

QUESTION 28 – SCORING RUBRIC – CRITICAL LENS

QUALITY	6	5	4	3	2	1
	Responses at this level:	Responses at this level:	Responses at this level:	Responses at this level:	Responses at this level:	Responses at this level:
<b>Meaning: the extent to which the response exhibits sound understanding, interpretation, and analysis of the task and text(s)</b>	-provide an interpretation of the "critical lens" that is faithful to the complexity of the statement and clearly establishes the criteria for analysis -use the criteria to make insightful analysis of the chosen texts	-provide a thoughtful interpretation of the "critical lens" that clearly establishes the criteria for analysis -use the criteria to make a clear and reasoned analysis of the chosen texts	-provide a reasonable interpretation of the "critical lens" that establishes the criteria for analysis -make implicit connections between criteria and the chosen texts	-provide a simple interpretation of the "critical lens" that suggests some criteria for analysis -make superficial connections between the criteria and the chosen texts	-provide a confused or incomplete interpretation of the "critical lens" -may allude to the "critical lens" but do not use it to analyze the chosen texts	-do not refer to the "critical lens" -reflect minimal or no analysis of the chosen texts
<b>Development: the extent to which ideas are elaborated using specific and relevant evidence from the text(s)</b>	-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 text -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
<b>Organization: the extent to which the response exhibits direction, shape, and coherence</b>	-maintain the focus established by the critical lens -exhibit a logical and coherent structure through skillful use of appropriate devices and transitions	-maintain the focus established by the critical lens -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
<b>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</b>	-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
<b>Conventions: the extent to which the response exhibits conventional spelling, punctuation, paragraphing, capitalization, grammar, and usage</b>	-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.

Life is not fair! How often have we heard people express this sentiment about the ills they have suffered in life. Jacopo Sannazaro's statement "there is no ill without a remedy" expresses the belief that people have it in their power to fix their problems. I disagree with his statement because many people are unable to remedy their problems and are left to suffer the consequences. Two works of literature that prove this reality are To Kill a Mockingbird by Harper Lee and The Crucible by Arthur Miller.

Prejudice is the ill that causes much suffering for Tom Robinson in To Kill a Mockingbird. The novel is set during the harsh time of the Great Depression in the Southern town of Maycomb, Alabama. It was a time of fear for all Americans, but even more so for the African-American community in Maycomb. Prejudice against them is prevalent, and strict codes of behavior exist between the races. Tom, a kind and respectful African-American man, makes the fatal mistake of "feeling sorry for a white woman" by trying to help her fix things around her ramshackle house whenever she asks him for help. When this woman, Mayella Ewell, asks Tom into her house to fix a cupboard, she breaks the code of behavior by physically expressing her affection for him. Although Tom is in no way complicit, her father, Bob Ewell, in an effort to forestall possible rumors, accuses Tom of raping his daughter, which is a complete lie.

The case eventually comes to trial, and even though Tom is masterfully defended by Atticus

Yin, an honorable town lawyer, Tom is found guilty despite evidence to the contrary. These ills are not of Tom's making, but the consequences he suffers are not remedied. As a result, Tom not only loses all hope, but also his life.

Setting again plays a crucial role in the ills that befall John Proctor, the main character in The Crucible. Colonial Salem, Massachusetts, in the late 1600's was a fearful place, carved out of the wilderness and surviving on the brink of extinction. People there believe that lock-step obedience to strict Puritan rules is necessary to keep people alive. Nevertheless, John breaks these rules by committing <sup>the grave sin of!</sup> adultery with Abigail Williams. Because he is an honorable man, John breaks off this illicit relationship. Abigail has other ideas, however. The town minister, her uncle, catches her, his daughter, and other young girls dancing and conjuring spirits in the woods. To hide her guilt, Abigail pretends to go into a trance, during which time she "cries witches" against other members of the community to shift blame. When she gets away with that tactic, it does not take Abigail long to realize that she can "cry witch" against Goody Proctor, John's wife, in the hope that Goody Proctor will hang, and then Abigail can take her place.

While John is culpable for committing adultery, he has no control over Abigail's treachery. In an attempt to save his wife from the gallows,

John reveals his sin of adultery to the authorities in order to ~~to~~ discredit Abigail, but he is not believed. Once again, these ills are irredeemable, and once again, they cost a character his life.

These two works of literature disprove Giampaolo Sannazaro's quote that "there is no ill in the world without a remedy." Many people suffer at the hands of others in this world, and often there is no recourse for them beyond suffering.

Anchor Level 6 – A

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b> Provides an interpretation of the critical lens that is faithful to the complexity of the statement and clearly establishes the criteria for analysis by first saying <i>people have it in their power to fix their problems</i> and then disagreeing (<i>many people are unable to remedy their problems and are left to suffer the consequences</i>). The response uses the criteria to make insightful analysis of <i>To Kill a Mockingbird</i> (<i>These ills are not of Tom's making, but the consequences he suffers are not remedied; as a result, Tom not only loses all hope, but also his life</i>) and <i>The Crucible</i> (<i>Once again, these ills are irredeemable, and once again, they cost a character his life</i>).</p>
<b>Development</b>	<p>Develops ideas clearly and fully, making effective use of a wide range of relevant and specific evidence from both <i>To Kill a Mockingbird</i> (<i>Prejudice is the ill that causes much suffering for Tom Robinson</i>) and from <i>The Crucible</i> (<i>People there believe that lock-step obedience to strict Puritan rules is necessary to keep people alive</i>). The response incorporates the literary element of setting (<i>the harsh time of the Great Depression in the Southern town of Maycomb, Alabama. It was a time of fear ... for the African-American community and Colonial Salem, Massachusetts, in the late 1600's was a fearful place</i>) into the discussion of both texts to show the impact it had on the fate of characters.</p>
<b>Organization</b>	<p>Maintains the focus on disproving the critical lens (<i>Many people suffer at the hands of others in this world, and often there is no recourse for them beyond suffering</i>). The response exhibits a logical and coherent structure, first interpreting and disagreeing with the lens, then discussing Atticus Finch's ill-fated defense of Tom Robinson and John Proctor's failed efforts to <i>discredit Abigail</i>, and concluding with a reiteration of the lens and a reaffirmation of its non-validity. The response makes skillful use of appropriate devices and transitions (<i>The case eventually comes to trial; Setting again plays a crucial role; Nevertheless, John breaks these rules</i>).</p>
<b>Language Use</b>	<p>Is stylistically sophisticated, using language that is precise and engaging, with a notable sense of voice and awareness of audience and purpose (<i>Life is not fair! How often have we heard people express this sentiment; Although Tom is in no way complicit; it does not take sly Abigail long</i>). The response varies structure and length of sentences to enhance meaning (<i>While John is culpable for committing adultery, he has no control over Abigail's treachery</i>).</p>
<b>Conventions</b>	<p>Demonstrates control of the conventions with essentially no errors, even with sophisticated language.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 6 in all qualities.</p>	

Jacopo Sannazaro has declared that "there is no ill in the world without a remedy." What this means is that, despite individuals facing what appears to be insurmountable challenges as a result of "sick" societal attitudes and dictates, they can overcome these challenges and not succumb to the injustices such attitudes and dictates encourage. This theme is at the heart of many works of literature. Two such works that prove their validity are Nathaniel Hawthorne's The Scarlet Letter and Mark Twain's The Adventures of Huckleberry Finn. In these two works, Hester and Huck both defy the harsh societal expectations of their times and free themselves from its hold.

Hawthorne's The Scarlet Letter is set in 17th century Salem, Massachusetts in a strict Puritan community. Its main character, Hester Prynne, has committed the mortal sin of adultery which equates to a severe crime normally punishable by death in this society. However, since it is unknown whether her husband is alive or dead, she is instead forced to wear a scarlet A upon her bosom and to be subject to public shame on a daily basis as well as shunned by former friends and acquaintances. Her daughter Pearl, the product of the adultery, is also forced to suffer the ostracism and torment that accompany this punishment. This external conflict between Hester and the society she lives in gives rise to conflicts internally as well. Does she "give in" and tell her persecutors that the "partner in her crime" is

their own revered Reverend Dimmesdale and destroy him in the process? What can she do to make her daughter a positive and respected Christian? Does she play the role they expect of her as a weak and sinful female? Ironically, her actions allowed the A on her bosom to become symbolic of her journey to freedom from societal attitudes, both towards sinners and towards women. Instead of cowering or giving over to sinful ways, she used her needlework talents to provide for her and her child which allowed her the independence unheard of for women in this society. She often donated her skills to the poor and aided the ill and, eventually, her A was seen as standing for Able, rather than adultery. While her plans to escape with Dimmesdale and her family failed, she and Pearl did leave and she was able to give Pearl a happy life. Yes, she did return at the end, but even in death she won and was buried beside the man she loved. It is evident, therefore, that Hester overcame the ills of her society. Despite the harshness of the attitudes and dictates of her time, she overcame their punishment, gained public respect, and gave her daughter the life she deserved.

Although very different in character and personal experiences, Twain's Huck Finn went down a similar path as Hester in regard to dealing with societal "sickness." Set in 19<sup>th</sup> century America, it was a time where slavery was the norm in many states.

Young white children such as Huck were raised to see the black slaves around them as almost inhuman – with no intelligence, heart or soul. Thus, Huck and his friend thought nothing of ridiculing his guardian's sister's slave, Jim. Huck, whose mother was dead and father an alcoholic, was being raised by a widow and her strict sister, Miss Watson who owned ~~the slave~~ Jim. After being taken back and locked up by his father, Huck decides to escape and have a life of his own. Ironically, he meets up with Jim who is running away from being sold so he can be closer to his family, all the while staying clear of bounty hunters looking to cash in on the return of escaped slaves. In this case, it is the Mississippi River that becomes symbolic of their journey to freedom, as the two decide to travel together on a raft. There are two major incidents that lead to Huck overcoming the "ills" of his society. The first occurs the night of a storm, after which Huck fools Jim briefly into believing that he has been killed. Huck is astonished to see Jim's grief and to hear of his continuing sorrow over an incident with his daughter. This allows Huck to see Jim for what he is – a father and a friend, and not just a ~~piece~~ piece of property – despite what he had been raised to believe. The next comes later on, after they had missed the turn for the free states and had entered the Deep South where slavery and bounty hunters thrived. When Huck finds

himself in a position where he has to decide whether to honor his guardians and societal law and turn Jim in or to follow his heart based upon his gained insight into Jim's character, he resolves this conflict by opting for Hell if that's what it takes to keep Jim safe and free. Later on, after Jim had been captured and sold, again ironically, to his friend Tom's aunt, he joined in an escape plan to free Jim once again, only to discover he had been freed by the now deceased Miss Watson's will. As the story closes, Jim has his freedom and Huck is heading out to his own independent life and both have overcome the effects of the societal ills ~~of~~ brought on by slavery.

As one can see, both Hawthorne and Twain have proven that "there is no ill in the world without remedy." Both Hester and Huck faced severe and "sick" societal attitudes and dictates and both defied and overcame these ills.

**Anchor Level 6 – B**

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b> Provides an interpretation of the critical lens that is faithful to the complexity of the statement and clearly establishes the criteria for analysis (<i>What this means is that, despite individuals facing what appears to be insurmountable challenges as a result of “sick” societal attitudes and dictates, they can overcome these challenges and not succumb to the injustices such attitudes and dictates encourage</i>). The response uses the criteria to make insightful analysis of <i>The Scarlet Letter</i> (<i>It is evident, therefore, that Hester overcame the ills of her society. Despite the harshness ... she overcame their punishment, gained public respect, and gave her daughter the life she deserved</i>) and <i>The Adventures of Huckleberry Finn</i> (<i>As the story closes, Jim has his freedom and Huck is heading out to his own independent life and both have overcome the effects of the societal ills brought on by slavery</i>).</p>
<b>Development</b>	<p>Develops ideas clearly and fully, making effective use of a wide range of relevant and specific evidence. The response incorporates appropriate literary elements of setting (<i>set in 17<sup>th</sup> century Salem, Massachusetts in a strict Puritan community and Set in 19<sup>th</sup> century America ... where ... young white children ... were raised to see the black slaves ... as almost inhuman</i>) and conflict (<i>This external conflict between Hester and the society she lives in gives rise to conflicts internally as well and When Huck finds himself in a position where he has to decide ... he resolves this conflict by opting for Hell</i>), in order to show how characters overcame the ills of their society.</p>
<b>Organization</b>	<p>Maintains the focus established by the critical lens (<i>As one can see ... Both Hester and Huck faced severe and “sick” societal attitudes and dictates and both defied and overcame these ills</i>). The response exhibits a logical and coherent structure, first interpreting the lens, then discussing how both Hester and Huck Finn defied and overcame the societal ills of their respective times (<i>Instead of cowering ... she used her needlework talents to provide for her and her child which allowed her the independence unheard of for women in this society and he joined in an escape plan to free Jim once again</i>), concluding with a brief summation. The response makes skillful use of appropriate devices and transitions (<i>she is instead, Although very different, In this case, The next comes later on</i>).</p>
<b>Language Use</b>	<p>Is stylistically sophisticated, using language that is precise and engaging, with a notable sense of voice and awareness of audience and purpose (<i>forced to suffer the ostracism and torment and Yes, she did return ... but even in death she won and was buried beside the man she loved</i>). The response varies structure and length of sentences to enhance meaning (<i>Does she play the role they expect of her as a weak and sinful female?</i>).</p>
<b>Conventions</b>	<p>Demonstrates control of the conventions, exhibiting occasional errors in spelling (<i>adultry, bosum, similiar</i>) and grammar (<i>theme ... their and societal expectations ... its</i>) only when using sophisticated language.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 6, although it is somewhat weaker in conventions.</p>	

Jacopo Sannazaro once said, "There is no ill in the world without a remedy". In this statement, Sannazaro is naive, and sadly mistaken. Both George Orwell's 1984 and the novel Lord of the Flies illustrate ills that appear to be impossible to cure through ~~conflict~~ <sup>symbolism</sup> symbolism.

1984's ~~story~~ ~~extended conflict~~ <sup>symbolism</sup> demonstrates an ill that cannot be remedied: totalitarianism. The book follows Winston Smith, a man living in Oceania under the dictatorship of a mysterious man known only as "Big Brother". Big Brother's government has become vastly more powerful than Nazi Germany or the USSR ever was. It has cameras in every building, microphones on every street corner, and "thought police" (which equate to the Gestapo or KGB) crawling in every city. Big Brother is made by Orwell into a symbol for corruption and power. This is especially true as a result of the posters that line the walls of London, with a picture of a man and the caption "Big Brother is watching you". He represents ~~the worst~~ totalitarianism. Winston, on the other hand, is a defiant, curious man at the outset of the novel. He quickly becomes interested in

fighting the regime, and falls in love with a woman. He and she defy Big Brother's authority for quite some time. In this way, Orwell makes Winston a symbol of hope for freedom. He becomes a glimmer of resistance and rebellion in a world controlled by the Big Brother. At the end of the novel, however, Winston's fun quickly comes to an end. He is observed ~~for~~ breaking rules by the thought police and is taken prisoner by Big Brother. Subsequently, the regime brainwashes him ~~to the point~~ and his last thoughts are "I love Big Brother". Here, Orwell shows how totalitarianism is an ill that cannot be remedied even by all of the values Winston represents: hope, freedom and ~~the~~ love.

\*thought  
symbolism

The Lord of the Flies similarly refutes Sannazaro's quote\*, but with a different ill: human nature. The boys on the island represent innocence and humanity when they first crash there; ~~they~~ <sup>they</sup> are rambunctious and playful and kind-hearted. Ralph and Piggy, specifically, are shown to be honest, very human

kids. However, things quickly go awry. The boys begin to split apart, squabble, and fight as a result of their fear of "the beast". No child has seen the beast for certain, but they're all sure it's there, and it consumes the entire island society. The beast is made out to symbolize human nature itself. ~~This~~ This is accomplished by the author by making the beast an incredibly elusive monster, and ~~making~~ having some children question its existence. "Maybe... the beast is in us." Piggy suggests at one point. The kids on the island become so obsessed with killing and ~~trying~~ finding the beast that they devolve into primal tribespeople and even murder one of their comrades. In Lord of the Flies, the beast, representing human nature, is presented as an ill that cannot be remedied.

In both 1984 and Lord of the Flies, symbolism is used to illustrate how some ills cannot be remedied. Totalitarianism and human nature are merely two examples. Although Samneric's

Anchor Paper – Question 28 – Level 5 – A

*quote appears to be wise at first, but closer inspection reveals it to be overly optimistic and naive.*

Anchor Level 5 – A

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b> Provides a thoughtful interpretation of the critical lens that clearly establishes the criteria for analysis by disagreeing with it (<i>In this statement, Sannazaro is naive, and sadly mistaken. Both George Orwell's 1984 and the novel Lord of the Flies illustrate ills that appear to be impossible to cure.</i>). The response uses the criteria to make a clear and reasoned analysis of 1984 (<i>Here, Orwell shows how totalitarianism is an ill that cannot be remedied even by all of the values Winston represents: hope, freedom and love</i>) and Lord of the Flies (<i>In Lord of the Flies, the beast, representing human nature, is presented as an ill that cannot be remedied.</i>).</p>
<b>Development</b>	<p>Develops ideas clearly and consistently, with reference to relevant and specific evidence from 1984 [<i>It has cameras in every building, microphones on every street corner, and "thought police" (which equate to the Gestapo or KGB) crawling in every city</i>] and Lord of the Flies (<i>The boys begin to split apart, squabble, and fight as a result of their fear of "the beast"</i>). The response incorporates an appropriate use of symbolism into the discussion of both texts (<i>Big Brother is made by Orwell into a symbol for corruption and power and The beast is made out to symbolize human nature itself.</i>).</p>
<b>Organization</b>	<p>Maintains the focus established by the critical lens (<i>In both 1984 and Lord of the Flies, symbolism is used to illustrate how some ills cannot be remedied</i>). The response exhibits a logical sequence of ideas, opening with a disagreement to the lens, then presenting information from both texts to show how the societies established in Oceania in 1984 and on the island in Lord of the Flies both become symbolic of ills that could not be remedied, and concluding with a summation. Transitions are appropriately used (<i>This is especially true as a result of, Subsequently, similarly, This is accomplished by</i>).</p>
<b>Language Use</b>	<p>Uses language that is fluent and original (<i>He becomes a glimmer of resistance and rebellion; they are rambunctious and playful and kind-hearted; However, things quickly go awry</i>), with evident awareness of audience and purpose (<i>Although Sannazaro's quote appears to be wise at first, closer inspection reveals it to be overly optimistic and naive</i>). The response varies structure and length of sentences to control rhythm and pacing (<i>Winston, on the other hand, is a defiant, curious man at the outset of the novel</i>).</p>
<b>Conventions</b>	<p>Demonstrates control of the conventions with essentially no errors, even with sophisticated language.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 5, although it is somewhat stronger in conventions.</p>	

Jacopo Sannazaro is quoted as saying "... there is no ill in the world' without remedy." In other words what the speaker means is that every problem or conflict in the world, no matter how significant or negligible it may be, has some sort of solution. Undoubtedly, this quote is valid both in literature as well as in everyday life. Two works that substantiate and support this quote are The Catcher in the Rye by J.D Salinger and The Old Man and The Sea by Ernest Hemingway. Both use symbolism and conflict, respectively, to validate the meaning of the quote as well as to develop the passage.

J.D Salinger's A Catcher in the Rye features a young man by the name of Holden Caulfield, who has recently going through some very convoluted troubles. The 16 year old protagonist has flunked out of Pencey Prep due to the unexpected death of his brother, Allie. As the story progresses, one can see that the passing of Allie has profoundly affected Holden's life and everything that he does. Furthermore, Mr. Salinger's intricate use of symbolism, the inclusion of objects or ideas that stand for something beyond the literal sense, helps to provide insight into both the 'ills' that Holden is experiencing as well as possible 'remedies'. Perhaps the best example of this comes in the form of the carousel introduced towards the end of the story. As Holden meticulously ~~ins~~ looks at the carousel, he arrives at the realization that life, like the horses on the contraption, will rise and fall and this becomes important because it is one of the factors that will drive him to seek professional help for his depression. Mr. Salinger also helps to epitomize this concept through the scene of Holden's hesitation to cross the street. The street, figuratively speaking, represents Holden's troubles and his hesitation to cross the street substantiates Holden's

inability to deal with them head on. However, in the end, Holden does <sup>traverse</sup> ~~traverse~~ the road, symbolizing the remedy to his ills, that he will have to overcome his depression through hard work and courage. Holden Caulfield's story in the book The Catcher in the Rye is one of adversity, but it is his eventual triumph over this adversity that truly supports ~~the~~ Sannazaro's quote.

The novella, the Old Man and the Sea, is another literary work that accurately helps to promote the ~~idea~~ concept of the quote. The story written by Ernest Hemingway, encapsulates the ~~the~~ journey of an old man by the name of Santiago who has not been able to catch a fish in approximately 84 days. Right away, this simple fact becomes significant because Santiago finds ~~a~~ remedy to his ill (not being able to catch a fish); He will continue to sail out to sea, a demonstration of his determination. Unfortunately, his determination will find him in deeper troubles as the story progresses. Santiago sails out to the deep sea and is elated when a fish finally bites the bait. However, he quickly realizes that he is in a complicated series of "illnesses". Lacking help from the boy and battling a fish of massive proportions, Santiago knows that he is in for a terrifying and enormous battle. However, as he had demonstrated earlier in the plot, Santiago is both a determined and enduring man and it is these very pragmatic and essential qualities that become the remedy to his illness. Although he may not have been able to return the fish to shore in its entirety, Mr. Hemingway's use of conflict helps to introduce both the illness as well as the remedy in the story, ~~that~~ helping to further validate ~~the~~ the idea that "... there is no illness in the world without remedy." Indeed, there are times in both life and in literature,

that people may find themselves struggling, but as Jacopo Sannazaro once said "... there is no illness in the world without remedy." Both in the case of Santiago from Ernest Hemingway's The Old Man and the Sea and Holden Caulfield from The Catcher in the Rye, determination, courage, and strength in the face of overwhelming defeat proved to be the remedy to their troubles. The authors' uses of literary devices such as conflict and symbolism helped to validate this quote and develop the passages.

Anchor Level 5 – B

Quality	Commentary
<b>Meaning</b>	<b>The response:</b> Provides a thoughtful interpretation of the critical lens that clearly establishes the criteria for analysis, stating that <i>every problem or conflict in the world, no matter how significant or negligible it may be, has some sort of solution</i> . The response uses the criteria to make a clear and reasoned analysis of <i>The Catcher in The Rye</i> ( <i>Holden Caulfield's story ... is one of adversity, but it is his eventual triumph over this adversity that truly supports Sannazaro's quote</i> ) and <i>The Old Man and the Sea</i> ( <i>Santiago is both a determined and enduring man and it is these very pragmatic and essential qualities that become the remedy to his illness</i> ).
<b>Development</b>	Develops ideas clearly and consistently, with reference to relevant and specific evidence from both <i>The Catcher in the Rye</i> ( <i>The street ... represents Holden's troubles and his hesitation to cross ... substantiates Holden's inability to deal with them</i> ) and <i>The Old Man and the Sea</i> ( <i>Santiago who has not been able to catch a fish in approximately 84 days</i> ). The response incorporates the literary elements of symbolism ( <i>As Holden meticulously looks at the Carousel, he arrives at the realization that life, like the horses on the contraption, will rise and fall</i> ) and conflict ( <i>Holden ... will have to overcome his depression and battling a fish of massive proportions</i> ) to illustrate the ills and triumphs of characters in both texts.
<b>Organization</b>	Maintains the focus established by the critical lens, stating that <i>both in the case of Santiago ... and Holden Caulfield ... determination, courage, and strength in the face of overwhelming defeat proved to be the remedy to their troubles</i> . The response exhibits a logical sequence of ideas, opening with an interpretation of and agreement with the critical lens, followed by a discussion of how when facing adversity, Holden's <i>hard work and courage</i> and Santiago's <i>demonstration of his determination</i> provided remedies, and concluding with a summation. Transitions are appropriately used ( <i>Perhaps the best example of this; However, in the end; Although he may not</i> ).
<b>Language Use</b>	Uses language that is fluent and original, with evident awareness of audience and purpose ( <i>As the story progresses, one can see that the passing of Allie has profoundly affected Holden's life and everything that he does</i> ). The response varies structure and length of sentences to control rhythm and pacing ( <i>Lacking help from the boy and battling a fish of massive proportions, Santiago knows that he is in for a terrifying and enormous battle</i> ).
<b>Conventions</b>	Demonstrates control of the conventions, exhibiting occasional errors in spelling ( <i>negligible</i> and <i>approxiamtely</i> ) and punctuation [ <i>a fish</i> ]; <i>He</i> and <i>once said "... there</i> ] only when using sophisticated language.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 5 in all qualities.	

Jacopo Sannazaro once said, "there is no ill in the world without a remedy" In other words, all problems have a solution. This is valid because when faced with adversity, either internal or external, one can always overcome it if he or she is persistent enough. This point is evidenced in Tennessee Williams' The Glass Menagerie and Lorraine Hansberry's Raisin in the Sun.

In Williams' Glass Menagerie, Laura ~~is a~~ faces many challenges. Born with a crippled leg, she struggles with an internal conflict of not having enough confidence to participate in the world. Time after time, Laura is forced into the world by her mother. This external conflict only serves to push Laura deeper into her own world. She drops out of college, refuses to interact with people, and sees no problem with any of it. Her internal conflict ceases to be a problem as she lets her shyness overtake her. As a result of her complacency, Laura doesn't pursue ~~any~~ remedies to her problem and consequently she is left with the same issues by the end of the novel. As such, she is a static character ~~for~~ which furthers the point that one must be ~~per~~ persistent in finding a way to overcome life's challenges.

On the other hand, Mama from Hansberry's Raisin in the Sun displays what happens when one attacks a problem with relentless hard work. Mama's central external conflict is seeking a better place to live. When she first ~~was~~ married, she and her husband moved into a "rat-trap." The setting of the play furthered

her challenges even more. As she lived in Chicago in the pre-Civil Rights Movement era, there was still a plethora of prejudice and discrimination. As a result of her ethnicity and sex, Mama was only able to get a ~~meager~~ tedious job with meager pay. Lousy income and housing didn't stop Mama from raising her kids. This is captured in the symbol of Mama's raggedy plant. Like her children, the plant doesn't have ~~the~~ ~~most~~ ~~support~~ ~~from~~ sufficient resources but flourishes because of Mama's constant support and nurturing. Ultimately, Mama is finally able to buy a better house to improve the futures of her family. Her success can clearly be attributed to her persistent pursuit of her own solution.

Success can be defined as triumph over whatever hurdles come into one's path. And the only way to truly succeed is to never give up belief that there is a solution and working to find ~~that~~ it.

**Anchor Level 5 – C**

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b> Provides a thoughtful interpretation of the critical lens that clearly establishes the criteria for analysis (<i>In other words, all problems have a solution. This is valid because when faced with adversity ... one can always overcome it if he or she is persistent enough</i>). The response uses the criteria to make a clear and reasoned analysis of <i>The Glass Menagerie</i> (<i>As a result of her complacency, Laura doesn't pursue any remedies to her problem and consequently she is left with the same issues by the end of the novel</i>) and <i>A Raisin in the Sun</i> (<i>On the other hand, Mama from Hansberry's <u>Raisin in the Sun</u> displays what happens when one attacks a problem with relentless hardwork</i>).</p>
<b>Development</b>	<p>Develops some ideas more fully than others, with reference to specific and relevant evidence, through the integration of the elements of conflict in both texts (<i>Born with a crippled leg, she struggles with an internal conflict of not having enough confidence to participate in the world and Mama's central external conflict is seeking a better place to live</i>) and setting and symbolism in <i>A Raisin in the Sun</i> (<i>As she lived in Chicago in the pre-Civil Rights Movement era, there was still a plethora of prejudice and discrimination and This is captured in the symbol of Mama's scraggly plant</i>) to demonstrate how Laura and Mama dealt with challenges presented to them. Although the external conflicts are identified, they are not clearly illustrated.</p>
<b>Organization</b>	<p>Maintains the focus established by the critical lens, stating that <i>success can be defined as triumph over whatever hurdles come into one's path</i>. The response exhibits a logical sequence of ideas, first interpreting and agreeing with the lens, then presenting the conflicts faced by characters in both texts that were met with failure by Laura (<i>She drops out of college, refuses to interact with people</i>) and success by Mama (<i>Ultimately, Mama is finally able to buy a better house to improve the future of her family</i>), and concluding with a reaffirmation of the lens. Appropriate devices and transitions are used (<i>This point is, As such, When she first</i>).</p>
<b>Language Use</b>	<p>Uses language that is fluent and original, with evident awareness of audience and purpose (<i>only able to get a tedious job with measly pay and Her success can clearly be attributed to her persistent pursuit of her own solution</i>). The response varies structure and length of sentences to control rhythm and pacing (<i>Like her children, the plant doesn't have sufficient resources but flourishes because of Mama's constant support and nurturing</i>).</p>
<b>Conventions</b>	<p>Demonstrates control of conventions, exhibiting occasional errors in punctuation (<i>remedy "In and and consequently</i>) only when using sophisticated language.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 5, although it is somewhat weaker in development.</p>	

The quote "... there is no ill in the world without a remedy." by Jacopo Sannazaro can be interpreted to mean that "There is no problem in the world that ~~can~~ cannot be solved." This quote is disagreeable because some problems are just too huge and complicated to solve, and some problems are ones that are destined to happen no matter what. Two works that support these two ideas are The Catch in the Rye and Macbeth, by J. P. and William Shakespeare.

As the author of The Catcher in the Rye intertwines themes of individuality and maturity into the story, readers became aware that the main character will never be able to achieve his goal of preserving the innocence of every child. The main character, Holden, is obsessed with preserving the innocence in children because he believes that society will take control of them if he doesn't save them first. His problem is a truly impossible one because there is no possible way that he can even preserve the innocence of one child, let alone every child in the world. Holden's desire to do this is truly a problem that has ~~no solution~~ absolutely no solution in sight because he does not grasp that people's individuality makes them who they are and his lack of vision into this is a naive, immature notion.

Macbeth also has a main character ~~who~~ who is presented with a problem which he has no way to solve because the solution has already been destined to happen by another entity. ~~Macbeth~~ Macbeth,

The main character, wished to preserve his title as King of Scotland, even though it has already been foretold that he will lose his life and title to his murdered friend's sons. Macbeth tries everything to avoid his prophecy, even killing his friend and attempting to kill the son that'll take the throne in the future, but cannot escape his destined fate. Macbeth's prophecy is another example of a hopeless problem which only has one solution to it which cannot be changed by the ~~character~~ character. The author's clear message that Macbeth should have accepted his fate is exemplified by the fact that his desperation to "fix" his fate, caused his fate, and the theme that one cannot change their fate is clearly a problem with no solution in this case.

The quote "... there is no ill in the world without a remedy," by Jacopo Sannazaro can be interpreted to mean that "There is no problem in the world that cannot be solved." Two works that support this quote are The Catcher in the Rye by? and Macbeth by William Shakespeare. The two themes in these in these works support the opinion which thinks this quote disagreeable. The Catcher in the Rye focuses on the preservation of childhood innocence as an immature notion, while Macbeth focuses on prophecy and how impossible it is to escape one's fate. Both works present a problem in which the main character has no possible way to solve the presented problem in their own favor.

**Anchor Level 4 – A**

<b>Quality</b>	<b>Commentary</b>
<b>Meaning</b>	<p><b>The response:</b></p> <p>Provides a thoughtful interpretation of the critical lens that clearly establishes the criteria for analysis by disagreeing with it (<i>This quote is disagreeable because some problems are just too large and complicated to solve, and some problems are ones that are destined to happen no matter what</i>). The response uses the criteria to make a clear and reasoned analysis of <i>The Catcher in the Rye</i> (<i>His problem is a truly impossible one because there is no possible way that he can even preserve the innocence of one child, let alone every child in the world</i>) and <i>Macbeth</i> (<i>Macbeth also has a main character who is presented with a problem which he has no way to solve because the solution has already been destined to happen by another entity</i>).</p>
<b>Development</b>	<p>Develops some ideas more fully than others. The response makes reference to specific and relevant evidence regarding Macbeth’s fears (<i>Macbeth, the main character, wishes to preserve his title as King of Scotland, even though it has already been foretold that he will lose his life and title to his murdered friend’s sons</i>), but is less specific in discussing <i>The Catcher in the Rye</i> (<i>The main character, Holden, is obsessed with preserving the innocence in children because he believes that society will take control of them if he doesn’t save them first</i>). The response incorporates the appropriate literary element of theme (<i>individuality and maturity, the preservation of childhood innocence as an immature notion, prophecy and how impossible it is to escape one’s fate</i>) in both texts.</p>
<b>Organization</b>	<p>Maintains a clear and appropriate focus (<i>Both works present a problem in which the main character has no possible way to solve the presented problem in their own favor</i>). The response exhibits a logical sequence of ideas, first interpreting and disagreeing with the lens, then addressing the problems of the identified characters from both texts, and concluding with a reaffirmation of the lens, its interpretation, and the reasons for disagreeing with it. Internal consistency is weakened by the contradiction presented in the use of the word <i>support</i> in the conclusion.</p>
<b>Language Use</b>	<p>Uses appropriate language, with some awareness of audience and purpose (<i>Holden’s desire to do this is truly a problem that has absolutely no solution in sight</i>) that is sometimes inexact (<i>the opinion which thinks</i>). The response occasionally makes effective use of sentence structure and length (<i>Macbeth tries everything to avoid his prophecy, even killing his friend and attempting to kill the son that’ll take the throne in the future, but cannot escape his destined fate</i>).</p>
<b>Conventions</b>	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>absolutly</i>) and punctuation (<i>The quote “... there; “There is ... be solved”; Macbeth, by</i>) that do not hinder comprehension.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 4, although it is somewhat stronger in meaning.</p>	

A man by the name of Jacopo Sannazaro once said "...there is no ill in the world without a remedy." He strongly believed that there was no bad thing in this world that did not have a solution. ~~Many~~ Many great works of literature exemplify this statement.

Night by Elie Wiesel is about a boy, ~~who is from~~ and his family who are captured by the Nazis and taken to a concentration camp. Elie is split from his sisters and mother and endures the deadly wrath of the Nazis with his father.

Night's theme strongly supports Sannazaro's idea that there is always a solution to the bad in the world. Throughout the novel, Eliezer, the boy, thinks of giving up, especially as everyone around him, including his own father, dies. He ~~to~~ continues to thrive to survive; however because he believes help is on the way, he believes that even though he is "flirting with death", there will be some source of relief soon and that even in the darkest of times, there is hope and relief. Elie preaches of how even in the worst times, hold on because there is hope and help and that's the novel's overall theme. This idea is very similar, almost identical, to Sannazaro's idea that there is nothing in the world that

is so awful that it can't be solved.

As Night supported Sannazaro's idea with the theme, To Kill a Mockingbird by Harper Lee also does. Lee's characterization of Atticus Finch proves the idea that "... there is no ill in the world without a remedy." Atticus Finch was a lawyer in the deep South during the time of segregation. He took on a case in which he would be defending a black man, even though his chances of winning were slim. Atticus's characterization was that he had hope for a better future and always tried his hardest to help someone. By Atticus helping Tom Robinson, the black man, on his case, he proved the idea that there is no evil in the world that can't be fixed. Atticus hopes for a desegregated nation to emerge one day and he starts by defending a black man. This shows that even the most paralyzing evil in the South can be fixed, as long as men like Atticus step up.

Jacopo Sannazaro once said that "... there is no ill in the world without a remedy." He believed that no matter how twisted or sick something is, there is always a solution. This idea is proven through the theme of Night by Elie

Wiesel and through the characterization of ~~Atticus~~ Atticus Finch in To Kill A Mockingbird by Harper Lee.

Anchor Level 4 – B

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b></p> <p>Provides a reasonable interpretation of the critical lens that establishes the criteria for analysis (<i>He strongly believed that there was no bad thing in this world that did not have a solution</i>). The response makes implicit connections between the criteria and <i>Night</i> (<i>He believes that even though he is "flirting with death", there will be some source of relief soon and that even in the darkest of times, there is hope and relief</i>) and <i>To Kill a Mockingbird</i> (<i>By Atticus helping Tom Robinson, the black man, on his case, he proved the idea that there is no evil in the world that can't be fixed. Atticus hopes for a desegregated nation</i>), suggesting that the characters' hopes equate to eventual solutions.</p>
<b>Development</b>	<p>Develops some ideas more fully than others. The response uses specific and relevant evidence from <i>To Kill a Mockingbird</i> to discuss Atticus' characterization (<i>He took on a case in which he would be defending a black man, even though his chances of winning were slim and he had hope for a better future and always tried his hardest to help someone</i>). The discussion of theme in <i>Night</i> is not as specifically developed (<i>Ellie preaches of how even in the worst times, hold on because there is hope and help</i>). Setting is used in both texts (<i>captured by the Nazis and taken to a concentration camp and the deep South during the time of segregation</i>) to introduce the ills faced by the main characters.</p>
<b>Organization</b>	<p>Maintains a clear and appropriate focus on the idea that <i>no matter how twisted or sick something is, there is always a solution</i>. The response exhibits a logical sequence of ideas, beginning with an interpretation of the lens, then moving to a discussion of how each text supports the interpretation, and concluding with a summation. The response lacks internal consistency with the discussion of <i>hope and relief</i> in <i>Night</i> and <i>hope for a better future</i> in <i>To Kill a Mockingbird</i> instead of focusing on solutions.</p>
<b>Language Use</b>	<p>Uses appropriate language, with some awareness of audience and purpose (<i>This shows that even the most paralyzing evil in the South can be fixed, as long as men like Atticus step up</i>). The response occasionally makes use of effective sentence structure (<i>This idea is very similar, almost identical, to Sannazaro's idea that there is nothing in the world that is so awful that it can't be solved</i>).</p>
<b>Conventions</b>	<p>Demonstrates partial control, exhibiting occasional errors in punctuation (<i>said "... there, however because, the novels overall</i>), and usage (<i>preaches of how and man, on his case</i>) that do not hinder comprehension.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 4 in all qualities.</p>	

It has been said that there is no ill in the world without a remedy. However, there are multiple examples throughout literature where this has proven false. Two prominent examples are *The Great Gatsby* by F. Scott Fitzgerald and *Othello* by William Shakespeare. In *The Great Gatsby*, Gatsby's unrequited love for Daisy inevitably leads to his demise, and in *Othello* the deception of Iago ends in tragedy for Othello. In both of these works, the ill faced by the characters has no remedy, leading to tragic conclusions.

In *The Great Gatsby*, the pain of unrequited love torments Gatsby every day of his life. Gatsby reaches out at the green light, hoping one day he will be with Daisy. In an attempt to fill the void, Gatsby becomes incredibly wealthy and throws extravagant parties. Despite this, nothing Gatsby does relieves him of the pain. For Gatsby, there is no remedy that can cure his ill. No matter what he does, Gatsby is doomed to desire what he can never have.

*Othello* is a classic example of an incurable ill. In the play, Othello places his trust in "honest" Iago. This trust allows Iago to manipulate Othello into performing his will. Despite his good nature, Othello's flaws are ultimately his downfall. Othello is far too trusting and easily deceived. He quickly becomes suspicious of Desdemona with little evidence. The fall of Othello demonstrates that there is no cure for the flaws of human nature.

While many ills can be cured, it is incorrect to say that there is a remedy for all ills. There are some flaws that are part of being human, many of which cannot be fixed.

The characters in Othello and The Great Gatsby have these flaws and their inability to mend their flaws is what ultimately leads to tragedy.

Anchor Level 4 – C

Quality	Commentary
<b>Meaning</b>	<b>The response:</b> Provides a reasonable interpretation of the critical lens that establishes the criteria for analysis by disagreeing with it ( <i>In both of these works, the ill faced by the characters has no remedy, leading to tragic conclusions</i> ). The response makes implicit connections between criteria and <i>The Great Gatsby</i> ( <i>No matter what he does, Gatsby is doomed to desire what he can never have</i> ) and <i>Othello</i> ( <i>The fall of Othello demonstrates that there is no cure for the flaws of human nature</i> ).
<b>Development</b>	Develops ideas briefly, using some evidence from <i>The Great Gatsby</i> ( <i>In an attempt to fill the void, Gatsby becomes incredibly wealthy and throws extravagant parties</i> ) and <i>Othello</i> ( <i>In the play, Othello places his trust in "honest" Iago</i> ). The response implies the use of characterization ( <i>nothing Gatsby does relieves him of the pain and Othello is far too trusting and easily deceived</i> ), although it is not directly identified or discussed.
<b>Organization</b>	Maintains a clear and appropriate focus ( <i>While many ills can be cured, it is incorrect to say that there is a remedy for all ills</i> ). The response exhibits a logical sequence of ideas, first restating the lens, then supporting a disagreement with it in two brief body paragraphs that discuss how the flaws of both <i>Gatsby</i> and <i>Othello</i> lead to the demise of each, and concluding with a reaffirmation of this disagreement.
<b>Language Use</b>	Uses appropriate language, with some awareness of audience and purpose ( <i>There are some flaws that are part of being human, many of which cannot be fixed</i> ). The response occasionally makes effective use of sentence structure or length ( <i>For Gatsby, there is no remedy that can cure his ill</i> ).
<b>Conventions</b>	Demonstrates partial control, exhibiting occasional errors in punctuation ( <i>that there is ... without a remedy. However and The Great Gatsby ... and Othello</i> ) that do not hinder comprehension.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 4, although it is somewhat weaker in development.	