think saying the Kafka is a true one. We have to have a bond between the book in order to love it and understand it emotional.

If you are reading a book you have to like what you are reading. If you truly like it, it will be very hard to stop reading the book and put it down. You are just going to want to keep reading it until you are done with it. If the book that you are reading has no value to you, you aren't going to enjoy reading it. Instead of it being exciting and fun it is going to be a horrible drawn out thing to do. If you read a book,

that you don't like is might
 totally change your spectum
 on things altogether. You get to
 look around and see one
 that is the right book for
 you to read and to enjoy
 doing during your free
 time.

Reading is a wonderful
 experience that I think everybody
 should enjoy doing. It is
 life necessary for the mind
 and has to keep going and
 after you read a good book
 it is going to be at me

Anchor Level 1-A

Quality	Commentary
Meaning	The response: Provides a simple interpretation of the critical lens (<i>Reading is a wonderful experience that I think everybody should enjoy doing</i>). The response has no analysis of specific texts.
Development	Is minimal with one repetitious idea (<i>If you are reading a book you have to like what you are reading</i>).
Organization	Suggests a focus on enjoying what one is reading. Without specific textual evidence, assessment of organization is unreliable.
Language Use	Relies on vocabulary that is generally basic (<i>I agree with the statement</i>), but is occasionally imprecise (<i>We have to have a bond between the book in order to love it and understand it emotional</i>). The response reveals little awareness of how to use sentences to achieve an effect.
Conventions	Demonstrates partial control, exhibiting occasional errors in spelling (<i>dose</i>), punctuation (<i>arent</i> and missing quotation marks), and grammar (<i>The saying the Kafka</i>). These errors do not hinder comprehension.
Conclusion: Although the response fits criteria for Levels 1, 2, 3 and 4, it remains at Level 1 because it makes no reference to specific texts.	

If the literature we are reading does not wake us, why the do we read it? A literary work must be an ice-ax to break the sea frozen inside us –
 Franz Kafka.

The lens is valid interpretation. I disagree with the statement as you have interpreted it.

Romo + Juleet - Wake up

Moby Dick - Sea

Anchor Level 1-B

Quality	Commentary
	The response:
Meaning	Provides an incomplete interpretation of the critical lens (<i>I disagree with the statement as you have interpreted it</i>). The response reflects no analysis of the chosen texts (<i>Romeo and Juliet</i> and <i>Moby Dick</i>).
Development	Is minimal, relying on one vague reference to each work (<i>Romo and Juleet – Wake up</i>), and (<i>Moby Dik – Sea</i>).
Organization	Shows no focus or organization.
Language Use	Is minimal. The response uses language that is inappropriate. Most of the longer sentence is copied from the prompt.
Conventions	Is minimal, making assessment of conventions unreliable.
Conclusion: Overall, the response best fits the criteria for Level 1, although it is somewhat stronger in meaning.	

As stated by Franz Kafka "If the literature we are reading does not wake us, why then do we read it? A literary work must be an ice-axe to break the sea frozen inside us."

I agree with this statement, why would anyone want to read a book if it does nothing for them. If a book is boring no one would want to read it. Frankenstein by Mary Shelley is an excellent example of this, because, it is a very interesting novel. The author uses strong ideas, and the plot is ongoing throughout the story.

really never gets boring.

I also agree for the book "Last of the Mohicans" this was a great book.

this definitely stays interesting throughout and you also get a ~~kind~~ kind of history lesson. In the story we learn about different wars.

Overall # I think think the critical lens is correct you can't read a book unless it awakes you.

"If the literature we are reading today does not wake us, why then do we read it? A literary work must be an ice-axe to break the sea frozen inside us." This statement made by Franz Kafka, explains that a good book or work of literature must be able to relate to the reader and their life in order to bring out their emotions and a need to finish the work. This quote is proved true because once a reader can relate to a character or event in the novel, they enjoy reading the book and recommending it. Two works that best support the statement are, The Scarlet Letter, by Nathaniel Hawthorne, and The Catcher in the Rye by J.D. Salinger. Both characters Hester Prynne from The Scarlet Letter and Holden Caulfield from Catcher give particular perspectives into a world where society does not accept them which is a familiar scenario people in reality go through in the present time. Both authors also use specific literary elements to further improve their characters and meaning of their novels.

The setting of The Scarlet Letter is Boston Massachusetts, during the century of Puritanic ways. Hester Prynne the protagonist in the book was set apart from the rest of the community. She was forced to wear the letter "A" on her chest for committing adultery, a serious sin in that time. Hester went through a large

amount of changes, which set her apart from society but she was able to pull through and find herself accepted in the end. Hester was able to do this without holding her head down in infamy. Instead she accepted her quantities of sin and shame, which made her a better person. Many readers can relate to this story because of this. Hester as an outcast of Puritan ways, used her sentence of wearing the symbolic letter "A" as a reminder for herself. Instead of just wearing the normal gray, black gloomy, accepted Puritan outfit, she wore a deep red outfit with the "A" embroidered with gold. She also dressed her baby Pearl, in extravagant clothes. Pearl was another symbol of Hester's sin, but Hester knowing this, used her baby as a symbol of pride. In doing so, Hester was able to use her wits in the novel of her pride to make herself stand strong in time of struggle. In doing so, she ended up not being an outcast. In society today, people can relate to being the outcast because they did one wrong thing and people have shunned them for it. This makes it possible for the reader's emotions to open up, thus making The Scarlet Letter interesting literature.

In The Catcher in the Rye, J. D. Salinger, portrays Holden Caulfield, the protagonist, as an

outcast from society and a person who does not know where his life is headed. Towards the beginning of the novel Holden is continuously kicked out of schools and failed classes. He finally goes to New York City and this is where he goes through major changes in his life. One symbol of Holden's life is his question of where the ducks go in the winter. This symbolizes his life by himself asking, "where do I go when the world can not support me?" Also Holden associates himself with the job of the catcher in the rye. This job is the meaning of Holden's life. Holden wants to protect kids from falling off the cliff of innocence into adulthood. Also it can be associated by saying himself that he does not want to leave childhood and go into the world of adult "phonies". The reader of the novel can relate to this book because many teens do not know what they want to be when they get older, therefore they want to stay children forever. But, like Holden they finally realize that it is unrealistic and that makes this piece of literature an emotional opener. In society people have hardships and major changes in

life that The Scarlet Letter and the Catcher in the Rye portray. Both authors use literary elements to deepen the meaning of the novels by using specific symbols or events. Because of similar life problems that these novels portray, today's society is able to open their emotions and maybe realize they are not the only ones going through problems like their own.

Franz Kafka states, "If the literature we are reading does not wake us then why do we read it? A literary work must be an ice-axe to break the sea frozen inside us."

Sometimes we may read a book that we relate to and learn something from it. Maybe it's an issue that you haven't faced yet and while reading the book you have a break through. I agree with this statement. You should always learn something new from a book you read and relate your own experiences to the ones in the book. The books The Odyssey and Oedipus Rex both relate to this quote.

In the book The Odyssey Odysseus goes through great lengths to return home to his wife and son. He shows great determination. Have you ever been determined to do something? If you have maybe now you realize never give up. ~~Oedipus~~ Odysseus teaches us never to give up on what you really want. He loved Penelope and his son and he wouldn't give up until he returned home to them. I think the moral of this story is if you want something bad enough then it will happen. If you give up then it obviously wasn't worth the wait. I'm sure everyone has experienced this feeling before. For example last year I was failing math but I really wanted to pass. I was determined and I worked hard and I passed. That goes to show you, you can do anything you put your mind to.

In Oedipus Rex Oedipus lives a lie. He goes on living in a lie because he doesn't want to believe the truth. He killed his father and married his mother. It was only a matter of time until the truth came out. It always does. The theme is basically the truth always comes out in the end. Everyone has secrets that have come out at one time or another. Hopefully they weren't life altering like the one Oedipus had.

"If the literature we are reading does not wake us, why then do we read it? A literary work must be an ice-axe to break the sea frozen inside us." This quote means to me that any literary work worth reading should be able to interest you and want to make you to keep reading. If it doesn't then you are wasting your time even looking at it. I definitely agree with this quote from Franz Kafka because it tells the truth. The book of Mill and Men is one book that really interests me and I wanted to keep reading it. The setting and characters were awesome, in that book. Another book I believe is a great book to read is IT by Stephen King, except for being long, that is one of the greatest books I have ever read because the way he describes everything is awesome he is one of the most descriptive writers today in the literary industry.

My interpretation of the critical lens is that it means a work of literature must be enjoyable and exciting to read. It has to stimulate the readers mind and also keep the reader interested. I agree with this interpretation. I think that a book has to capture the readers interest at the very beginning of the work of literature or it is not worth reading. I myself don't really enjoy reading so if the literature is not interesting then most likely I won't read it. If the beginning of the literature is interesting and enjoyable then I will read it.

An example of a piece of literature that I found interesting and that I wanted to continue reading as soon as I started was "Dying to be thin" written by a psychologist in New York City Dr. Ira Sacker. I found this book to be interesting because it had real life story from teenagers who were going through hard times. Throughout the book different doctors put in information that they thought would help the girls in the book. The theme of the book was mainly on Eating disorders such as Anorexia, Bulimia, over-compulsive eating. The very beginning of the book started out interesting because there was a before and after picture of a girl about 13 that when she was diagnosed Anorexic and when she was released from doctors care. I found

that interesting because it was flat at what the book was going to be about. Throughout the book was interesting but especially at the very end when the author asks a question "Now how do you feel about eating?" that really made me start think so that is a good book that was interesting throughout the whole thing and made the reader think.

Another good example of a good piece of literature is the novel "Therdays with Morrie" written by Mitch Albom. This piece was interesting to me because it was another real life event and it was very descriptive. For instance Mitch Albom tells the reader in detail what Morrie's room looked like where the bed, was where the dresser, was where the window was. Mitch Albom made you feel like you were right there. Mitch Albom also tells the reader every feeling that he has while he is going through them. Mitch made you think you knew who Morrie was and when something had happened to Morrie the reader ~~was~~ felt like they were part of his family. That's why I liked his book.

These are some of the examples of literature that I found interesting and that supports my ~~own~~ interpretation of the critical lens.

Practice Paper A–Score Level 2

Conclusion: Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in meaning and conventions.

Practice Paper B–Score Level 5

Conclusion: Overall, the response best fits the criteria for Level 5, although it is somewhat weaker in language use and conventions.

Practice Paper C–Score Level 3

Conclusion: Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in language use and conventions and somewhat weaker in development.

Practice Paper D–Score Level 2

Conclusion: Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in meaning and somewhat weaker in development.

Practice Paper E–Score Level 4

Conclusion: Overall, the response best fits the criteria for Level 4, although it is somewhat weaker in language use.

Regents Comprehensive Examination in English—August 2002

Chart for Determining the Final Examination Score (Use for August 2002 examination only.)

To determine the student's final examination score, locate the student's total essay score across the top of the chart and the student's total multiple-choice score down the side of the chart. The point where those two scores intersect is the student's final examination score. For example, a student receiving a total essay score of 18 and a total multiple-choice score of 22 would receive a final examination score of 89.

**Total
Essay
Score →**

	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
0	0	2	3	4	6	7	8	10	13	16	19	22	26	29	33	37	41	45	49	53	57	61	65	69	73
1	1	2	4	5	6	8	9	11	14	17	21	24	28	31	35	39	43	47	51	55	59	63	67	71	74
2	2	3	4	6	7	8	10	13	16	19	22	26	29	33	37	41	45	49	53	57	61	65	69	73	76
3	2	4	5	6	8	9	11	14	17	21	24	28	31	35	39	43	47	51	55	59	63	67	71	74	78
4	3	4	6	7	8	10	13	16	19	22	26	29	33	37	41	45	49	53	57	61	65	69	73	76	80
5	4	5	6	8	9	11	14	17	21	24	28	31	35	39	43	47	51	55	59	63	67	71	74	78	81
6	4	6	7	8	10	13	16	19	22	26	29	33	37	41	45	49	53	57	61	65	69	73	76	80	83
7	5	6	8	9	11	14	17	21	24	28	31	35	39	43	47	51	55	59	63	67	71	74	78	81	84
8	6	7	8	10	13	16	19	22	26	29	33	37	41	45	49	53	57	61	65	69	73	76	80	83	86
9	6	8	9	11	14	17	21	24	28	31	35	39	43	47	51	55	59	63	67	71	74	78	81	84	87
10	7	8	10	13	16	19	22	26	29	33	37	41	45	49	53	57	61	65	69	73	76	80	83	86	89
11	8	9	11	14	17	21	24	28	31	35	39	43	47	51	55	59	63	67	71	74	78	81	84	87	90
12	8	10	13	16	19	22	26	29	33	37	41	45	49	53	57	61	65	69	73	76	80	83	86	89	91
13	9	11	14	17	21	24	28	31	35	39	43	47	51	55	59	63	67	71	74	78	81	84	87	90	92
14	10	13	16	19	22	26	29	33	37	41	45	49	53	57	61	65	69	73	76	80	83	86	89	91	93
15	11	14	17	21	24	28	31	35	39	43	47	51	55	59	63	67	71	74	78	81	84	87	90	92	95
16	13	16	19	22	26	29	33	37	41	45	49	53	57	61	65	69	73	76	80	83	86	89	91	93	95
17	14	17	21	24	28	31	35	39	43	47	51	55	59	63	67	71	74	78	81	84	87	90	92	95	96
18	16	19	22	26	29	33	37	41	45	49	53	57	61	65	69	73	76	80	83	86	89	91	93	95	97
19	17	21	24	28	31	35	39	43	47	51	55	59	63	67	71	74	78	81	84	87	90	92	95	96	98
20	19	22	26	29	33	37	41	45	49	53	57	61	65	69	73	76	80	83	86	89	91	93	95	97	98
21	21	24	28	31	35	39	43	47	51	55	59	63	67	71	74	78	81	84	87	90	92	95	96	98	98
22	22	26	29	33	37	41	45	49	53	57	61	65	69	73	76	80	83	86	89	91	93	95	97	98	99
23	24	28	31	35	39	43	47	51	55	59	63	67	71	74	78	81	84	87	90	92	95	96	98	98	99
24	26	29	33	37	41	45	49	53	57	61	65	69	73	76	80	83	86	89	91	93	95	97	98	99	99
25	28	31	35	39	43	47	51	55	59	63	67	71	74	78	81	84	87	90	92	95	96	98	98	99	99
26	29	33	37	41	45	49	53	57	61	65	69	73	76	80	83	86	89	91	93	95	97	98	99	99	100

Total Multiple-Choice Score