

# SESSION TWO

## FOR TEACHERS ONLY

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

### ENGLISH

# E

Wednesday, January 25, 2006—1:15 to 4:15 p.m., only

#### SCORING KEY AND RATING GUIDE

##### Mechanics of Rating

Updated information regarding the rating of this examination may be posted on the New York State Education Department's web site during the rating period. Visit the site <http://www.emsc.nysed.gov/osa/> and select the link "Latest Information" for any recently posted information regarding this examination. This site should be checked before the rating process for this examination begins and at least one more time before the final scores for the examination are recorded.

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><b>Session Two</b> <b>Correct Answers</b></p>
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<p><b>Part A</b></p>
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| <p>(1) 4<br/>(2) 3<br/>(3) 1<br/>(4) 2<br/>(5) 3<br/>(6) 1<br/>(7) 2<br/>(8) 4<br/>(9) 1<br/>(10) 3</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 on the Department's web site should be used for determining the final examination score.

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

<b>QUALITY</b>	<b>Responses at this level:</b>	<b>Responses at this level:</b>	<b>Responses at this level:</b>	<b>Responses at this level:</b>	<b>Responses at this level:</b>	<b>Responses at this level:</b>
<b>Meaning: the extent to which the response exhibits sound interpretation, and analysis of the task and text(s)</b>	-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
<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 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
<b>Organization: the extent to which the response exhibits direction, shape, and coherence</b>	-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
<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.

The places in which we live as children are often full of memories and discovery. To the authors of these two passages, certain experiences they encountered in the haunts of their childhood had a profound impact on the way in which they viewed life. The expression of this idea is central in both works. The idea that childhood places are a basis for a person's view of life is conveyed through the use of point of view, themes, and ~~setting~~ <sup>setting</sup>.

Point of view is a major factor in these works that shows differing views of how childhood places affect a person. The author of the first passage recounts several childhood experiences as an adult, looking back nostalgically at past memories. This allows the narrator to get a more mature perspective on ~~things~~ events that at that time may not have had any special significance. The author recounts an experience she had as a child in feeling sorry for an old tree which was killed by lightning. Although she "grieved as if it had been a person" when she was a child, she only realized how sad it was when telling the story to a friend many years later. The point of view in the second passage gives the reader a very different image of the importance of childhood places. The narration here takes place in the present and catalogues the character John's emotions during a special experience. The point of view reveals to us the wonder of a child viewing a farm at night. We experience John's change of opinion from disappointment at how familiar the farm was to excitement

about the possibilities the night could hold, the mysterious changes that ~~seem~~<sup>came</sup> with the darkness. Whereas the first passage reveals an adult analysis of memories, the second passage allows the reader to experience seemingly firsthand the magic of a special place.

The setting of these stories is intrinsically important to the nature of their meanings in that it helps to explain certain sentiments about a location. The character John, in the second passage, has lived almost exclusively on a farm, rarely traveling far from home. At first, the farm is described as bland and boring, as John has not yet come to see the excitement in his experience. As John's opinion of his surroundings changes, so does the setting. No longer is it described as "familiar, flat, and uninteresting," but ~~is~~ is now something special, and John feels "delightfully orphaned and mute, about to discover something." The setting in the first work is also telling about ~~how~~ what it means to the author. In the south, the author's world was filled with "the pain of racist oppression, and its consequence, economic impoverishment." She found comfort in her surroundings; the watchful old tree and the "magical" fog that she remembered from her youth. These items held special memories of places that would help <sup>to</sup> shape her vision of life.

The theme of both stories serves to show how a special childhood place can impact a person's life. The author of the first work focuses on the theme that memories of places and people can be both sad and

joyous. She recalls her memory of the tree and how sad it was "that it was a tree and not a member of my family to whom I was so emotionally close." She seems to find comfort in the memory of her family in the morning fogs in Georgia because they are so rooted to her memory of her roots. John, the character in the second passage, finds that although familiar, his surroundings hold infinite possibilities, a theme that is also bound to the place where he lived as a child. These themes go to further the fact that childhood places can change a person's perception of existence.

Childhood places can play an important role in the development of a person's ideas. In these passages, the reader can get a glimpse of someone else's experiences as well as find insight to the importance of their own memories. The places in which we live as children can have a significant impact on our identities now and into the future.

**Anchor Level 6 – A**

<b>Quality</b>	<b>Commentary</b>
<b>Meaning</b>	<p><b>The response:</b> Establishes a controlling idea that <i>childhood places</i> can have a <i>profound impact on ... a person's view of life</i>. The response reveals an in-depth analysis of both texts, making insightful connections between the controlling idea and the ideas in each text (<i>Whereas the first passage reveals ... the magic of a special place</i> and <i>The setting of these stories ... helps to explain certain sentiments about a location</i>).</p>
<b>Development</b>	<p>Develops ideas clearly and fully, making effective use of a wide range of relevant and specific evidence from the texts (<i>tree which was killed by lightning, viewing a farm at night, John ... has lived almost exclusively on a farm, the "magical" fog that she remembered</i>). For both passages, the response shows how the authors' use of literary elements (<i>Point of view, setting, theme</i>) develops <i>how a special childhood place can impact a person's life</i>.</p>
<b>Organization</b>	<p>Maintains the focus established by the controlling idea on <i>how childhood places affect a person</i>. The response exhibits a logical and coherent structure, using <i>point of view, setting, and theme</i> to organize ideas. The response makes skillful use of transitions (<i>a very different image</i> and <i>The narration here</i>) to connect ideas.</p>
<b>Language Use</b>	<p>Is stylistically sophisticated, using language that is precise and engaging (<i>haunts of their childhood</i> and <i>a more mature perspective</i>), with a notable sense of voice and awareness of audience and purpose. The response varies structure and length of sentences to enhance meaning (<i>Although she "grieved as if it had been a person" when she was a child, ... many years later</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>	

Remembering one's childhood home can bring emotion into one's adult life. Sometimes smells, tastes, and feelings from the past are felt again in remembrance of one's childhood. In both Passage I and Passage II, authors describe childhood homes and use certain literary elements and techniques to put the reader into these situations. These authors convey the idea that even as people move on in life, or move away from their childhood homes, strong memories of their youth stay with them as adults.

Now living in California, the author in Passage I contrasts her present home to her childhood home in Georgia. Comparing California's fog to Georgia's fog, the author takes a step back and begins to reminisce about her childhood. Even as she admires California's beauty, she misses her former home. Using imagery and simile, comparing the fog to a dragon "puffing, <sup>and</sup> coiling, winged, flaring and in places thin and discreet, as it races before the sun, back to its ocean coast den" (6-7), the author admires California's uniqueness but yearns for her home in Georgia. "...there are days when my view of the mountains and redwoods makes me nostalgic for small rounded hills easily walked over..." (18-20). The author in these sections describes how a childhood home can never be replaced. Even living with California's beauty, the author misses her home. Missing especially an old tree by her home in Georgia, the author describes how she treated the tree as a family member, "When it was struck by lightning and killed, ... I grieved as if it had been a person" (30-32). Using <sup>such</sup> these specific details from her childhood, the author reveals her youth to the reader. Especially

emphasized through imagery and comparisons, the descriptions of the author's childhood place are imparted to the reader. In Passage I, it is clearly seen how people can grow up and move on from their hometowns but still remember their childhoods and keep those memories of their old homes with them always.

In Passage II, the boy John is in the process of growing up, and he is creating the memories which will stay with him always. Exploring his childhood home on a farm, John is disappointed with his familiar surroundings at first. Yet, although the scenes of his childhood farm at night "were not as fantastic to John as he'd hoped they would be" (1-2), he soon realizes the true beauty of his childhood home. Describing the smell of the air, John brings the reader into his childhood place, "The air, though, clear and now cool, bearing the sweet, alluring scent of clover, invigorated him..." (6-7). John explores the farm, providing the reader with more <sup>images and</sup> details. "...with his body clattering inside his clothes and his quietest cough like slamming doors, he felt delightfully orphaned and mute" (30-31). Recognizing and admiring the farm for its unique beauty, John finds his attitude changing from disappointment to fulfillment. As he comes to the creek where he had learned to swim, John respects his home for what it is. Although it is so familiar to him, and he knows everything about it, he appreciates the farm for what it has given him. Describing the water as "... cold and fine, delicious to his skin" (44), John remembers when he first learned to swim in the creek. In instances as these,

John begins to appreciate his home more and remembers specific things from his past. He recognizes the fact that the farm has shaped the person he has become, and for that he is thankful. Through the <sup>author's</sup> use of much description, imagery, and memories, the reader is put directly into John's childhood place. While he not only teaches the reader to respect his childhood home, John also shows the reader how even as a child one's experiences are the basis for strong memories.

Through revealing childhood memories and providing the details of their homes, both characters convey messages about childhood places to the reader. By using imagery, comparisons, and much description, the authors of both passages allow the characters to share their experiences with the reader. These passages not only describe childhood places but also convey the message that youthful memories will stay with one always and will have an effect on one as an adult.

## Anchor Level 6 – B

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b> Establishes a controlling idea that reveals an in-depth analysis of both texts, stating that <i>as people move on in life ... strong memories of their youth stay with them as adults</i>. The response makes insightful connections between the controlling idea and the ideas in Passage I (<i>Even as she admires California’s beauty, the author misses her former home</i>) and Passage II (<i>John ... is creating the memories which will stay with him always</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 discusses the author’s contrast of <i>her present home</i> with <i>her childhood home</i> in Passage I, which allows the author <i>to reminisce about her childhood</i>. For Passage II, the response emphasizes the author’s use of <i>description</i> and <i>imagery</i> that <i>brings the reader into his “childhood place.”</i></p>
<b>Organization</b>	<p>Maintains the focus on memories of childhood places established by the controlling idea. The response exhibits a logical and coherent structure, first discussing Passage I and an adult reminiscing about a childhood place and then contrasting that with a discussion of Passage II and a child <i>creating future memories</i>. Transitions and devices are skillfully used (<i>Even living with, especially, not only ... but also</i>).</p>
<b>Language Use</b>	<p>Is stylistically sophisticated, using language that is precise and engaging (<i>remembrance of one’s childhood</i> and <i>imparted to the reader</i>), with a notable sense of voice and awareness of audience (<i>allow the characters to share their experiences with the reader</i>). Varied length of sentences enhances meaning (<i>The author in these sections describes how a childhood home can never be replaced</i> and <i>Through revealing childhood memories ... both characters convey messages about childhood places to the reader</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>	

A childhood place is one that is connected with memories of the past. These memories make a place special and provide emotional attachment. In Passage I, the author looks back on her home as she thinks about a place she has left. In Passage II, the author writes of John, who has lived on the farm his whole life and can still find wonder and amazement in his childhood place. A childhood place is filled with innocence and, as people grow up and change, they can look back nostalgically on it.

A childhood place is full of innocence because the child finds peace there. He can play and make believe while discovering the wonder of the world. As the child moves on and grows up, new places can never be as special because to a child, the world is less complicated and as an adult, he becomes "nostalgic for the land" of his birth (line 21).

The woman in Passage I is nostalgic even though she had to witness the death of her childhood place as her tree was cut down and destroyed. This tree had helped her father on his way to school, and it felt as if it was always watching over her. Things can always change for the unexpected, but the tree was always there watching out for her, "She looked up at it frequently and felt reassured by its age, its generosity... and its tall, old-growth pine nobility" (lines 28-30). This tree was symbolic of her whole childhood and yet, a sad reminder that she was forced to leave due to "the pain of racist oppression" (line 40). At 13, this girl was faced with the reality of the world, with the bigotry that was in it, and her solution was to leave her childhood place forever.

In Passage II, John also has his innocence in the childhood place of his farm. He continues to live there, but looks back nostalgically as he had many memories attached to this place. These memories are what held

him to stay. "He had learned to swim" (line 34) in the creek at the farm, and as he came back to the same spot, the memories of his childhood filled him with wonder. This early memory of swimming connected his soul and body to the farm and his childhood place. Returning to the time of his innocence, he felt as if he could "discover something... even though there was nothing he didn't know already about the farm" (lines 31-33). John can look through the eyes of his innocent self and see things for the first time. This place, especially at night, gives him the feeling of discovery and truth that a child would notice.

As both authors look at childhood places, they show that growing up is necessary and a place can sometimes stay only in one's mind. In Passage I, the woman questions "what her life would have been like if she had been able to stay home" (lines 45-46). She is nostalgic but still sees that a childhood place cannot last forever because everyone must grow up. Her painful background led her to the "search for justice and peace, and work that affirmed her whole being" (lines 41-42). In her new home, she "sits... in awe and great peace" (line 8). And so, although it is not her childhood place, she did find happiness somewhere else.

In Passage II, John has only been away "at horse shows or with relatives [and these] were so few that each remained discrete and pristine in his memory" (lines 16-17). He had enjoyed time away from his childhood place, and although he is still living in his childhood place, "the scenes... were not as fantastic" (line 1). Innocence goes along with a childhood place and when that is gone, it doesn't feel as special. John can sometimes feel the magic as "for an instant he could see it all, the densely inhabited earth and the thick stars, ready and waiting to be catalogued" (lines 54-56). Everyone, even John, grew up and changed and that will happen with or without moving away from his childhood place.

The authors use literary elements in their works to make the magic of childhood places more intense. In Passage I, the author personifies the tree with "nobility" and a "generous spirit." This tree is like a member of the family to the author and so, giving it human qualities amplifies and helps explain her feelings, especially the emotional turmoil as it is cut down. The author also uses the allusion to Brer Rabbit as he had his special place in the South, and this was a sort of childhood place. The author felt the same about her childhood place and expected to stay forever, but "it was not to be" (lines 39-40).

In Passage II, the author uses a simile in "his quietest cough like slamming doors" (lines 30-31) to show the silence of the night and how the peace wasn't to be disturbed as John was watching everything. The author also uses alliteration with "leafy limbs" (line 50) as a description of the nature surrounding John.

In both Passage I and Passage II, the authors show how important a childhood place is in capturing the memories and innocence of childhood. People have to grow up and lose their innocence, but they can still recapture some of it when looking back. A childhood is for dreams and wishes and the outside cannot get in. Although people must grow up and move on, this fond memory will never be far away.

**Anchor Level 5 – A**

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b> Establishes a controlling idea that reveals a thorough understanding of both texts (<i>A childhood place is filled with innocence and, as people grow up and change, they can look back nostalgically on it</i>). The response makes clear and explicit connections between the controlling idea and the woman in Passage I who <i>looks back on her home as she thinks about a place she has left</i> and John in Passage II who <i>has lived on the farm his whole life and can still find wonder and amazement in his childhood place</i>.</p>
<b>Development</b>	<p>Develops ideas clearly and consistently, with reference to relevant and specific evidence from both texts (<i>she had to witness the death of her childhood place, she was forced to leave due to “the pain of racist oppression”, “He had learned to swim” (line 34) in the creek at the farm, John has only been away “at horse shows or with relatives</i>). The response effectively weaves appropriate literary elements (personification, allusion, simile, and alliteration) into the development of the controlling idea.</p>
<b>Organization</b>	<p>Maintains the focus established by the controlling idea. The response exhibits a logical sequence of ideas through use of appropriate devices (repetition of <i>childhood place</i>) and transitions (<i>The woman in Passage I; In Passage II, John also; As both authors</i>). The conclusion restates the focus (<i>the authors show how important a childhood place is in capturing the memories and innocence of childhood</i>).</p>
<b>Language Use</b>	<p>Uses language that is fluent and original, with evident awareness of audience and purpose (<i>He continues to live there, but looks back nostalgically and connected his soul and body to the farm</i>). The response varies structure and length of sentences to control rhythm and pacing (<i>At 13, this girl was faced with the reality of the world ... leave her childhood place forever.</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>	

Childhood places are locations from our youth that hold special memories and special places in our hearts. Often, the most mundane item can stir deep memories of such a place. For one, a person looking at a fogbank may remember such an event occurring on a hill behind his or her house. For another, eating a root beer float may conjure images of that old drug store where he always sat down for a root beer float on Sundays after church. Yet, it seems that there are two unifying qualities that make childhood places so vivid in our memories. Childhood places had the power to stimulate our imaginations or to make us feel secure.

The ability to stimulate our imaginations is perhaps the single most important reason that childhood places are so very special. In Passage I, the author looks upon an old pine as a sort of benevolent caretaker. A large cavity in the trunk was suitable for starting fires, which the author claimed, warmed more kids on their way to school than she could count. To prove this point, the author flashes back to when her father was one of the children grateful for the tree. The author's imagination had run away to the point where the tree was personified as a sort of grandfather to her. When the tree was felled by lightning, she grieved as if she had lost her grandfather. The author had imagined the tree as an animate object, and thus remembered it forever.

In Passage II, the place that held ~~John's~~ John's imagination was the creek behind his farm. Sure, he knew

everything there was to know about his farm and had memorized that creek. But, when he went for a night-time swim, he envisioned much more than the ~~usual~~ usual tadpoles and minnows. He envisioned trout, bass, bullfrogs, and even water snakes. Were all of these animals really there? Maybe, or then again, maybe not. The passage only states that he "sensed" them. This should tell the reader that these animals were possibly a figment of John's imagination spurred to life by the unknown of the darkness.

The other unifying factor and characteristic between childhood places was security. In Passage I, the tree held that sense of security. By describing in great detail using similes and metaphors, the author portrays the tree as a sanctuary. This feeling of safety ~~by the~~ was shattered when the tree was felled by a lightning strike. The old protector was gone. This loss of the safety provided by the tree was perhaps the primary reason the author mourned the tree's demise. She could not feel safe in her surroundings due to racial tensions. Losing the tree lost her sense of security.

In Passage II, the security for John was provided by his farm. This was never directly stated. The author more alluded to this fact when describing John's visits to Cleveland and Baltimore. When mentioning John's shock at finding crowded public swimming pools and manicured yards, the author instills a sense of anxiety on the reader. It

was a different way of life. It felt very foreign to John. However, he immediately felt comfortable again when he returned home. This is shown was the lavish <sup>imagery</sup> description of his farm in paragraph immediately following his trip to the big city.

Childhood places will always have a special meaning. Some ~~are~~ are special because of their safety. Others are special because of their amazing power to grasp ~~of~~ our imagination.

Anchor Level 5 – B

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b> Establishes a controlling idea that reveals a thorough understanding of both texts, stating that <i>childhood places had the power to stimulate our imaginations or to make us feel secure</i>. The response makes clear and explicit connections between the controlling idea and the ideas in Passage I (<i>the author looks upon an old pine as a sort of benevolent caretaker and the tree held that sense of security</i>) and in Passage II (<i>the place that held John's imagination was the creek behind his farm and the security for John was provided by his farm</i>).</p>
<b>Development</b>	Develops ideas clearly and consistently, with reference to relevant and specific evidence and appropriate literary elements from Passage I ( <i>the tree was personified as a sort of grandfather</i> ) and from Passage II ( <i>he envisioned much more than the usual tadpoles and minnows</i> ).
<b>Organization</b>	Maintains the focus established by the controlling idea on <i>imagination</i> and <i>security</i> . The response exhibits a logical sequence of ideas, discussing first how childhood places <i>stimulate our imaginations</i> and then proceeding to a discussion of <i>the other unifying factor of security</i> . The response uses appropriate devices and transitions ( <i>For one, For another, Some ... Others</i> ).
<b>Language Use</b>	Uses language that is fluent and original, with evident awareness of audience and purpose ( <i>the most mundane item</i> and <i>the tree was felled</i> ). The response varies structure and length of sentences to control rhythm and pacing ( <i>This was never directly stated</i> ), although it is less successful as it concludes ( <i>The author more alluded to this</i> ).
<b>Conventions</b>	Demonstrates control of the conventions, exhibiting occasional errors in spelling ( <i>conjur</i> and <i>immediatly</i> ) and punctuation ( <i>which the author claimed, warmed and imagination spurred to life</i> ).
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 5 in all qualities.	

It is very interesting that certain sensations, <sup>whether ~~they're~~ through an aroma or a sound,</sup> can remind one of a childhood place. The memories that are aroused almost always bring feelings of warmth, security, and love, <sup>as well as those of childhood naivety and ~~the~~ <sup>high</sup> experience.</sup> The ~~two~~ authors of both passages, though writing about completely different places and from different perspectives, both conveyed these ideas in their writing.

In Passage I, the author's memories of his Georgian home were triggered as he sat viewing the Northern Californian landscape of his present home. The fog, which he metaphorically compared to a dragon, was also personified as a living creature. ~~That~~ With <sup>each</sup> ~~its~~ movement, the landscape was altered. The entire scene was compared in a simile to "the stone forests one sees in Chinese paintings of Guilin." It was because of this view that the author became quite nostalgic for his home that he left at age thirteen.

The reminiscences of his birth place were filled with happiness and comfort. One of his strongest memories was of a large <sup>pine</sup> tree that had grown to become a true companion to him. This tree, both personified in his mind and in his writing, was described as generous, ~~and~~ despite the ~~har~~ abuse it had experienced; it was also said to be noble and wise. All of those adjectives ~~give~~ show the sense of security the author felt during his ~~a~~ youth. He also told about

how he always assumed he would live in a Brier patch and compared himself with a simile to Bree Rabbit. This idea shows the feelings of innocence and naivety that memories of a childhood place can stir up. Lastly, the author speaks of his family ~~that was~~ and says his parents were both "rooted." This, again shows how strongly he feels connected to his childhood home.

The author of Passage II relives his childhood memories by actually returning to the farm he was raised on. Similar to Author I, however, <sup>shadows and outlines of</sup> seeing his home in the darkness are what initiate the flow of more memories. Not everything is visible to him, so his memories must fill in the gaps of what he sees.

The second author's memories also create the sense of comfort and familiarity. He personified the large creek by saying that it embraced the hill where the buildings sat. ~~ago~~ The idea of his childhood innocence returning is shown through his description of Cleveland and Baltimore as being "exotic" places. Also, after using a simile to describe his quietest cough ~~as~~ seeming like a slamming door, he feels as though he's about to discover something, even though he already <sup>knows</sup> everything about the farm. This shows ~~the~~ <sup>his youthful</sup> curiosity being rebirthed.

Altogether, ~~the~~ it can be seen that childhood memories create a plethora of warm feelings. Also, both passages showed that no matter how much one travels or experiences, one's childhood home remains a cherished memory.

Anchor Level 5 – C

Quality	Commentary
<b>Meaning</b>	<b>The response:</b> Establishes a controlling idea that reveals a thorough understanding of both texts, stating that <i>certain sensations ... can remind one of a childhood place</i> and that such memories <i>almost always bring feelings of warmth, security ... love and naivety</i> . The response makes clear and explicit connections between the controlling idea and the ideas in each text ( <i>the author's memories of his Georgian home were triggered as he sat viewing the Northern Californian landscape and seeing shadows and outlines of his home in the darkness are what initiate the flow of more memories</i> ).
<b>Development</b>	Develops some ideas more fully than others, making reference to specific and relevant evidence and appropriate literary elements from Passage I ( <i>The fog, which he metaphorically compared to a dragon, a large pine tree ... a true companion, his parents were both "rooted"</i> ). Passage II is less developed and is based on the faulty premise that the author is <i>returning to the farm he was raised on</i> .
<b>Organization</b>	Maintains the focus established by the controlling idea on <i>memories of a childhood place</i> . The response exhibits a logical sequence of ideas, discussing how the visual images in Passage I and then those in Passage II <i>create ... warm feelings</i> . The conclusion is brief. Transitions are appropriately used ( <i>Lastly, Similar to Author I, also create</i> ).
<b>Language Use</b>	Uses language that is fluent and original ( <i>With each movement, the landscape was altered and both personified in his mind and in his writing</i> ), with evident awareness of audience and purpose. The response varies structure and length of sentences to control rhythm and pacing ( <i>This again shows how strongly he feels connected to his childhood home</i> ).
<b>Conventions</b>	Demonstrates control of the conventions, exhibiting occasional errors only when using sophisticated language.

**Conclusion:** Overall, the response best fits the criteria for Level 5, although it is somewhat weaker in development.

There are some things that there is only one of, a childhood place is one of them. No matter who you are or where you have been there is always that one place in your head you will go back to and remember all of those wonderful childhood memories you had. That place you will long to go back to and always ~~remember~~ <sup>remember</sup> as your favorite place as a kid. Your childhood place is something very special and is something you will never forget because of the lessons you learned while there.

In the first passage ~~the author Alice Walker is sitting on her porch watching the fog when she flashes back to her childhood and remembers her favorite place.~~ <sup>the author Alice Walker is</sup> sitting on her porch watching the fog when she flashes back to her childhood and remembers her favorite place. "I am nostalgic for the land of my birth, the land I left forever when I was thirteen. When looking back she remembers the lesson she learned of love from something that you could not really imagine. You could learn love from a tree." When it was struck by lightning and killed, and then was cut down and made into firewood, I grieved as if it had been a person." The author loved the tree for its protection for her father when he was younger and for its generosity toward her. The author also learned lessons of hatred in her childhood home in the South. Alice was driven from her home in Georgia by racism. "The pain of racist oppression, and its consequence, economic impoverishment, drove me to the four corners of the earth in search of justice and peace, and work that affirmed my whole being." The racism that she endured allowed her to go out in the world and look for a better life.

In the 2<sup>nd</sup> passage the author uses imagery that allows us to picture and imagine this wonderful

place that John grew up in. John has come back to where he grew up and enjoyed his childhood to find that it has not changed much. As he looks around the farm in the dark he slowly reminisces about different things he learned while at the farm. While John was at the creek he paints a picture of what it looked like and how he learned to swim there.

"He came to the creek, where he had learned to swim (five strokes, walk across the gravel bar, seven more strokes, turn around)." At this farm John learned to swim and do normal kid stuff. At the farm John learned to appreciate the simple things about life. "John laughed aloud and at once forgave the farm for being so familiar." The character did this after realizing that the familiarity is what he first loved about the place. He loved how the "water spiders skated and dragonflies hovered and minnows skittered in your peripheral vision."

Where you grow up affects what you learn and when you learn what you need to know. Your special place as a child will always be in the back of your mind and will always be remembered with those crazy things you did and how simple things used to be to you. The revisiting of your childhood is what keeps many people from losing sight of how they came to be the way they are. The place that you grow up in leaves an impression on you that will forever stay with you and be somewhat of comfort in times of loneliness or need. The two passages allowed us to see that your special childhood place will always bring out the thoughts of the lessons you learned.

### Anchor Level 4 – A

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b> Establishes a controlling idea that shows a basic understanding of both texts, stating that a <i>childhood place is something very special and is something you will never forget because of the lessons you learned while there</i>. The response makes implicit connections between the controlling idea and the ideas in Passage I (<i>she learned of love and also learned lessons of hatred</i>) and in Passage II (<i>John learned to swim and do normal kid stuff and John learned to appreciate the simple things about life</i>).</p>
<b>Development</b>	<p>Develops some ideas more fully than others. The response uses specific and relevant evidence quoted from the texts to develop the idea of a child’s <i>special place</i> (“<i>I am nostalgic for the land of my birth</i> and “<i>Water spiders skated ... in your peripheral vision</i>”). Appropriate literary elements from both texts are used (<i>flashbacks</i> and <i>imagery</i>).</p>
<b>Organization</b>	<p>Maintains a clear and appropriate focus on a childhood place. The response exhibits a logical sequence of ideas. The discussion of Passage I begins with the significance of the tree, then leads to the other memory of <i>racist oppression</i>. John is inaccurately described as returning <i>to where he grew up</i> and the subsequent paragraph includes a series of long quotations.</p>
<b>Language Use</b>	<p>Uses appropriate language that is sometimes informal (<i>one place in your head, as a kid, 2nd passage, those crazy things</i>), with some awareness of audience and purpose. The response occasionally makes effective use of sentence structure (<i>The author loved the tree for its protection for her father when he was younger and for its generosity toward her</i>).</p>
<b>Conventions</b>	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>indured</i> and <i>reminises</i>) and frequent errors in punctuation (<i>one of, a childhood place; where you have been there is always; When looking back she remembers; in the dark he slowly; While John was at the creek he paints</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>	

Everyone has a childhood place that they will always remember. Some people end up living near their childhood place, able to visit it whenever they wish. Other people lose their childhood place to nature or other circumstances. Regardless of whether or not they can visit their childhood places different occurrences will always bring back memories of childhood places.

Alice Walker is reminded of her childhood place while looking out over her land where she presently lives. The tree that had a huge cavity in it is among the memories that she reveals to us. Alice loved the tree because of the kindness and security it had offered over the years. Alice is saddened by the memory of the tree because it was cut down after being struck by lightning. When Alice compares herself to Brer Rabbit she is using foreshadowing. Brer Rabbit was a Georgia native forced to move due to racial prejudices. This is foreshadowing because Alice then reveals to us when she was forced to leave her home due to racial problems. Alice loves the location she lives in now, but often thinks about how her life would have if she could have lived in her childhood place longer. A memory is all Alice's childhood place will be.

John's childhood place is not just a memory, but an actual place he can go to. When John goes to his childhood place, he is reminded of all the memories that had occurred there. At

First John is disappointed by the farm's appearance at night. John remembers his 'visits to cousins' in Baltimore and Cleveland. He remembers when he and his cousin would sneak out at night to watch the grown-ups. He also remembers how his cousins did not live on farms and had no horses or fields. His cousins had plain lawns. John uses a simile to emphasize the night's silence at the farm. "His quietest cough like slamming doors, he felt delightfully orphaned and mute." The last image that John has is of all the different animals that are in the woods that he never saw.

Childhood places are in everyone's memories. For the people able to go visit their childhood places there are more memories. For the others, their childhood memories ~~are~~ places are just memories.

**Anchor Level 4 – B**

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b> Establishes a controlling idea that shows a basic understanding of both texts (<i>Everyone has a childhood place that they will always remember</i>). The response makes implicit connections between the controlling idea and the ideas in Passage I (<i>Alice loved the tree because of the kindness and security it had offered</i>) and superficial connections to the ideas in Passage II (<i>He ... remembers how his cousins did not live on farms and ... had plain lawns</i>).</p>
<b>Development</b>	<p>Develops some ideas more fully than others. The response refers to specific and relevant evidence from Passage I (<i>the tree and racial problems</i>) and from Passage II (<i>‘visits to cousins’</i>). Discussion of the farm is brief. In Passage I, foreshadowing is discussed inaccurately as the appropriate literary element, based on an incorrect multiple-choice response. The discussion of simile in Passage II is taken from a multiple-choice question.</p>
<b>Organization</b>	<p>Maintains a clear and appropriate focus on <i>memories of childhood places</i>. The response exhibits a logical sequence of ideas, discussing each work separately. The paragraph devoted to <i>John’s childhood place</i> lacks internal consistency, relying on loosely connected information which does not lead to a conclusion.</p>
<b>Language Use</b>	<p>Uses appropriate language, with some awareness of audience and purpose (<i>The tree that had a huge cavity in it is among the memories that she reveals to us</i>). The response occasionally makes effective use of sentence structure and length (<i>Alice is saddened by the memory of the tree because it was cut down after being struck by lightning</i>).</p>
<b>Conventions</b>	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>occurances, indured, occured</i>), punctuation (<i>Brer Rabbit she’s, childhood place he is reminded, the farms appearance</i>), and proofreading (<i>life would have if</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>	

Many people have places that they like to go. These places may not be specific but children especially like to have a place to go to. Passage 1 by and Passage 2 express this idea.

Passage one shows the intense relationship a person can have with a specific place. Passage one shows a young girl's extreme attraction to her place. Her place is an old Pine. Her attraction to this place is shown through her characterization. Even as she grows up and matures the bond she formed with this tree has stuck. She states "I cried one day as I talked to a friend about a tree I loved as a child." This shows that her childhood place still affects her after many years of her departure. She also shows her devotion to her place by saying "During my childhood, in a tiny, overcrowded house in a tiny dell below it, I looked up at it frequently and felt reassured by its age, its generosity". The author's place also served as a refuge where she could be free. In addition the author states "when it was struck down by lightning and killed, and then was cut down and made into firewood, I grieved as if it had been a person!" These last two quotes personified the tree in the author's mind. The author's specific childhood place was held in the highest regard to her.

Passage II also shows the importance of a childhood place. The setting shows how a child's "place" doesn't ~~need~~ need to be specific. This passage takes place on a farm. The author spent time in the ~~woods~~ fields on the farm "An undulating apron of ground spread green-black ~~grass~~ and silver to the woods below... laying down or resting in the hammocks of their joints." The author also spent time near a river. He says "He came to the creek, where he had learned to swim." Also the main character spent time in the woods. It says "In the woods surrounding there were surely mice, rabbits, and moles." This passage shows how an unspecific place can be just as important to a child.

Childhood places are important to all children that have them but as Passage I and Passage II state that there is variation. In Passage I the main character had one specific place that she went to. This place was a tree. In Passage II the main character had a wide range of places that he claimed to be his childhood places. Both of these children however, held their "places" as an important thing to them.

Passage I and Passage II show the importance of a childhood place whether it is specific or not.

**Anchor Level 4 – C**

<b>Quality</b>	<b>Commentary</b>
<b>Meaning</b>	<p><b>The response:</b> Establishes a controlling idea that shows a basic understanding of both texts, stating that while <i>places may not be specific ... children especially like to have a place to go to</i>. The response makes implicit connections between the controlling idea and the ideas in both texts, noting that <i>Passage one shows the intense relationship a person can have with a specific place</i> and identifying that place as <i>an old Pine</i>. The response identifies setting in Passage II as different areas of a farm.</p>
<b>Development</b>	<p>Develops some ideas more fully than others, with reference to specific and relevant evidence and appropriate literary elements from both texts. Characterization and personification are identified and discussed briefly for Passage I in reference to the author’s attachment to the tree. Setting is less developed in the discussion of Passage II, with the response relying on quotes to simply present the different areas of the farm.</p>
<b>Organization</b>	<p>Maintains a clear and appropriate focus on <i>the importance of a childhood place whether it is specific or not</i>. The response exhibits a logical sequence of ideas, addressing first the <i>specific place</i> of Passage I and then the <i>unspecific place</i> of Passage II. The use of two concluding paragraphs with the second paragraph containing one sentence detracts from internal consistency.</p>
<b>Language Use</b>	<p>Uses appropriate language, with some awareness of audience and purpose (<i>This shows that her childhood place still affects her after many years of her departure</i>). The response occasionally makes effective use of sentence structure and length (<i>This place was a tree</i>).</p>
<b>Conventions</b>	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>rabits</i> and <i>wiether</i>) and punctuation (<i>girls ... attraction, She states “I cried, it’s generosity, authors mind, children however held</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>	

Many people have a childhood place where they can escape from their normal everyday life. Passage 1 & passage 2 both are excellent examples of how this holds true. Both people in the passage go to their childhood place and remember all the good times they had there.

Passage one talks about a lady who moved from ~~Atl.~~ ATL to Cali. She discusses the experiences she had living there and all the good things that went on there. She became very close with a tree it stated, "It stalked my father on his long odd walk to school & because there was a large cavity in its trunk a fire could be made inside it". When it was struck by lightning it really affected the author because she became so close with it. She compares ~~her~~ how she thought she would live to the legendary Brer Rabbit. But thinks didn't

turn out the way she planned. Her childhood place was something very special to her. She talks about the early morning fogs and how magical they were to her. In addition she gives great detail to her family to like her mother father & sister. When picturing this place everything seems perfect & nothing bad could ever happen.

Like passage one passage two also talks about a childhood place. Passage two the author in passage two explains life on a farm as his childhood place. There was a barn & farm buildings that sat on a hill. There were also fenced paddocks, stands of trees

& outbuildings, for machinery storage. All his good childhood ~~parents~~ memories are at this childhood place. He had fun learning how to swim and becoming one w/all of the animals on the farm.

Both passage one and passage two are very similar. They both talk about a special childhood place they had when they were growing up. One was a house in Georgia and the other a barn. They all could escape there & be free to do the fun things that all children should experience. She became ~~so close~~ ~~with~~ ~~a~~ ~~tree~~ a better person by experiencing events at both childhood places.

Anchor Level 3 – A

Quality	Commentary
<b>Meaning</b>	<b>The response:</b> Establishes a controlling idea that shows a basic understanding of both texts, stating that <i>many people have a childhood place where they can escape from their normal everyday life</i> . The response makes few and superficial connections between the controlling idea and the ideas in the texts ( <i>She discusses the experiences she had living there and all the good things that went on there and The author in passage two explains life on a farm as his childhood place</i> ).
<b>Development</b>	Develops ideas briefly, using some evidence from the texts ( <i>She became very close with a tree, When it was struck by lightning it really affected the author, He had fun learning how to swim and becoming one w/all of the animals on the farm</i> ).
<b>Organization</b>	Establishes, but fails to maintain, an appropriate focus on childhood places that offer escape. The response exhibits a rudimentary structure, discussing each passage in separate paragraphs. The response is inconsistent, mentioning the topic of <i>escape</i> only in the introduction and conclusion but not in the passage discussions.
<b>Language Use</b>	Relies on basic vocabulary ( <i>There was a barn &amp; farm buildings</i> ) that is sometimes informal ( <i>AtL to Cali</i> ) and imprecise ( <i>thinks didn't turn out</i> ), with little awareness of audience ( <i>Passage one talks about</i> ). The response exhibits some attempt to vary sentence structure and length for effect, but with uneven success ( <i>They all could escape there &amp; be free Do the fun things that all children should experience</i> ).
<b>Conventions</b>	Demonstrates partial control, exhibiting occasional errors in punctuation ( <i>in its trunk a fire, by lightning it really, mother Father &amp; sister</i> ) and frequent use of the ampersand that do not hinder comprehension.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in conventions.	

As people grow up in life they seem to remember their childhood home and how everything looked or seem, where something was located near their childhood home. In passage number one by Alice Walker she talks about her home in Georgia that she lived in when she was a child she tells you how much she miss her childhood house and the scenery around it. But in passage number two the author talks about this farm the author lived on as a child and how the farm looked and the difference between living in the country and living in the city and also how things looked in the morning and at night on the farm.

In passage number one by Alice Walker she talks about how she misses her childhood home in Georgia and then she goes on describing the scenery. The Author uses ~~some~~ simile for saying the fog was like a dragon and how it colored everything with grey smog, this is just one of the descriptive sceneries. Another one is that she describes the forests "like the stone forests ones sees in Chinese paintings of Guilin". Then she describes a pond as being so still that it looked like a painting. But what she missed the most is "the beauty, the quiet, the cleanliness, and the peace". She also misses a big tree that gave her companionship and shelter but she cries when they cut it down for firewood. The only reason she left her childhood place is because of racial prejudice.

In passage number two the author talks about this farm and how things looked and how things differed at night. The author describes the farm "sat on a hill embraced by the wide curves of a large creek. The two barns on one side and the white house and old orchard on the other formed a rectangle bisected by the gravel driveway. He also explains that they only had houses on there farm. The author explain that in the morning it's not quiet but

a night its so silent that you hear the quietes cough like slamming doors.

Anchor Level 3 – B

Quality	Commentary
<b>Meaning</b>	<b>The response:</b> Establishes a controlling idea that shows a basic understanding of both texts, stating that <i>as people grow up in life they seem to rember there childhood home and how everything looked or seem</i> . The response makes superficial connections between the controlling idea and the ideas in the texts ( <i>In passage number one by Alice Walker she talks about how she misses her childhood home in georgia and then she goes on decribing the scenery and In passage number two the author talks about this farm and how things looked and how things differed at night</i> ).
<b>Development</b>	Develops ideas briefly, using some evidence from the texts. The response relies on references to <i>decribitive sceneries</i> for Passage I and on descriptions of the farm quoted from the text for Passage II.
<b>Organization</b>	Establishes, but fails to maintain, an appropriate focus on childhood homes. The response exhibits a rudimentary structure with an introductory paragraph and a discussion of each passage in separate paragraphs. There is no conclusion.
<b>Language Use</b>	Relies on basic vocabulary, with little awareness of audience or purpose ( <i>Another one is that she decribes the forests</i> ). The response exhibits some attempt to vary sentence structure or length for effect, but with uneven success ( <i>But in passage number two the author talks about this farm ... and how thing looked in the morning and at night on the farm</i> ).
<b>Conventions</b>	Demonstrates emerging control, exhibiting occasional errors in spelling ( <i>rember, decribing, simle</i> ), punctuation ( <i>in life they, was a child she, grey smog, this is</i> ), capitalization ( <i>guilin</i> and <i>Author</i> ), and the omission of verb endings ( <i>seem</i> and <i>miss</i> ) that hinder comprehension.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 3 in all qualities.	

Everyone's childhood means a lot to them especially as you become older you see how magical it was. Mostly everybody has that one special thing that they will remember forever about their childhood. Your childhood carves out the image of how you want your life to become as you grow up.

In passage I, Alice Walker grew up with a lot of racism down south in Georgia so she moved up North. This helped mold her mind to not be racist towards others and she found a nice home where she was excluded from the racism. As she views her landscape of her home now it brings back all of her memories of her childhood.

In passage II, the boy sought his life on the farm to be boring and other people's lives in the city more exciting. He remembers every thing, never changing. As the author stands in silence he thinks about all of this.

In passage one, the author uses an onomatopoeia to show that she was like Brer Rabbit in the South. She also talks about a tree which served as her

protector, which is symbolism. In passage II, the author talks about how boring a life on the farm is. He says "with his body clattering inside his clothes and his quietest ~~rough~~ rough like slamming door." The author uses the literary technique of point of view for this.

Every body has a childhood and from this they have memories that will last forever, good or bad. All memories are thought of sooner or later.

Anchor Level 3 – C

Quality	Commentary
	<b>The response:</b>
<b>Meaning</b>	Establishes a controlling idea that shows a basic understanding of the texts, stating that <i>your childhood carves out the image of how you want your life to become as you grow up</i> . The response makes few connections between the controlling idea and the ideas in the texts, mentioning that Alice Walker <i>moved up North</i> to escape racism for Passage I and that <i>the boy viewed other peoples lives in the city as more exciting</i> for Passage II. There is no direct reference to "a childhood place."
<b>Development</b>	Is largely undeveloped. The response hints at ideas, but references to the text are vague ( <i>he thinks about all of this</i> ), irrelevant ( <i>she found a nice home</i> ), repetitive ( <i>life on the farm to be boring and the author talks about how boring a life on the farm is</i> ), or unjustified ( <i>The author uses the literary technique of point of view for this</i> ). The reference to <i>onomatopoeia</i> reflects an incorrect response to a multiple-choice question.
<b>Organization</b>	Establishes, but fails to maintain an appropriate focus on the controlling idea. The response exhibits a rudimentary structure with an introductory paragraph followed by a discussion of the passages and literary techniques and ending with a conclusion.
<b>Language Use</b>	Relies on basic vocabulary that is occasionally imprecise ( <i>Mostly everybody, were</i> for "where", <i>sought</i> for "thought"). The response exhibits some attempt to vary sentence structure for effect, but with uneven success ( <i>She also talks about a tree which severed as her protector which is symbolism</i> ).
<b>Conventions</b>	Demonstrates partial control, exhibiting occasional errors in spelling ( <i>memmories, every body, child hood</i> ), punctuation ( <i>them especially, older you see, others and she found, home now it, peoples lives</i> ), and proofreading ( <i>he</i> for "her") that do not hinder comprehension.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in conventions and somewhat weaker in development.	

Through out childhood there are many things that you see or do that you remember for the rest of your life. Sometimes there are places that you visited when you were a child that make you feel safe or secure because you remember the good times you had there. There are a few places that I can think of that I loved to go as a child and still now as a Seventeen year old person.

In passage one the girl remembers a place in Georgia that she loved because she could sit outside and watch the morning fog roll over the mountains. In passage two a girl remembers a ~~place~~<sup>place</sup> she loved, it was a big tree that was hollow like a cave and you could take shelter under it. My childhood place would have to be Ocean City, Maryland when I was younger my family consisted of Me, My Mom, Dad, and Brother. We all decided to go to ocean city where my Mom had been when she was younger. When we went we had a great time and always wanted to go back. Now my parents are divorced. Me, My Dad, and Brother have still been going there every summer. When I go there I feel good because I know many good things have happend there. Unlike passage one and two I go to my place every year. In passage one she moved away and the tree got struck by lightning.

During childhood ~~you~~ there are many things that stay with you untill you are old. You can remember certain things that have been a part of your life. When you remember a place as a child its usually because good things have happend there or the place makes you feel good. These memories will stick with you for the rest of your life.

**Anchor Level 2 – A**

<b>Quality</b>	<b>Commentary</b>
<b>Meaning</b>	<b>The response:</b> Conveys a confused and incomplete understanding of the texts. While the response attempts to establish a controlling idea ( <i>Through out childhood there are many things that you see or do that you remember for the rest of your life</i> ), only brief and unsupported connections are made to one passage.
<b>Development</b>	Is incomplete and largely undeveloped. The response is based on personal information and on references to the texts that are unjustified ( <i>In passage One the girl remembers a place in Georgia ... she could sit outside and watch the morning fog roll over the mountains and In passage two a girl remembers a place she loved, it was a big tree</i> ).
<b>Organization</b>	Suggests a focus on childhood memories and suggests organization through paragraphing. The response attempts in the single body paragraph to connect Passages I and II to a personal recollection ( <i>Unlike passage one and two I go to my place every year</i> ).
<b>Language Use</b>	Relies on basic vocabulary, with little awareness of audience and purpose ( <i>Me, My Dad, and Brother have still been going there every summer</i> ). The response exhibits some attempt to vary sentence structure or length for effect, but with uneven success ( <i>I passage one she moved away and two the tree got struck by lightning</i> ).
<b>Conventions</b>	Demonstrates partial control, exhibiting occasional errors in spelling ( <i>happend, durring, untill</i> ), punctuation ( <i>Maryland when I was younger, When we went we had, its usually</i> ), and capitalization ( <i>Me, My Mom, Dad, and Brother</i> ) that do not hinder comprehension.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in language use and conventions.	

In each passage the two kids had a special place they liked to go and spend time by themselves. The first kid liked a specific tree that she liked to go look at when her father was young he walked past the tree to go to school every day and made fires in the tree to keep warm.

The second person in the two passages enjoyed to go and see a pond that was on his farm, there he would look at the under water creatures such as minnows, bass, trout, clams, bullfrogs, ~~and~~ <sup>craydads</sup>, and water snakes, and other creatures that lived by the pond such as ducks, mice, rabbits, and snakes.

So you can see why these kids have chosen these places to be their childhood places when they wanted to be alone from the hussle and bussle of the world.

Anchor Level 2 – B

Quality	Commentary
<b>Meaning</b>	<b>The response:</b> Conveys an incomplete understanding of the texts by suggesting a controlling idea that <i>the two kids had a special place they liked to go and spend time by themselves</i> . The response makes few connections to the texts, mentioning <i>a specific tree that she liked to go look at</i> for Passage I and <i>a pond that was on his farm</i> for Passage II.
<b>Development</b>	Is incomplete and largely undeveloped, supplying only textual references to the tree and to the pond. The response makes the unjustified assertion that <i>these kids ... wanted to be alone from the hussle and bussle of the world</i> .
<b>Organization</b>	Suggests a focus on <i>a special place</i> in the first sentence and suggests some organization through an attempt to paragraph. The response has a one sentence conclusion.
<b>Language Use</b>	Uses language that is imprecise ( <i>to go and spend, to go look at, injoyed to go and see</i> ) or unsuitable ( <i>kids and hussle and bussle</i> ) for the audience or purpose. The response reveals little awareness of how to use sentences to achieve an effect.
<b>Conventions</b>	Demonstrates emerging control, exhibiting occasional errors in spelling ( <i>injoyed, creaters, hussle, bussle</i> ) and punctuation ( <i>look at when; young he; farm, there</i> ) that hinder comprehension.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in conventions.	

## Anchor Paper – Part A—Level 2 – C

According to these two passage, the author in the first passage described her childhood with many nature and how pefect her childhood seem. Also the author gives great description of the Chinese painting and the fog she sees like the dragon. The author in passage I explain about her ~~to~~ friend being the tree which was a shelter for her father during his journey to school. The author also bein~~g~~ with the picture of fog and the end of fog. In the second passage, John ~~who~~ who is the character and the farm. In this passage the setting is the farm and it talks about how John reacts to the farm. In conclusion, in both of these passages, one childhood seem to be better than other which is in passage I and both authors used alot of descriptive words.

### Anchor Level 2 – C

Quality	Commentary
<b>Meaning</b>	<b>The response:</b> Conveys a confused and incomplete understanding of the task and texts. The response makes a few connections to the passages ( <i>the author in the first passage described her childhood with many nature and how pefect her childhood seem</i> and <i>In this passage the setting is the farm and it talks about how John reacts to the farm</i> ) but fails to establish a controlling idea.
<b>Development</b>	Is incomplete and largely undeveloped, hinting at ideas, but references to the text are vague ( <i>Also the author gives great description of the Chinese painting and the fog she sees like the dragon</i> and <i>both authors used alot of descriptive words</i> ).
<b>Organization</b>	Lacks an appropriate focus on childhood places. The response suggests some organization within its one paragraph by first speaking of <i>these two passage</i> , addressing Passage I and then Passage II, and forming a conclusion.
<b>Language Use</b>	Uses language that is imprecise for the audience and purpose ( <i>The author also being with the picture of fog and the end of fog</i> ). The response reveals little awareness of how to use sentences to achieve an effect ( <i>In the second passage, John who is the character and the farm</i> ).
<b>Conventions</b>	Demonstrates emerging control, exhibiting occasional errors in the omission of word endings ( <i>two passage, with many nature, her childhood seem, the author ... explain, one childhood seem</i> ) that hinder comprehension.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in conventions.	

Anchor Paper – Part A—Level 1 – A

Both John and Alice Walker's childhood places involve nature. John was a boy who lived on a farm which was his childhood home. Alice Walker's ~~childhood home~~ ~~was~~ ~~in~~ ~~east~~ remembers her childhood home from her Northern California deck.

Anchor Level 1 – A

Quality	Commentary
	<b>The response:</b>
<b>Meaning</b>	Provides minimal evidence of textual understanding. The response makes only cursory references to Passage I and Passage II.
<b>Development</b>	Is minimal, consisting of only three introductory sentences.
<b>Organization</b>	Suggests a focus on <i>nature</i> but lacks organization.
<b>Language Use</b>	Is minimal.
<b>Conventions</b>	Is minimal, making assessment of conventions unreliable.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 1, although it is somewhat stronger in organization.	

Anchor Paper – Part A—Level 1 – B

In the passages the authors explain how the person ~~in the~~ admires his/her surroundings. In the first passage the person has feelings about how the surroundings look and how he feels. The second passage says how the person admires the surroundings of his farm.

Anchor Level 1 – B

Quality	Commentary
	<b>The response:</b>
<b>Meaning</b>	Provides minimal evidence of textual understanding. The response exhibits only general statements about <i>how the person admires his / her surroundings</i> .
<b>Development</b>	Is minimal, with no evidence of development beyond the general statements about a person's reaction to his <i>surroundings</i> .
<b>Organization</b>	Suggests a focus on <i>surroundings</i> but lacks organization.
<b>Language Use</b>	Is minimal.
<b>Conventions</b>	Is minimal, making assessment of conventions unreliable.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 1, although it is somewhat stronger in organization.	

In the Alice Walker excerpt and the novel excerpt, both <sup>main</sup> characters have a problem with their hometown. Walker was forced out of her hometown because of racial prejudice, while John appears to have become bored with his farm. However, both characters ~~conclude~~ <sup>conclude</sup> that they have a love for their hometown, and so it can be ascertained that both characters feel nostalgia toward their <sup>respective</sup> hometowns, and that they enjoy their hometowns more <sup>than they think</sup>.

The narrator in Passage I currently lives in Northern California, but at one time lived in Eatonton, Georgia. While admiring the fog one morning in her backyard, she realized how much she missed her birthplace. Although she and her family evidently suffered from racism while living in the Atlanta area, she uses the metaphor of a large hollowed out tree and the ~~comfort~~ <sup>to convey her love for Eatonton.</sup> that she felt having it around. Likewise, for her, there is a certain amount of comfort that goes along with being in her hometown, a comfort that cannot be replaced; even though she is content in Northern California, she still longs for Georgia from time-to-time. Walker further explains her love by comparing the fogs of Northern California to the fogs of Georgia. Although, she says, Georgia fogs are "not so dramatic as California ones [lines 47-48]," Georgia fogs are magical all the same because she associates them with happy memories of her time there — things like <sup>watching</sup> ~~seeing~~ her mother do household chores and watching her sister go off to school.

John, from Passage II, is different from the narrator in Passage I, however, he still lives in the birthplace, a horse farm, but childhood <sup>memories</sup> ~~things~~ that come to him while strolling through the farm grounds one night make him realize how much he likes the farm. At first, he thinks the scenes of the farm to be boring, saying that the barn, even at night, "still looked obstinately like the barn [line 2-3]" and that even the horses looked "familiar, flat, and uninteresting [Line 4]." After a while, John begins to think of cities like Cleveland and Baltimore that he has visited, and he compares the cities to the farm. The cities are faster and more exciting, and John's trips there to visit family are filled with "exotic" escapades such as seeing lawns and not fields, public ~~swimming~~ <sup>swimming</sup> pools, and spying on grandparents. John

concludes that he enjoyed the cities more when he states that "most exotic of all, there had been no horses [Line 22]." However as John continues to watch the horses, he begins to feel "delightfully ophered and mule [Line 31]" and eventually comes to the creek where he remembers ~~whiling~~ <sup>whiling</sup> away summer days. ~~the narrator~~ <sup>the narrator</sup> uses imagery to describe the creatures that are both in the pond and in the surrounding area to convey John's love of the farm. He comes to forgive the farm for "being so familiar [Line 45]." As illustrated in line 8-9, John is about to leave the farm for a prolonged period of time, and the ~~many~~ <sup>variety of</sup> creatures described in his surrounding area <sup>(in lines 39-54)</sup> convey how much John will miss the farm.

Both Alice Walker (the narrator of Passage I) and John from Passage II both have problems with their hometown. For Walker, it is racism, and for John it is the fact that his farm is boring. However, both characters realize that they are nostalgic about their hometowns and that they enjoy their hometowns much more than they think. For Walker, she realized this only after leaving Georgia for Northern California, but for John, he has realized it before leaving the farm for the first time on a prolonged trip.

During your childhood, children have a secure place that they love to go to and play. That one place is the place they will remember forever. In both Passage I and Passage II, <sup>show</sup> ~~use~~ the literary element of characterization.

In Passage I, ~~the~~ <sup>the</sup> woman sits on ~~her~~ <sup>her</sup> porch thinking about her ~~love~~ great childhood memories. The great childhood place that has greatly affected the woman is the tree that stood halfway between her house and school. This tree that she loved gave her a sense of ~~protec~~ shelter and a ~~noisier~~ mischievous playmate, that she wished was ~~actually~~ a relative. Although the tree got struck by lightning she ~~bec~~ became very upset and cried because of the loneliness she ~~felt~~ felt inside.

In Passage II, John lived on a farm all his life and didn't know ~~at~~ otherwise when he went to visit his relatives in Cleveland and Baltimore there was no farms, although he made the best of what there was. He often was a different person when he was with his cousins. He always thought of the many ~~of~~ creatures that were on the farm ~~and~~ ~~the~~ waiting for him to come home.

In conclusion, many children have a place when they were younger that they

Often played in or loved, even as you get older you remember those quiet, secure, and friendly places ~~that~~ ~~you~~ that made you today. Who you are today. Even though they maybe gone or you maybe too big to fit you will always remember those great childhood memories

Throughout life, every person becomes nostalgic for their childhood home. A place of security, hope, and warmth, it is a place where a child learns and experiences, but always feels secure. After ~~many years~~ adolescence and during adulthood, it is reflected on as a wonderful place of comfort because no longer can you be so carefree. In both passages, the authors create wonderful landscapes of their childhood residences using various literary elements. These elements ultimately aid in the understanding and appreciation for ~~the~~ both author's past.

In passage I, the author reflects on her glorious home as a child. By using characterization, she gives the old, huge, tree outside her home human-like qualities. The tree almost becomes a family member as it sheltered ~~and~~ and protected her as she grew up. She felt, "measured by its age, its generosity despite its years of brutalization." The author characterized the tree as her protector, no longer something but someone who guarded her and became a companion. Through this same tree metaphor she expands on symbolism, another key literary element. By describing a minuscule part of her childhood, the pine tree as her best friend, she is symbolizing something greater. She is summing up all these pieces to symbolize a place of comfort and hope that now, as an adult she wishes she still had.

In passage II, the author begins unenthusiastic about visiting the farm. By using his own point-of-view, another key element, he creates a mindset where the reader can reflect with him about his childhood growing up on the farm. Also, by setting his visit at night in the quietness and stillness, we become more apt to appreciate the slightest moment or recollection of John's mind, which would be much more difficult if the author had set the passage during the day. This setting is a prime example of how a change in the setting can provide a deeper understanding of the <sup>true</sup> meaning of the story.

Both authors use literary elements to convey deeper meaning to their childhood ~~memories~~ recollections. Each element's specific purpose worked to ~~convey~~ <sup>help</sup> understand <sup>the</sup> more important message ~~each~~ <sup>the</sup> author wanted the reader to understand — that their childhood home was one of the best places ~~any~~ where they felt truly secure and "at home."

These articles were talking about childhood. They imagined things, they each wanted to remember things from their childhood. They did not want to forget anything from their childhood. So they tried to remember everything like the place they grew up, animals they had, what they raised, and what they were afraid of. They remember the small things from their home towns. Expressed their feeling to friends. Moving was a big thing. They had to keep moving. Different places different friends. Tried to remember that the stories that their parents told them. When they had to walk to school in the cold and there would be this tree ~~near~~ half way so they could stop and get shelter. There was another one they had to raise horses on a farm. They were not very fond of the barn. Remembering the fog from their old small town in Georgia before they moved to California. Learned how to swim the first time in a creek. Drive ways were gravel. Weather would be peaceful on hilltops. They would remember family's all over.

During one's childhood, there are many things that shape their emotions, personalities and who they are. An important factor is where a child is raised and grows up no matter if it's a good or bad place. What makes up a good childhood place are the little things such as trees, animals, sounds and the environment around them. This can be proven true by two passages in the test booklet. Both showing how and what developed their beautiful childhood places and using specific literary elements.

In passage 1, the author no longer lives at her childhood place but is reminded as she is viewing the landscape near her present home. This beautiful view was filled with fog which she refers to as the "dragon", it puffed and coiled, the wonderful view of the mountains and the peace and quiet she felt as she just sat there admiring all of her surroundings. The author also described the tree near her childhood home as a kind protector (giving it human like characteristics) because of "its age and generosity despite its years of brutalization" which gave her grief because of it. This is an important comparison that helps develop the theme because that's how people feel about their childhood place in which they felt protected but if it got replaced it would hurt them. ~~Everything~~ <sup>eventually</sup> in her mind and anybody's mind, they wonder what would have their lives been like if they stood in their comforting, lovable childhood homes.

In passage 2, at first the author finds the scene of the farm at night disappointing as if it didn't really interest him much and everything was the same in which he wanted some excitement. The author then introduces "visits

to cousins<sup>4</sup> in order to create a contrast between how much fun he was having with his cousins vs. the farm. Then he brings you back to the farm using simile to emphasize the night's darkness in lines 29 through 31 also as if he was about to discover something about the farm. He realized how beautiful the farm was in the night or day with all of the memories of going swimming, the view of the trees, the lake at night. "John laughed and at once forgave the farm for being so familiar in which anything seemed possible at night." He came to the conclusion how much he loves being there and just listening and seeing all the creatures and surroundings around him.

Both of the passages show how important one's childhood home is and how it will always stay as a good memory in one's mind. There will always be something that will remind of that special place in which one felt protected and loved. That is how most childhood places are and will always be if in good memories. There is no place like home.

**Practice Paper A–Score Level 5**

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

**Practice Paper B–Score Level 3**

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

**Practice Paper C–Score Level 4**

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

**Practice Paper D–Score Level 2**

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

**Practice Paper E–Score Level 4**

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



People sometimes regard literature as irrelevant or as merely something that must be analyzed in order to satisfy the requirements needed for their education. They believe that reading literature is a chore, but if they enjoy the piece they are reading, it will make it somewhat better. Thomas De Quincey's statement that "All that is literature seeks to communicate power..." is definitely true. Not every story contains a happy ending, but the reward for reading true "literature" is learning about oneself. Through internalizing the circumstances of others, the reader enters into a character's or a narrator's position. Both To Kill a Mockingbird by Harper Lee, and "Dr. Heidegger's Experiment" by Nathaniel Hawthorne, present this opportunity. Through the questioning that goes on within the subconscious, one learns much about who they are. This power instills endless possibilities into the lives of those willing to take on the challenge of such an unusual activity.

In the novel To Kill a Mockingbird, the powerful message is sent to the reader that we were all once children. The unbridled curiosity that children possess and the magnificent world which they inhabit create a "bubble" of imagination which no one else can penetrate. It is their private world, and this is a prize in itself. Within the novel, a young girl named Scout Finch is portrayed as rather wise beyond her years, but in the same sense, also portrayed as harboring the curiosity and fresh imagination of a

Child. Scout's father, Atticus Finch, is a lawyer defending a black man for the crime of rape. This occurs during a time period of "separate but equal" in the conservative southern town of Maycomb. Few lawyers would ever choose to defend a black man in court, especially if the alleged crime was the rape of a white woman. Atticus was different. While many people lose their childhood open-mindedness, Atticus found a way to stand up for his beliefs. He believed in being respectful toward others and he knew it was unfair to judge the innocence of an individual by skin color. After Scout and her brother, Jem, heard the guilty verdict, they could not comprehend how an innocent man could be convicted. These children could not fathom the resentment <sup>which</sup> within the jurors had developed throughout their lives. Racism and discrimination were now blurring their vision of the truth. Although Atticus was "different," he understood. He had grown up with many of the jury, but he had taken a stand, explaining what Harper Lee meant by saying that lawyers were once children, too. Lawyers must place everything aside to enable them to see the raw truth. This truth and fearlessness exists within children, and we should not surrender it, but rather attempt to maintain it forever. The "literature" has communicated great "power" to us as readers.

Dr. Heidegger in the short story "Dr. Heidegger's Experiment" was a wise individual. He suspected something about human nature that he needed to prove.

He desired to achieve self-satisfaction in the truth that he had discovered. Specifically, Heidegger felt that if one squanders his life and loses his will, he will never change and will cease to grow as an individual. He will become what Hawthorne calls "melancholy old creatures..."

In order to prove his theories, Heidegger used people who felt sorry for themselves and were miserable in their old age. After giving each of them "magical water" to drink that would "restore" them to youth, they proceeded to make the same mistakes they had made in their <sup>youth.</sup> ~~younger~~ They continued to revel in their youth, rather than stepping aside to contemplate what was really happening. With pleasure comes pain, something these individuals failed to realize.

They ignored this in youth also, preventing them from becoming better people and learning the lessons that life was meant to teach. They decided not to change, something Heidegger knew all along. When returned to their old age, they behaved no differently. They had merely tasted sad youth which brought them to what they had become. Hawthorne suggests they would be better off in their graves. Once again, "power" has shown through the "literature" ~~and~~ and has communicated important ideas to the reader.

True literature can transport people to different worlds, sometimes physically unfamiliar, but often intellectually relevant to the reader. Although not physically experiencing such ordeals, the reader can enter a position in which he "experiences" a reality.

**Anchor Paper – Part B—Level 6 – A**

This "power" instills within the reader the ability to learn without doing. When "literature" inspires imagination and inquisitiveness, it is truly a powerful and unique force.

**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, explaining that the power, communicated through literature, <i>is learning about oneself</i>. The response uses the criteria to make an insightful analysis of <i>To Kill a Mockingbird</i> and "Dr. Heidegger's Experiment," illustrating how both works prove that <i>through the questioning that goes on within the subconscious, one learns much about who they are</i>.</p>
<b>Development</b>	<p>Develops ideas clearly and fully, making effective use of a wide range of relevant and specific evidence about characters whose actions communicate insight to the reader (<i>While many people lose their childhood open-mindedness, Atticus found ... his beliefs and Heidegger used people who felt sorry ... miserable in their old age</i>). The response includes references to setting (<i>southern town of Maycomb</i>) and characterization of <i>melancholy old creatures</i>.</p>
<b>Organization</b>	<p>Maintains the focus that <i>when "literature" inspires imagination and inquisitiveness, it is truly a powerful and unique force</i>. The response exhibits a logical and coherent structure, first comparing Scout's <i>curiosity and fresh imagination of a child</i> to Atticus Finch's <i>childhood open-mindedness</i>, and then presenting the steps in Doctor Heidegger's experiment <i>about human nature</i> and its consequence. Transitions are skillfully used (<i>Through internalizing the circumstances of others, Specifically, Once again</i>).</p>
<b>Language Use</b>	<p>Is stylistically sophisticated, using language that is precise and engaging (<i>unbridled curiosity, harboring the curiosity, squanders, revel in their youth</i>), with a notable sense of voice. The response varies structure and length of sentences to enhance meaning (<i>Atticus was different and When "literature" inspires imagination and inquisitiveness, it is truly a powerful and unique force</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>	

Thomas De Quincey's statement "All that is literature seeks to communicate power..." is true for many pieces of writing. This quote suggests that any work which is classified as "literature" has a purpose to transmit a powerful message or theme to the reader. All authors of "literature" begin their work with a desire to convey this idea of "power" to their audience. The novels Ethan Frome by Edith Wharton and The Scarlet Letter by Nathaniel Hawthorne are examples of literary works that prove that De Quincey's statement is true.

Ethan Frome is a novel that communicates great power. The main character, Ethan Frome, is hopelessly trapped in a miserable life in the small town of Starkfield, Massachusetts. His wife is cold, sickly and unloving. Ethan is in love with his wife's cousin, Mattie Silver, who lives with and does housework for the Fromes. Ethan is suddenly faced with a dilemma when his wife decides that Mattie can no longer live with them. He contemplates leaving Zeena and going to live with Mattie outside of Starkfield. Mattie is also in love with Ethan and the two attempt suicide in order to

escape from their situation. Wharton's novel communicates effectively the power of love. Ethan's love for Mattie has the power to cause him to want to curtail the life that he has endured for so long. His love is also powerful enough to motivate him to seek death as a way to be with Mattie. The message of love is evident in the novel from the first time that the audience is introduced to Mattie Silver. The imagery of Mattie captures the power of love. Ethan views her as a fragile, beautiful girl who is surrounded by light. The opposite image is suggested through the depiction of the dark Zerkow. The contrast of a bright and radiant image with a dark and depressing presence helps to communicate the significance of love. Love has the power to change one's perceptions and to overtake one's mind.

Nathaniel Hawthorne's <sup>the</sup> Scarlet Letter also communicates "power" to the audience. The novel about Puritan America is set in a New England town where adultery had been committed. The accused woman, Hester Prynne, mothered a child out of wedlock and was sentenced to wear an "A" on her dress as a badge of shame. The father of

the child is, ironically, the town's Reverend, Arthur Dimmesdale. Dimmesdale attempts to keep his identity as the father a secret, but his conscience eventually forces him to reveal the truth. This literary work reveals the amazing power of conscience. Dimmesdale's heart told him that hiding the truth was wrong because he was not facing the shame that he deserved. On several occasions he even inflicted physical pain upon himself to supplement the emotional trauma that he was enduring. The town was not aware of his sin and had no reason to suspect him. Dimmesdale had the opportunity to maintain his fine reputation, but he knew that he had done wrong and had to reveal the truth. It is the powerful characterization of Arthur Dimmesdale that makes Hawthorne's message so evident. He is characterized as a respected church official who is respected by everyone in town. He is not portrayed as a sinner, although he secretly is. His battles with his own conscience demonstrate that he is moral and compassionate toward Hester Prynne's suffering. Arthur Dimmesdale is characterized as being ashamed, but ultimately responsible for his wrongdoings.

Anchor Paper – Part B—Level 6 – B

A powerful message is conveyed in both Ethan Frome and The Scarlet Letter. Both are pieces of "literature" that definitely support the critical lens "All that is literature seeks to communicate power." The "power" communicated in writing is crucial for the purpose of teaching the audience and for provoking thought.

Anchor Level 6 – B

Quality	Commentary
<b>Meaning</b>	<b>The response:</b> Provides a thoughtful interpretation of the critical lens ( <i>This quote suggests that any work which is classified as "literature" has a purpose to transmit a powerful message or theme to the reader</i> ). The response uses the criteria to make a clear and reasoned analysis of the power of love in <i>Ethan Frome</i> and the amazing power of conscience in <i>The Scarlet Letter</i> .
<b>Development</b>	Develops ideas clearly and fully, making effective use of a wide range of relevant and specific evidence about Ethan's dilemma when he finds he is in love with his wife's cousin and Dimmesdale's attempts to keep his identity as the father a secret. The response integrates references to setting ( <i>Starkfield, Massachusetts and Puritan America</i> ), as well as imagery ( <i>fragile, beautiful girl who is surrounded by light</i> ), and also provides a detailed characterization of Dimmesdale ( <i>respected church official ... respected by everyone in town</i> ).
<b>Organization</b>	Maintains the focus on literature's power. The response exhibits a logical and coherent structure by first contrasting Zeena ( <i>cold, sickly and unloving</i> ) and Mattie ( <i>bright and radiant</i> ). The response then contrasts Dimmesdale's actions and his conscience ( <i>On several occasions he even inflicted physical pain ... to supplement the emotional trauma that he was enduring</i> ), concluding that the "power" communicated in writing is crucial for the purpose of teaching the audience and for provoking thought. Transitions are skillfully used ( <i>His love is also, This literary work, Both are pieces</i> ).
<b>Language Use</b>	Is stylistically sophisticated, using language that is precise and engaging ( <i>dilemma, contemplates, curtail, depiction of the dark Zeena</i> ), with a notable sense of voice and awareness of audience and purpose. The response varies sentence structure to enhance meaning ( <i>His battles with his own conscience ... toward Hester Prynne's suffering</i> ).
<b>Conventions</b>	Demonstrates control of the conventions with essentially no errors, even with sophisticated language.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 6, although it is somewhat weaker in meaning.	

Television and the internet both have a powerful impact on ~~the~~ the lives of many. However, as Thomas De Quincy noted, "All that is literature seeks to communicate power;" literature is as influential, and powerful, as any other form of communication because it leaves the reader with a message. ~~that is the power of literature~~

~~the~~ Edith Wharton's Ethan Frome and Toni Morrison's The Bluest Eye are two examples of literature ~~with~~ ~~the power to change a reader's view of life~~ that accomplish this incredible task. Both touch the reader on a personal level and leave him, ~~in~~ in many cases, with a new outlook on life.

Ethan Frome, written by Edith Wharton, is a novel that teaches the reader of the harsh realities of life. Ethan, the main character, is young and intelligent, but he must suffer ~~to~~ physical hardships and emotional hardship as the book draws to a close. ~~The author uses a foil to compare Ethan and Maddie, to love; they are both capable of love.~~ The setting of the novel is further indication of the desolation of the characters; the town is isolated, cold and bleak. The author's <sup>in-depth</sup> ~~in-depth~~ character development lets the reader fall in love with the story's heroes, Ethan and Maddie, and the reader must watch as their lives are ruined in a failed and desperate attempt at suicide. A foil between a happier couple, Ned and his future wife, and Ethan and Maddie further illuminates the pain <sup>the protagonists</sup> ~~the protagonists~~ must live with. Ethan Frome has a <sup>strong</sup> ~~powerful~~ impact on a reader because

it teaches that good does not always prevail in the real world; it recognizes the obstacles of money and family and proves that literature does, as De Quincey asserted, have great power.

The Bluest Eye, an award-winning novel by Toni Morrison, is a second ~~piece~~ work that demonstrates the power of the written word. It tells the story of Pecola, a lonely black girl living in poverty, and her descent into madness, and it ~~leaves~~<sup>leaves</sup> the reader with the message: the ideals of society and the ~~reality~~<sup>realities</sup> of poverty and prejudice have a terrible and permanent impact on all people, especially children. Morrison's use of point of view helps to illustrate the themes of her book; she ~~writes~~ writes in the voices ~~of~~<sup>of</sup> Claudia, ~~two~~<sup>a</sup> friends of Pecola, ~~and~~ Pecola's father and mother, and the lecherous old man ~~that~~ that leads her to insanity, Soaphead Church. A foil is used to contrast Pecola's helpless desolation with Frieda's strength and self-acceptance; both are young black girls, but only Frieda succeeds in the world (or so the reader is left to assume). The setting of Pecola's life, ~~the~~ the broken-down store that her family uses as a house, provides further insight into her tragic life. Toni Morrison's message is more than just a realization of hardship; it is a call to action, moving the reader to fight against prejudice, poverty, and abuse (both sexual and emotional). It is as powerful (in fact, more so) than any television program, and it again makes clear that literature has a great impact on those who experience it.

Not every novel, naturally, can leave a reader with a new way to see the world. However, the fact that some works of literature can accomplish this feat is of great importance. The written word ~~is~~ <sup>can have</sup> great power, and this was recognized by Thomas De Quincy in his insightful statement on the subject. Books have the ability to touch a reader, and they are a <sup>valuable</sup> form of communication even in today's modern world.

Anchor Level 5 – A

Quality	Commentary
	<b>The response:</b>
<b>Meaning</b>	Provides a thoughtful interpretation of the critical lens that clearly establishes the criteria for analysis ( <i>Literature is as influential, and powerful, as any other form of communication because it leaves the reader with a message</i> ). The response uses the criteria to make a clear and reasoned analysis of <i>Ethan Frome</i> and <i>The Bluest Eye</i> , asserting that both works touch the reader on a personal level and leave him, in many cases, with a new outlook on life.
<b>Development</b>	Develops ideas clearly and consistently, with reference to relevant and specific evidence, discussing literature's message that <i>good does not always prevail in the real world</i> . The response uses appropriate literary elements of setting ( <i>is further indication of the desolation of the characters; the town is isolated, cold and bleak and the broken-down store ... provides further insight into her tragic life</i> ) and characterization ( <i>Ethan ... is young and intelligent and Pecola, a lonely black girl</i> ).
<b>Organization</b>	Maintains the focus on novels that <i>can leave a reader with a new way to see the world</i> . The response exhibits a logical sequence of ideas, first introducing the characters and their hardships, and then following with the realizations made by the reader. The conclusion ( <i>Books have the ability to touch ... even in today's modern world</i> ) further strengthens the response. Appropriate transitions are used ( <i>especially, both are, However</i> ).
<b>Language Use</b>	Uses language that is fluent and original ( <i>to contrast Pecola's helpless desolation with Frieda's strength and self-acceptance</i> ), with evident awareness of audience and purpose. The response varies structure and length of sentences to control rhythm and pacing ( <i>A foil between a happier couple ... further illuminates the pain the protagonists must live with</i> ).
<b>Conventions</b>	Demonstrates control of the conventions with essentially no errors, even with sophisticated language.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 5, although it is somewhat stronger in conventions.	

The quote, "All that is literature seeks to communicate power," by Thomas De Quincey, basically means that every literary work has an underlying meaning that will provide the reader with a knowledge that will make him/her stronger as a person. In my ~~opier~~ opinion, I agree and support Thomas De Quincey's belief. Two pieces of literature that support the quote are To Kill A Mockingbird by Harper Lee, and Macbeth by William Shakespeare. In both pieces, there is an underlying message/theme that is conveyed to the reader which, in turn, enhances the reader's knowledge as a person.

In the novel To Kill A Mockingbird by Harper Lee, the underlying theme of the book is that as you grow up, you lose the idealistic viewpoint of a child and gain the realistic views of an adult. This theme supports Mr. De Quincey's statement in that, by reading the novel and making the distinction between childhood and adulthood, you gain a knowledge and experience that will make you a stronger and more admirable person as a result. In To Kill A Mockingbird, set in Maycomb, Alabama in the 1930's, three young children, Scout, Jem, and Dill, must recognize the difference between being a child and being an adult. They see for themselves what "true courage" really is when they encounter Mrs. DuBose, an elderly morphine-addict who struggles to achieve her goal of dying clean and free of morphine. The children see the harsh truth behind racism and discrimination when they witness the trial of Tom Robinson, a Negro man accused of raping a white girl, Mayella Ewell. They realize how cruel adults and people can be, how unfair life can be, and

how naive they really were before their experiences.

As the reader, you also learn these harsh truths, which can ~~benefit~~ be beneficial and of use sometime in your lifetime.

In the literary piece, Macbeth by William Shakespeare, the underlying theme is that people can be cruel, immoral, and greedy when it pertains to self-success and social standing. This supports Mr De Quincey's statement in that, by reading this piece, the reader can understand the reality of human nature and will leave with the knowledge of knowing that people aren't always who they seem to be. If the reader understands this, then he/she will be prepared and will learn to be, <sup>albeit</sup> subtly, critical of people which can prevent the reader from being hurt or surprised down the line. In Macbeth, Macbeth was cruel and had no mercy when it came to getting what he wanted. He murdered Duncan, the king, in order to achieve Duncan's title as the king of Scotland. On the outside, he appeared a friend, but on the inside, he was a relentless, ruthless man intent on destroying anyone and anything that got in his way, including Banquo, his best friend. This only strengthens the reader's realization that people aren't truly who they seem.

In conclusion, Thomas De Quincey's belief that every piece of literature conveys knowledge to the reader, is a belief that can be proven by reading anything. Every novel, poem, short story, and play has some message or some theme that is expressed to the reader. When the reader understands this theme/message, he/she is then a stronger, wiser person as a result. The two pieces, To Kill A Mockingbird and Macbeth, are only 2

**Anchor Paper – Part B—Level 5 – B**

pieces # in a list of many that are proof of Mr De Quincey's belief.

**Anchor Level 5 – B**

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 both pieces, there is an underlying message/theme that is conveyed to the reader which, in turn, enhances the reader's knowledge as a person</i>). The response uses the criteria to make a clear and reasoned analysis of <i>To Kill a Mockingbird</i> (<i>as you grow up, you lose the idealistic viewpoint of a child</i>) and <i>Macbeth</i> (<i>people can be cruel, immoral, and greedy when it pertains to self-success and social standing</i>).</p>
<b>Development</b>	<p>Develops ideas clearly and consistently, with reference to relevant and specific evidence from the texts to discuss how children gain the realistic views of an adult (<i>Mrs. DuBose ... achieve her goal and the trial of Tom Robinson</i>) and <i>the reality of human nature</i> (<i>Macbeth was cruel and He murdered Duncan</i>). The response uses appropriate literary elements of setting (<i>Maycomb, Alabama in the 1930's and Scotland</i>) and theme to support the discussion (<i>people aren't always who they seem to be</i>).</p>
<b>Organization</b>	<p>Maintains the focus established by the critical lens on how literature increases a reader's self-knowledge. The response exhibits a logical sequence of ideas, first illustrating changes in Scout, Jem, and Dill who discover <i>what "true courage" really is</i>, then presenting <i>Macbeth as a relentless, ruthless man</i>, and finally connecting each example to the reader (<i>This only strengthens the reader's realization ... who they seem</i>). Appropriate transitions are used (<i>In both pieces, This theme supports, As the reader, In conclusion</i>).</p>
<b>Language Use</b>	<p>Uses language that is fluent and original (<i>enhances, naive, albeit</i>), with evident awareness of audience and purpose (<i>As the reader ... of use sometime in your lifetime</i>). The response varies structure of sentences to control rhythm and pacing (<i>On the outside, he appeared a friend, but on the inside ... including Banquo, his best friend</i>).</p>
<b>Conventions</b>	<p>Demonstrates control of the conventions, exhibiting occasional errors in spelling (<i>subtely</i> and <i>liturature</i>).</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 5 in all qualities.</p>	

## Anchor Paper - Part B—Level 5 - C

According to Thomas De Quincy, "All that is literature seeks to communicate power." De Quincy's point is that all literature has an underlying message communicating power: either a shift in influence or a lack thereof. Two works of literature supporting this quote are Animal Farm by George Orwell, as well as The Count of Monte Cristo written by Alexandre Dumas.

Animal Farm portrays the struggle of a farm filled with animals, who overthrow their owner and create their own government, on animal farms. Eventually, the government of the farm, run by the Pigs, becomes corrupt and over powering, and from a certain point forward, the animals of the farm could make no distinction between their former owners, and the pigs themselves. On a certain level, Animal Farm is the merely the story of a few farm animals. However this is untrue due to the apparent symbolism of the plot. Animal Farm represents the struggle of the country of Russia in the early 20<sup>th</sup> century, exposing the effects of power and the evils of communism. This struggle of power can be closely related to the critical lens, "All that is literature seeks to communicate power..." It has been said that power corrupts, and absolute power corrupts absolutely. The novel Animal Farm surely seeks to communicate this very form of power.

Another work of literature supporting the critical lens, "All that is literature seeks to communicate power..." is The Count of Monte Cristo written by Alexandre Dumas. The Count

## Anchor Paper - Part B—Level 5 - C

of Monte Cristo is a stunning portrayal of a young man, Edmond Dantes, wrongfully accused and unjustly imprisoned for over fourteen years. When he is finally able to escape, his goal in life is to take away all that those who plotted, had taken away from him. With the enormous wealth acquired from his prison mate and friend, abbé Faria, he is able to do this, the romantic notions of vengeance exemplified in this novel help to portray the power ~~is~~ available with great wealth in 19th century France. Edmond Dantes is able to take great vengeance upon those who imprisoned him, able to take the power back he, himself had so very attained. Even the title of the novel, and the title his is proclaimed reflects power. The Count of Monte Cristo, Monte Cristo translated comes roughly to mean the mountain of Christ. Dantes is able to portray exactly how much power Edmond Dantes had attained by penning him to Jesus Christ. With the facts stated, the count of Monte Cristo most decidedly conveys the theme of communicating power through identification.

Both the count of Monte Cristo by Alexandre Dumas, as well as Animal Farm by George Orwell, seek to accurately portray, and support the critical lens, "All that is literature seeks to communicate power..." The main idea of both these literary works is the theme of power being communicated in some form, to either demonstrate how power can lead to ultimate vengeance, or the ultimate price of power, total corruption.

## 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>all literature has an underlying message communicating power: either a shift in influence or a lack thereof</i>). The response uses the criteria to make a clear and reasoned analysis of the chosen texts (<i>the animals of the farm could make no distinction between their former owners, and the pigs and Edmund Dantes is able to take great vengeance ... due to the power that he, himself had surely attained</i>).</p>
<b>Development</b>	<p>Develops ideas clearly and consistently, with references to relevant and specific evidence from both texts. The response discusses symbolism (<i>represents the struggle of the country of Russia in the early 20th century, exposing the affects of power and the evils of communism</i>) and characterization (<i>When he is finally able to escape, his goal in life is to take away all that those who plotted, had taken away from him</i>) to explain shifts in power.</p>
<b>Organization</b>	<p>Maintains the focus established by the critical lens on <i>the theme of power</i> in literature. The response exhibits a logical sequence of ideas presenting information about how the transfer of power brings about change, beginning with the pig’s control of the farm and its political symbolism and moving to Edmund Dantes’ use of his riches to punish others. The conclusion reiterates the critical lens. Transitions are used appropriately (<i>Eventually, Another work, With the facts stated</i>).</p>
<b>Language Use</b>	<p>Uses language that is fluent and original (<i>is a stunning portrayal ... unjustly imprisoned for over fourteen years</i>), with evident awareness of audience and purpose. The response varies structure and length of sentences to control rhythm and pacing (<i>Dumas is able to portray exactly how much power Edmund Dantes had attained by paralleling him to Jesus Christ</i>).</p>
<b>Conventions</b>	<p>Demonstrates control of the conventions, exhibiting occasional errors in spelling (<i>absolutly</i> and <i>accuratly</i>).</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 5 in all qualities.</p>	

Thomas De Quincey's statement, "All that is literature seeks to communicate power..." provides an accurate analysis of the historical and modern literature that we read today. ~~Whether~~ A novel can tell a story about a power struggle or can be used to convey the author's power of creation. Either way, all novels have power, in that they educate readers and inspire future thought. Two examples of ~~the~~ literature conveying power are <sup>William</sup> Shakespeare's "Hamlet" and Toni Morrison's The Bluest Eye.

Hamlet, as one of Shakespeare's most well known and appreciated plays, is a ~~very powerful~~ <sup>classic</sup> story that greatly impacts the reader. Its violent and dramatic plot have the power to elicit gasps from readers and audiences years after it was written.

"Hamlet" obviously communicates power, not only in the reactions it causes, but also in that its theme is a struggle for power. The <sup>play's</sup> characterization greatly emphasizes this struggle. Through studying the characters of Claudius and Hamlet, we are able to see how the society revolved around power and leadership and the effects <sup>of</sup> control on a leader. ~~Claudius~~ With much vivid imagery, Shakespeare uses this fight to ~~the~~ portray the violence and corruption that come with leadership, and ironically, both leaders die in the end. This play strongly supports Thomas De Quincey's statement, because although it was written very long ago, we can still see the influence of power in the story.

Toni Morrison's The Bluest Eye communicates the power of the author to "play God." Morrison ~~communicates~~

invented her own world to help convey her message. The setting is used to foreshadow future events, with the weather and seasons each symbolizing the life of blacks in the racist community.

The characterization of Claudia and Pecola are used to contrast each other, showing different reactions to the harsh society. The imagery of the white doll, blue eyes, and Shirley Temple cup all depict the ideal image of beauty that Pecola treasures. Morrison uses the point of view to show the oppressive nature of society towards blacks. She also introduces irony with the Dick and Jane stories in order to show that things aren't as they should be. This shows the power of creativity that Morrison embraced. She takes advantage of ~~these~~ ability to make her own universe, in order to convey her theme of racism.

In summation, literature can communicate power in various ways. Power can ~~be~~ be not only from the story itself, but the effect it has on its audience. The greatest power that literature provides is that of education. ~~that~~ Whether it be a play, a short story, or a novel, literature has always and continues to inspire and enlighten readers, which is the greatest power of all.

**Anchor Level 4 – A**

<b>Quality</b>	<b>Commentary</b>
<b>Meaning</b>	<p><b>The response:</b>            Provides a reasonable interpretation of the critical lens that establishes the criteria for analysis (<i>A novel can tell a story about a power struggle or be used to convey the author’s power of creation</i>). The response makes implicit connections between the criteria and <i>Hamlet</i> (“<i>Hamlet</i>” <i>obviously communicates power, not only in the reactions it causes, but also in ... a struggle for power</i>) and <i>The Bluest Eye</i> (<i>Morrison invented her own world to help convey her message</i>).</p>
<b>Development</b>	<p>Develops some ideas more fully than others. The response uses general examples of literary elements to support a discussion about the struggle for power in <i>Hamlet</i> (<i>violent and dramatic plot, The play’s characterization ... of Claudius and Hamlet, vivid imagery</i>). The discussion of literary elements is more developed in the <i>Bluest Eye</i> (<i>setting ... forshadow future events; imagery of the white doll, blue eyes, and Shirley Temple cup; Dick and Jane stories</i>).</p>
<b>Organization</b>	<p>Maintains the focus on how <i>literature can communicate power</i>. The response exhibits a logical sequence of ideas with an introduction, a discussion of each work, a conclusion for each body paragraph with a sentence relating to the critical lens (<i>This play strongly supports ... power in the story and This shows the power ... that Morrison embraced</i>), and a summary conclusion. Appropriate devices and transitions (<i>Either way, Two examples, also, In summation</i>) are used.</p>
<b>Language Use</b>	<p>Uses appropriate language that is sometimes original (<i>elicit gasps, depict, oppressive nature</i>). The response occasionally makes effective use of sentence structure and length (<i>The greatest power that literature provides is that of education</i>).</p>
<b>Conventions</b>	<p>Demonstrates control of the conventions, exhibiting occasional errors in spelling (<i>forshadow</i>) and comma use (<i>stories, in order</i>).</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 4, although it is somewhat stronger in organization and conventions.</p>	

Thomas De Quincey once stated that "All that is literature seeks to communicate power..." Quincey meant, quite truthfully, that the purpose of the written word is to convey strength. The Things They Carried by Tim O'Brien and Auguste Wilson's "Fences" both clearly portray the power to which De Quincey was speaking. Using literary elements such as imagery, conflict, structure, setting and symbolism, O'Brien and Wilson exercise the strength of literature to make a statement on the power of situation.

O'Brien's purpose for The Things They Carried is to express the power the war in Vietnam, or anywar, held over the soldiers. O'Brien structures the stories within The Things They Carried to intentionally keep the reader confused. O'Brien bounces back and forth between past and present, reality and fiction and at any given time a character could be alive or merely a memory of a dead friend. O'Brien uses his confusing and inconsistent structure to portray to the reader the confusion by the soldiers of any war. The soldiers of The Things They Carried are constantly at war, not just with the Viet Cong but with themselves as well. The inner conflict and moral indifference experienced by the soldiers and even O'Brien himself as he decides to report for the draft, is to convey the indifference and inner conflict of war. O'Brien also gets quite graphic in his confusing romp in turmoil and war. O'Brien appeals to the readers senses, even if in a negative way, and the image of a soldier's mangled body parts being picked out of a tree or the image of a baby buffalo ridden with bullets is not soon to leave the reader. The Things They Carried is confusing,

graphic and gives the reader the bitter taste of a soldier's experience in war, but depicts to the reader the power of situation, the power the war held over the soldiers and that is O'Brien's purpose.

Wilson's purpose is quite similar to that of O'Brien. In "Fences", Wilson portrays the power of situation to inner city African Americans during the 1950's. There are numerous conflicts involving the main character, Troy Maxson. Troy gets in conflicts with his wife, his son, his boss, the "white" man, death and even himself. The conflicts are deliberate, and "Fences" can't achieve its strength without them. The conflicts let the audience "in" on life for African Americans in the 1950's. The events of "Fences" also would not have happened the same had "Fences" taken place anywhere else. Had "Fences" taken place with a white family, in a rural area or in another decade the message would not have been the same. The characters would not have the same strength they have over the audience. Another character within itself is the fence. The fence is a symbol for the fences individuals put up within themselves to protect themselves. Wilson uses conflict, setting and symbolism to display the power the situation in the inner city, during the mid-section of the twentieth century held over the African Americans involved. "Fences" is a powerful play that enlightens the audience on the power of situation and thus ~~achieves~~ Wilson achieves his purpose.

Literature communicates power, but written words will not achieve power all alone. The author must add

Anchor Paper – Part B—Level 4 – B

a message and a means to convey the message before the written word becomes powerful. *The Things They Carried* by Tim O'Brien and "Fences" by Auguste Wilson are both written in a manner as to convey the strong messages Wilson and O'Brien seek to depict. Thus through the written word, O'Brien and Wilson prove De Quincey correct.

Anchor Level 4 – B

Quality	Commentary
	<b>The response:</b>
<b>Meaning</b>	Provides a reasonable interpretation of the critical lens that establishes the criteria for analysis, stating that it is <i>the strength of literature to make a statement on the power of situation</i> . The response makes implicit connections between the criteria and <i>The Things They Carried</i> (to express the power the war in Vietnam, or any war, held over the soldiers) and <i>Fences</i> (to display the power ... in the inner city, during the midsection of the twentieth century).
<b>Development</b>	Develops some ideas more fully than others, with references to specific and relevant evidence from <i>The Things They Carried</i> to explain how the author's <i>confusing and inconsistent structure</i> mirrors the soldier's confusion in war. The response is less specific about the conflicts of <i>inner city African Americans during the 1950's</i> . The discussion of literary devices is more specific, giving examples of characterization ( <i>inner conflict and moral indifference</i> ), sensory images, and symbolism ( <i>fences individuals put up within themselves</i> ).
<b>Organization</b>	Maintains a clear and appropriate focus on the idea that literature communicates power. The response exhibits a logical sequence of ideas, presenting evidence from each work to support the chosen criteria ( <i>the power the war held over the soldiers</i> and <i>The events ... would not have happened the same had "Fences" taken place anywhere else</i> ). The response concludes that both works <i>convey the strong messages Wilson and O'Brien seek to depict</i> .
<b>Language Use</b>	Uses appropriate language ( <i>inner conflict of war</i> and <i>enlightens the audience</i> ), with some awareness of audience and purpose ( <i>depicts to the reader</i> ). The response occasionally makes effective use of sentence structure and length ( <i>O'Brien appeals to the readers senses ... is not soon to leave the reader</i> ).
<b>Conventions</b>	Demonstrates partial control, exhibiting occasional errors in spelling ( <i>excercise, inconsistent, acheive</i> ) and punctuation ( <i>soldiers manged, cant, it's</i> ) that do not hinder comprehension.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 4 in all qualities.	

The critical lens "All that is literature seeks to communicate power." can be interpreted to mean many different things. When writers write a story they are not merely writing about people but in doing so include a struggle between what is generally referred to as 'good and evil'. In this way an author is able to effectively communicate the power that good has over evil. This lens particularly addresses ~~the~~ two works of literature, they are To Kill a Mockingbird by Harper Lee and The Lord of the Flies by William Golding. Several literary elements can be cited in support of the critical lens. Including theme, characterization <sup>and</sup> setting.

To Kill a Mockingbird is a novel about two children in the depression era <sup>deep</sup> South. This setting is extremely critical to the development of the novel. That is because during that time there still was a great division between the white people and the African American people. The division between the two groups is furthered by the fact that it was the deep South. Having this setting the author was able to include a struggle between 'good and evil'. This struggle is best seen in the part of the novel where the children are ridiculed at school because their father, Mr. Finch, is defending a black man. Atticus Finch knows it is the right thing to do because he is giving the man an actual chance in the courtroom. The people of the time are unable to see past his color and only look at the false allegations of rape on the part of the white man. Atticus is on the 'good' side trying to do what is right while the people of the town are on the side of 'evil' because of their racist views.

The Lord of the Flies is a novel about a group of young children who have been stranded on a desert island. This setting allows the author to explore a rather unique theme. Golding's ~~was~~ theme is that all people have animal instincts within them, but society holds these

## Anchor Paper – Part B—Level 4 – C

instincts in a dormant state. Being on the island the children split into two groups the hunters (representing evil) and the rest of the children (representing good). Ralph, the leader of the good children, eventually loses all the children to Jack, the leader of the hunters. This is because as time progresses on the island it becomes harder and harder to live and follow the generally accepted rules of society. Before novels, and Ralph himself joins in and allows his instincts to take over. Evil is within all of us, but the society in which we live keeps this evil in us for the most part. Ralph knew all too well that everyone was capable of evil when he joined in the killing of Simon, ~~and~~,

the power struggle that exists between good and evil is one that will continue to be the focus of literature works for years to come. The universality of it makes it such an easily understood theme.

**Anchor Level 4 – C**

<b>Quality</b>	<b>Commentary</b>
<b>Meaning</b>	<p><b>The response:</b>            Provides a reasonable interpretation of the critical lens, stating <i>when writers write a story they are not merely writing about people but ... include a struggle between ... 'good and evil.'</i> The response makes implicit connections between the criteria and both texts (<i>Atticus is on the 'good' side ... while the people of the town are on the side of 'evil'</i> and <i>Golding's theme is that all people have animal instincts within them, but society holds these instincts in a dormant state</i>).</p>
<b>Development</b>	<p>Develops some ideas more fully than others. The response provides specific evidence connecting the setting to the theme in <i>To Kill a Mockingbird</i> (<i>this struggle is best seen ... where the children are ridiculed at school because their father ... is defending a black man</i>), while the influence of the setting in <i>Lord of the Flies</i> is less specific (<i>as time progresses on the island it becomes harder and harder to live and follow the ... rules of society</i>). The characterization of Atticus Finch includes his reasoning, while the characterization of Ralph is based on plot summary.</p>
<b>Organization</b>	<p>Maintains a clear and appropriate focus on the critical lens, concluding the essay stating that <i>the power struggle that exists between good and evil is one that will continue to be the focus of literature</i>. The response exhibits a logical sequence of ideas, first interpreting the critical lens, next discussing the literary devices of setting, theme, and characterization in one paragraph for <i>To Kill a Mockingbird</i> and in another paragraph for <i>Lord of the Flies</i>.</p>
<b>Language Use</b>	<p>Uses appropriate language (<i>This setting is extremely critical to the development of the book</i>) that is occasionally imprecise (<i>their</i> for “there” and <i>on the part of the black man</i>), with some awareness of audience (<i>Evil is within all of us</i>). The response occasionally makes effective use of sentence structure (<i>Ralph, the leader of the good children ... to ... the leader of the hunters</i>).</p>
<b>Conventions</b>	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>actuall, alogations, univesitality</i>) and punctuation (<i>about people but, To Kill a Mockingbird by Harper Lee and the Lord of the Flies by, novels end</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>	

In the quote "All that is literature seeks to communicate power" by Thomas De Quincey. This quote means that books and poems do infect influence people. This quote is true. Books that prove this quote is Romeo and Juliet by Shakespeare and Old Man and the Sea by F. Scott Fitzgerald.

Literature influences people's lives all the time whether it be in a good way or bad. Romeo and Juliet by Shakespeare influences parents lives to let their children have more freedom. Romeo and Juliet were from two different life styles. Their parents ~~Characterization~~ <sup>were that they didn't want</sup> them to marry each other and disapproved of it because they were from different ranks. They both really loved each other and eventually ended their lives for each other so they could be together. This makes parents realize that you can't control your kids as much as you would like. It doesn't matter where you rank if your rich or poor you love who you love, you can't control it. This ~~book~~ <sup>theme</sup> was a horrible, tragic love story that teaches people that love dominates everything. Therefore by using Characterization and theme on this story it proves this quote to be true.

In the book Old Man and the Sea by F. Scott Fitzgerald. The author uses theme and characterization to prove the quote. Santiago's characterization from other people is

that they don't believe that he's a good fisher and won't even let him take his kids go fishing with ~~him~~ him. But come to find out the old man (Santiago) does catch a huge marlin and proves to everyone that he is good. The theme of the book is go for your dream. Don't let anyone get in your way the only thing that matters is if you have confidence.

Thus "all that is literature seeks to communicate power" is in fact a true statement. The Old Man and the Sea by F. Scott Fitzgerald and Romeo and Juliet by Shakespeare are good works of literature that prove this quote to be true. Both authors using characterization and theme. literature does influence everyone's lives in many ways.

### Anchor Level 3 – A

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b> Provides a simple interpretation of the critical lens that suggests some criteria for analysis (<i>This quote means that books and poems do infact influence people</i>). The response makes superficial connections between the criteria and the chosen texts (<i>love dominates everything and the only thing that matters is if you have confidence</i>).</p>
<b>Development</b>	<p>Develops ideas briefly, using some evidence from the texts to explain a lesson contained in the theme of each text (<i>This makes parents realize that you can't controll your kids and Dont let anyone get in your way</i>). The response includes plot summary and vague evidence from the texts to explain characterization (<i>Their parents characterization was that they didn't want them to marry and they don't believe that he's a good fisher</i>).</p>
<b>Organization</b>	<p>Establishes a clear and appropriate focus on the impact of literature on people's lives in the introductory paragraph and maintains the focus, discussing <i>Romeo and Juliet</i> in the second paragraph (<i>This theme ... teaches people</i>). The focus weakens in the third paragraph's discussion of <i>The Old Man and the Sea</i> (<i>go for your dream</i>). The response exhibits a logical sequence of ideas by discussing theme and characterization for both texts and concluding by briefly linking both texts to the quote.</p>
<b>Language Use</b>	<p>Relies on basic vocabulary, with occasional imprecision (<i>influences parents lives to let; this theme was a horrible, trajic love story; characterization from other people; come to find out</i>) and little awareness of audience. The response exhibits uneven success in varying sentence structure (<i>Literature influences peoples lives all the time ... good way or bad</i>).</p>
<b>Conventions</b>	<p>Demonstrates emerging control, exhibiting occasional errors in spelling (<i>Shakespear, life styles, eachother, disapproved</i>), punctuation (<i>Therefor by; wont; statement, The</i>), and grammar (<i>Books ... quote is and everyones lives</i>) that hinder comprehension.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in organization.</p>	

"All that is literature seeks to communicate power..." is a valid quote written by Thomas De Quincey. An interpretation of this quote is that all works of art have power, and literature tries to grasp the mind of the reader to make them feel the power and emotions of the artwork. Two works of art that best support this interpretation are; The Things They Carried, by ~~Robert Bly~~<sup>James O'Brien</sup>, and Fences, by August Wilson.

The novel, The Things They Carried, has a great impact upon the reader. It draws the reader in to feel the power, to feel what is going on so that they have some sort of understanding as if they were part of the novel themselves. The author reveals this through literary devices such as imagery, when he explained that one of the characters had stepped on a mine and was blown up, and other soldiers had to pick pieces of him off a tree. This touches the reader and gives them an insight of what has happened. James O'Brien wrote this novel in a confusing way so that you would be confused when you read it, this portrays to the reader that the Vietnam war was confusing.

Fences was also a novel that grasped the mind of the reader. It revealed that people could relate to the characters in the novel, such as Tray Maxson, because he made a mistake that changed his life. The reader can compare their life to the characters. The book's main purpose is to portray ~~the~~<sup>its</sup> power upon the reader and give an impact. A literary device used in this novel is characterization.

Both novels, The Things They Carried, and Fences, brought ~~about~~ a great impact to the reader which portrayed the power of the novel. Thomas De Quincey's quote related to both works of art.

### Anchor Level 3 – B

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b> Provides a simple interpretation of the critical lens that suggests some criteria for analysis (<i>all works of art have power</i>). The response makes superficial connections between the criteria and <i>The Things They Carried</i> (<i>It draws the reader in ... so they have some sort of understanding</i>) and <i>Fences</i> (<i>The books main purpose is to portray its power upon the reader and give an impact</i>).</p>
<b>Development</b>	<p>Develops ideas briefly, using some evidence from the texts. The response discusses the effect of one battle image in <i>The Things They Carried</i>, but references to characterization in <i>Fences</i> are underdeveloped (<i>A literary device used ... is characterization</i>).</p>
<b>Organization</b>	<p>Establishes an appropriate focus on the power of literature to <i>grasp the mind of the reader</i>. The response exhibits a rudimentary structure with an introduction that links the power of literature to both texts, one paragraph for each text discussing how the author uses literary devices to affect the reader, and a brief conclusion restating that both texts are powerful and relate to the quote by De Quincey.</p>
<b>Language Use</b>	<p>Relies on basic vocabulary that is sometimes imprecise (<i>was</i> for “way” and <i>give an impact</i>) or repetitious (<i>James O’Brien wrote this novel in a confusing was so that you would be confused ... this portrays to the reader that the Vietnam war was confusing</i>), with some awareness of purpose. The response exhibits some attempt to vary sentence structure for effect, but with uneven success (<i>Both novels ... brought a great impact to the reader</i>).</p>
<b>Conventions</b>	<p>Demonstrates partial control, exhibiting occasional errors in punctuation (<i>interpretation are; <u>The</u> and books main purpose</i>) and agreement (<i>This touches the reader and gives them and The reader can compare their life</i>) that do not hinder comprehension.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in conventions.</p>	

Thomas De Quincey states ~~that~~ "All that is literature seeks to communicate power...". This means that in literature, through ~~communication~~ communication with characters, power is to be achieved. The quote says that power is the strong element or goal in a work of literature. Two works of literature that show this particular perspective are The Giver by Lois Lowry and The Veldt, a short story written by Ray Bradbury.

In The Giver, the highest role in society has the most power. The boy that is to now take over the society has been given the power by communication, and the passing of the knowledge. He retains all of the history of the ~~the~~ town and this creates the ~~at~~ most power. The point of view given in the novel is able to show the direct communication. The Giver is just one title that shows an example of this quote.

In a short story by Ray Bradbury, called "The Veldt", the children devise a plan by communicating with each other to take over their parents. The most important part of the setting was the computer programmed house. There was one room in the house called the ~~the~~ nursery. In it, your imagination could come alive. The children used this rare element of setting to create the veldt, which was an african grassland. There were lions, and hungry too. The children used a scheme to lure their parents in, and then they locked them in there. The parents were eaten by the lions, and the children didn't have to worry

about them ~~any~~ anymore. In this piece of literature, the children seeked out to ~~to~~ find power by communication.

I disagree with the quote given. I do not believe that in all literature the main goal of the characters <sup>is to</sup> ~~is to~~ communicate <sup>to seek</sup> power. The quote stated here implies that a character is always striving to have power, and this is not always the ~~the~~ case.

In his quote, Thomas De Quincey states "All that is literature seeks to communicate power." This is a valid opinion of his, and in literature, there are works that have references to it. The novel, The Giver by Lois Lowry and the short story, "The Veldt" by Ray Bradbury have evidence to prove this quote. He believes that the purpose of literature is to ~~to~~ communicate power.

**Anchor Level 3 – C**

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b> Provides a simple interpretation of the critical lens that suggests some criteria for analysis (<i>in literature, through communication with characters, power is to be achieved</i>). The response makes superficial connections between the criteria and power acquisition in <i>The Giver</i> (<i>He retains all of the history of the town and this creates the most power</i>) and “The Veldt” (<i>the children devise a plan by communicating with each other to take over their parents</i>).</p>
<b>Development</b>	<p>Develops ideas briefly, using some evidence from the texts to discuss literary devices (<i>The point of view given in the novel is able to show the direct communication and The most important part of the setting was the computer programmed house</i>). The response relies primarily on plot summary (<i>The children used this rare element of setting to create the veldt</i>).</p>
<b>Organization</b>	<p>Establishes an appropriate focus on literary characters who gain power via communication, but loses focus in paragraph four, abruptly expressing disagreement with the quote. The response exhibits a rudimentary structure of introduction, body, and conclusion.</p>
<b>Language Use</b>	<p>Relies on basic vocabulary that is sometimes imprecise (<i>The boy that is to now take over and the children seeked out to find power</i>), with some awareness of audience (<i>I disagree and I do not believe</i>). There is little variety in sentence structure and length.</p>
<b>Conventions</b>	<p>Demonstrates partial control, exhibiting occasional errors in punctuation (<i>power ...”;</i>; <i>town and; computer programmed house</i>) and capitalization (<i>affrican</i>) that do not hinder comprehension.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in conventions.</p>	

"all that is literature seeks to communicate power...." (Thomas DeQuincey) this is saying that all literature is trying to relay the message of power, or show the reader they have power. I agree with this statement every literary work that I have read has some sort of power message or struggle in it.

For example in the parable the father is struggling to keep power over his family and his treasure. But he does and eventually loses some ~~part~~ one he cares about.

In ~~last~~ in Genesis, the whole family is ~~struggling~~ struggling for power over their own lives. The Grandmother wants everyone to know that she is the ultimate power in the family.

Every ~~work~~ work has a message, some deal with power, and morals, and some deal with power.

**Anchor Level 2 – A**

<b>Quality</b>	<b>Commentary</b>
<b>Meaning</b>	<b>The response:</b> Provides an incomplete interpretation of the critical lens suggesting that <i>all literature is trying to relay the message of power</i> . The response alludes to the critical lens, but does not use it to analyze the chosen texts ( <i>the peral</i> and <i>Lost in yonkers</i> ).
<b>Development</b>	Is incomplete and largely undeveloped. The response hints at ideas, but references to the texts are vague ( <i>the father is struggling to keep power over his family and his treasure</i> ).
<b>Organization</b>	Lacks an appropriate focus but suggests some organization. The response has an introductory paragraph, very brief references to two texts in separate paragraphs, and a contradictory concluding paragraph of one sentence.
<b>Language Use</b>	Relies on basic vocabulary, with little awareness of purpose. The response exhibits some attempt to vary sentence length ( <i>I agree ... some sort of power message or struggle in it</i> ), but with uneven success.
<b>Conventions</b>	Demonstrates emerging control, exhibiting occasional errors in spelling ( <i>the peral</i> and <i>some one</i> ), punctuation [ <i>(Thomas De Quincey) this; For example in; message, some deal</i> ], and capitalization ( <i>peral</i> and <i>yonkers</i> ) that hinder comprehension.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in language use and conventions.	

"All that is literature seeks to communicate power" this certainly true in these two novels, The Crucible by Arthur Miller and Of Mice and Men by George Orwell.

In The Crucible, some characters are faced with decisions to communicate against their will. For example John Proctor, on a number of accounts whether it was being tried for witchcraft or committing adultery with Abigail. In this novel he only acts his way through communicating.

In the second novel, Of Mice and Men characters George and Lennie are another example of communicating. They tell their tale through acting. Lennie, the antagonist, makes problems for George, and George ends up killing Lennie.

## Anchor Level 2 – B

Quality	Commentary
<b>Meaning</b>	<b>The response:</b> Provides an incomplete interpretation of the critical lens ( <i>decisions to communicate against their will and tell their tale through acting</i> ). The response alludes to the critical lens but does not use it to analyze <i>The Crucible</i> and <i>Of Mice and Men</i> .
<b>Development</b>	Is largely undeveloped, hinting at ideas, but references to the texts are vague ( <i>he only acts his way through communications and George and Lennie are another example of communication</i> ).
<b>Organization</b>	Lacks an appropriate focus on literature’s communication of power. The response suggests some organization through paragraphing.
<b>Language Use</b>	Uses language that is imprecise ( <i>communicate against their will and he only acts his way</i> ). The response reveals little awareness of how to use sentences to achieve an effect ( <i>power” this certainly true and for example ... of accounts</i> ).
<b>Conventions</b>	Demonstrates emerging control, exhibiting occasional errors in spelling ( <i>wheather</i> ), punctuation ( <i>power” this, For example John, and Men characters</i> ), and grammar ( <i>this certainly true</i> ) that hinder comprehension.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in conventions.	

"All That is literature seeks to

communicate power..." I agree to the statement. The two stories are Ethan Frome by Edith <sup>Wharton</sup> ~~Whitson~~ and The Jungle by Upton Edson. The two books are conflict with ~~problems~~ problems and sick things.

In the story Ethan Frome the man name Ethan Frome was a poor man who work to get a new home and the try to have more money. He ~~mother~~ <sup>Dad</sup> were dead and ~~he~~ He was sad ~~about~~ about them. He had problem with his sick wife Zeena. When the father ~~die~~ died the sister came to Ethan Home because she had no where to live. They had problem living together and the worst it gotten Zeena and Ethan sister, Zona. They were angry at each other. The End of the story Ethan and Zona try to common it suicide they failed.

The other book The Jungle by Upton Edson. It was about a family moving to Chicago and living a good life there. It turn out to be a ~~best~~ lie. Their life ~~was~~ was worsting during in Chicago. They came poor and try a home to own. Instead they were manipulated and rented the Home. Job were okey. Condition were very poor. Lot of injuries and very low pay. Family die and lost. Surgery was unfair to court time.

**Anchor Level 2 – C**

<b>Quality</b>	<b>Commentary</b>
<b>Meaning</b>	<b>The response:</b> Provides a confused interpretation of the critical lens. The response alludes to the critical lens ( <i>The two book are conflict with problems and sick things</i> ) but does not use it to analyze the chosen texts, <i>Ethan Frame</i> and <i>The Jungle</i> .
<b>Development</b>	Is incomplete and largely undeveloped. The response hints at ideas, but references to the texts are vague and confused ( <i>He Dad were dead and He was sad about them</i> and <i>There life was worsting during in chicago</i> ).
<b>Organization</b>	Lacks an appropriate focus but suggests organization. The response contains an introductory paragraph and makes brief references, in separate paragraphs, to the texts, but has no concluding paragraph.
<b>Language Use</b>	Uses basic language that is imprecise ( <i>When the fathe dieded the sister came to Ethan Home and They came poor</i> ). The response reveals little awareness of how to use sentences to achieve an effect.
<b>Conventions</b>	Demonstrates lack of control, exhibiting frequent errors in spelling ( <i>communicte, manipulted, injurys</i> ), grammar ( <i>He Dad and the worst it gotten Zeena</i> ), capitalization ( <i>chicago</i> ), usage ( <i>I agree to the statement and during in chicago</i> ), and the omission of word endings that make comprehension difficult.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 2 in all qualities.	

"All that is literature seeks to communicate power"  
 By Thomas De Quincey.

This critical lens means to me everything that you read communicates power. Literature is just a source of knowledge. Every piece of literature you read you get something from it or you learn something valuable.

I agree with this quote because ~~every~~ every little thing you read you get a message or you get something from it. Regardless on what it is you seek communication power.

Anchor Level 1 – A

Quality	Commentary
	<b>The response:</b>
<b>Meaning</b>	Provides an incomplete interpretation of the critical lens ( <i>This critical lense means to me everything that you read communicates power</i> ). The response makes no reference to any specific texts.
<b>Development</b>	Is minimal, reiterating the idea that the reader will <i>get something</i> or <i>learn something valuable</i> from literature, but with no evidence of textual development.
<b>Organization</b>	Lacks an appropriate focus but suggests some organization. The response introduces the lens, stating that <i>literature is just a source of knowledge</i> , and summarizes in a concluding paragraph ( <i>I agree with this quote because every little thing you read you get a message or you get something from it</i> ).
<b>Language Use</b>	Relies on basic vocabulary that is sometimes imprecise ( <i>peace</i> for "piece"), with little awareness of purpose. The response exhibits some attempt to vary sentence structure, but with uneven success ( <i>Regardless on what it is you seek communication power</i> ).
<b>Conventions</b>	Demonstrates emerging control, exhibiting occasional errors in spelling ( <i>lense</i> ) and usage ( <i>Regardless on</i> ) that do not hinder comprehension.
<b>Conclusion:</b> Although the response fits criteria for Levels 1, 2 and 3, it remains at Level 1 because the response makes no reference to any text.	

Anchor Paper – Part B—Level 1 – B

"All that is literature <sup>seeks</sup> to communicate power" means that literature can be many different things in life emotionally and mentally. It can change a person's way of life from their power ~~the~~ the book *Cetcer Rye* ~~is~~ is one.

Anchor Level 1 – B

Quality	Commentary
	<b>The response:</b>
<b>Meaning</b>	Provides a confused and incomplete interpretation of the critical lens ( <i>It can change a person's way of life from their power</i> ). The response alludes to the critical lens but does not use it to analyze <i>Cetcer Rye</i> .
<b>Development</b>	Is minimal, with no evidence of development.
<b>Organization</b>	Suggests a focus on the value of literature ( <i>can be many different things in life emotionally and mentally</i> ) but lacks organization.
<b>Language Use</b>	Is minimal.
<b>Conventions</b>	Is minimal, making assessment of conventions unreliable.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 1, although it is somewhat stronger in meaning and organization.	

I agree with the statement made by Thomas De Quincey. "All that is literature seek to communicate power" In my opinion in other words what Quincey is saying is that all literature ~~trys~~ <sup>trys</sup> to convey the message of some type of moral, and that ~~it~~ <sup>it</sup> has a lesson at the end. This is true because a book that has been written by any one is trying to prove a point. If they didn't it would defeat the purpose of writing a book.

To show you that my theory is correct and I highly agree with Mr. Quincey I will discuss two works of literature with you that I believe portrays this message. For example Shakespears Romeo and Juliet It is a love tragedy as many may know but at the end it proves the power of love and how strong it can be. Two people loved each other so much that they would actually killed them selves since they could not be with each other all because their families were enemies. Since their love was so deep that they actually died for each other that, brought their families together (but after the fact) which defeated the purpose. Their children are dead ~~now~~ now, and they should have accepted them as lovers before they died.

Thus Mr. Quincey's quote makes ~~se~~ sense literature does seek to communicate power. The power in this story was love and what can happen. Another example ~~of~~ to prove the quote is correct is the book by ~~Ken Kesey~~ <sup>Kesey</sup> Ken Kesey "One Flew Over the Cuckoo's nest." Here the

genre is totally different ~~but~~ but how this is the matter of the mind and what people ~~to~~ define and ~~precise~~ <sup>precise</sup> and believe to be considered "Crazy" this story in the end tells you the power of the mind how strong it can be and how far people will actually go to be considered "right" (Nurse Ratched).

There for ~~is~~ concluded irradically that the ~~statement~~ <sup>quote</sup> is true as I have proven to you with logic reason and thinking. To sum ~~it~~ <sup>of</sup> up all literature ~~conveys~~ <sup>conveys</sup> a message of moral power of some kind. Because in every genre that has ever been written there was a moral or lesson learned at the end.

Although literature serves many purposes and presents many ideas, it was ~~said~~ conclusively stated by Thomas De Quincey that "All that is literature seeks to communicate power..." ~~By~~ <sup>Through</sup> this statement, the interpretation could arise that all literature in some way establishes ~~the~~ <sup>a</sup> power, that strongly affects the characters within a novel. In ~~#~~ The Adventures of Huckleberry Finn by Mark Twain, this power is demonstrated through the binding power of friendship which drives the characters of Huck and Jim to rethink their morals and defy societal expectations. In F. Scott Fitzgerald's The Great Gatsby the power of love is communicated as the character Jay Gatsby is willing to change his ~~whole~~ <sup>entire</sup> life style in ~~attempt~~ <sup>hopes</sup> of ~~impressing~~ <sup>persuading</sup> a woman to ~~re~~ re-establish her relationship with him. Through ~~these~~ examples presented in these classic American novels, Quincey's statement is proven true.

It is important to understand that The Adventures of Huckleberry Finn was set in a time period when slavery in America was still prominent. This setting proves to be important as the novel depicts the life of a young, unruly child named Huck whose strong friendship with a ~~man~~ slave named Jim, grants him the power to overlook ~~the~~ society's principles regarding slavery, <sup>This insight and powerful sense of friendship consequently enables Huck the ability</sup> to aid Jim in his quest of attaining freedom. This

power of friendship is seen in the novel multiple times, as each of these main characters make crucial sacrifices in order to secure the other's well being. One example of this is when Huck decides to go against what he was taught to help Jim escape, even if it resulted ~~in~~ in his "going to hell". This can be seen when Huck secures a raft for Jim's to escape ~~on~~ and when Huck repeatedly hides Jim from various slave hunters through dectet and resourcefulness. Jim demonstrates his friendship to Huck ~~by~~ through kind acts such as shielding Huck from the knowledge of his dead father, and granting Huck un~~re~~quested liberties such as letting him sleep during his watch. Through these touching acts ~~is~~ presented in the novel, Mark Twain is able to communicate the true power ~~of~~ over which friendship can have.

In F. Scott Fitzgerald's The Great Gatsby, the overwhelming power of love is presented through the actions of Jay Gatsby and Daisy Buchanan. In this novel, Jay Gatsby ~~is~~ changes all his moral beliefs in regard to attaining money to try to win back the heart of the wealthy Daisy Buchanan. This love for Daisy causes Gatsby to become a bootlegger and engage in ~~other~~ illegal activities

in ~~order~~ to an attempt of to gain sufficient wealth to impress <sup>her</sup> ~~Daisy~~, Gatsby even goes as far as to make up <sup>untrue</sup> and past for himself in order to fit into ~~the~~ Daisy's wealthy East coast society. Gatsby finally purchases a large mansion near Daisy's home as in a desperate effort to gain her attention and approval. Through the actions of Gatsby, F. Scott Fitzgerald is able to communicate ~~the~~ ~~love~~ ~~power~~ love's power to ~~drive~~ ~~people~~ ~~into~~ to emotional change character's behavior and principles.

As is shown by The Adventures of Huckleberry Finn and The Great Gatsby, literature often <sup>communicates</sup> ~~presents~~ the power of some idea, event or principle to influence characters actions. Whether this be the power of friendship or the power of love, all literature embodies some form of a powerful force. It is through this important powerful force, that many authors throughout history have <sup>come</sup> ~~been~~ successful in proving their ideas and advocating for societal changes that they feel are important.

In literature there are many conflicts displayed. And in the Lord of the Flies by <sup>William Golding</sup> and Macbeth <sup>by William Shakespeare</sup> there is a definite power struggle between characters. "All that is literature seeks to communicate power...", Thomas De Quincey. I believe that Quincey is trying to portray that all literature at its core is a struggle between power. <sup>I agree with this statement</sup> The two pieces of literature Lord of the Flies and Macbeth reinforce the fact that all literatures at its simplest form is a power struggle.

Lord of the Flies by William Golding displays the conflicts that is human nature.

All children when left alone on an island for an extended period of time will naturally struggle of power. Jack and Ralph are no exception to this. The minute they are all united on the island the first thing discussed is the leader. Ralph is named the leader but Jack is the leader of the hunters, so naturally the external conflict between the two start. The power struggle continues throughout the book until finally Jack dies. A theme of Lord of the Flies that supports the quote is that human nature leads us to constantly struggle over power.

Macbeth by William Shakespeare not only displays the external conflict over power but Macbeth himself struggles over a power in himself. Macbeth gets his future told to him by three witches and he finds out he will be king. In the beginning Macbeth struggles in himself with the new found knowledge because he doesn't know whether or not to act on it because he still has morals. But then ~~the~~ he is overcome by the want to be king, he kills King Duncan. This displays how a power struggle can even occur in ones self. The external conflict between power is very apparent. Macbeth first struggles with King Duncan and this ends up in Duncan's death. Then there is a struggle between Banquo and Macbeth over ~~struggle~~, although this is more in Macbeth's mind he ends up killing Banquo.

The power struggles in literature are often the driving force that makes the novel, poem or short story interesting to read. This shines through in Lord of the Flies and Macbeth. Power struggles can either be in ones self or with someone else. Either way human nature drives us to be in power and that is true in all literature.

Thomas De Quincey stated, "All that is literature seeks to communicate power." I agree with this quote because works of literature express a controlling idea that the reader will learn from. In other words the power of the literature will seek a lesson that later will be reflected by the reader. Authors use literary devices to achieve these lessons.

Ryan White, My Own Story, by Ryan White communicated a power of the struggle of hemophilia. The first literary device is theme, which expresses what the author wants us to learn about life.

"All that is literature seeks to communicate power..." Thomas De Quincey once said. What he means is that literature has the power to ~~give~~ inspire, give knowledge, and develop a sense of perception. Most works of literature show this theory by empowering the reader to think about what ~~he~~<sup>he/she</sup> has read, and by inspiring the reader to do. Two works that show this are The Old Man and the Sea by Ernest Hemingway, and ~~The Shawshank Redemption~~<sup>by Stephen King</sup> Rita Hayworth and the Shawshank Redemption by Stephen King. Both works have great feats of courage and power in them, which may inspire readers after they have finished them.

\*The Old Man and the Sea by Ernest Hemingway has Santiago, an old fisher with arthritis and lives in a shack. At first he isn't that inspiring, he just seems to be a hapless old man. As the story goes on, we see he isn't an ordinary old man when he catches the giant fish. From start to finish there is a great characterization happening. Santiago ~~goes~~<sup>changes</sup> from being an old unlucky fisher, to being a strong old man who can feel the blood in his veins rushing. He learns much by catching the fish, and can now use his knowledge forever. Inspiring moments like this in the story can also inspire the reader to do something of great integrity. It could give the reader <sup>the</sup> power of adventure. Another element in this book are Hemingway's vivid descriptions of the sea, the fish, and such other things. These descriptions help the reader to see what Santiago is going through to be better understood. This further helps the reader to feel the power of the old man. It might inspire them further. ~~Again~~ These elements and others convey Santiago's power to the readers, which may give them power to do something.

Rita Hayworth and the Shawshank Redemption by Stephen King is about one man's will for freedom. Andy ~~Defence~~ Defrense (Do-Frain) is imprisoned ~~unwillingly~~ for the murder of his wife and her lover ~~and~~ for life. After nineteen years of imprisonment he escapes by ~~dig~~ carrying a large tunnel through a wall with a tiny rock pick. This feat alone shows readers that great objectives like this can be accomplished w/ patience and endurance. The point of view of the story ~~is~~ is from Ellis "Redding" or "Red", Andy's friend in prison. This point of view is to convey just how amazing this feat was. From "Red's" view, it is as if Andy just disappeared from existence when he escaped. This is to show the greatness of Andy's escape, which may even inspire the reader to do so. The power of the literature is conveyed to the reader from Red's world of Andy. Another example of empowerment is King's descriptions of Andy's and Red's world. ~~These~~ ~~descriptions~~ Descriptions of Andy's escape method shows the great ingenuity and bravery of Defrense's escape through his self-made tunnel and then out the ~~apple~~ two-hundred ~~foot~~ yard long septic drain for the prison. These descriptions convey power to the reader that can inspire them to do ~~the~~ something impossible too.

In the works The Old Man and the Sea by Ernest Hemingway and Rita Hayworth and the Shawshank Redemption by Stephen King, power is conveyed to the reader in many ways. This power can inspire, motivate, and ~~give~~ give knowledge to the reader. Knowledge is the greatest power literature gives.

**Practice Paper A–Score Level 3**

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

**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 4**

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

**Practice Paper D–Score Level 2**

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

**Practice Paper E–Score Level 4**

**Conclusion:** Overall, the response best fits the criteria for Level 4, although it is somewhat stronger in conventions.

**Regents Comprehensive Examination in English  
Map to Learning Standards**

<b>Key Ideas</b>	<b>Part of Test</b>
Listening and writing for information and understanding	Session One – Part A
Reading and writing for information and understanding	Session One – Part B
Reading and writing for literary response	Session Two – Part A
Reading and writing for critical analysis and evaluation	Session Two – Part B

***The Chart for Determining the Final Examination Score for the January 2006 Regents Examination in Comprehensive English will be posted on the Department's web site <http://www.emsc.nysed.gov/osa/> on Wednesday, January 25, 2006. Conversion charts provided for previous administrations of the Regents Examination in Comprehensive English must NOT be used to determine students' final scores for this administration.***