

SESSION TWO

FOR TEACHERS ONLY

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

ENGLISH

E

Thursday, January 24, 2002—9:15 a.m. to 12:15 p.m., only

SCORING KEY AND RATING GUIDE

Mechanics of Rating

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

Scoring of Multiple-Choice Questions

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

<p>Session Two Correct Answers</p>

<p>Part A</p>

- | |
|---|
| <p>(1) 4
(2) 1
(3) 3
(4) 2
(5) 4
(6) 3
(7) 2
(8) 3
(9) 4
(10) 1</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, recording that information on the student's answer paper for Session One, and determining the student's final score for the examination. The chart located at the end of these scoring materials should be used for determining the final examination score.

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

QUALITY	Responses at this level:	Responses at this level:	Responses at this level:	Responses at this level:	Responses at this level:	Responses at this level:
<p>Meaning: the extent to which the response exhibits sound understanding, and analysis of the task and text(s)</p> <p>Development: the extent to which ideas are elaborated using specific and relevant evidence from the text(s)</p> <p>Organization: the extent to which the response exhibits direction, shape, and coherence</p> <p>Language Use: the extent to which the response reveals an awareness of audience and purpose through effective use of words, sentence structure, and sentence variety</p> <p>Conventions: the extent to which the response exhibits conventional spelling, punctuation, paragraphing, capitalization, grammar, and usage</p>	<p>6</p> <p>Responses at this level:</p> <ul style="list-style-type: none"> -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 -develop ideas clearly and fully, making effective use of a wide range of relevant and specific evidence and appropriate literary elements from both texts -maintain the focus established by the controlling idea -exhibit a logical and coherent structure through skillful use of appropriate devices and transitions -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 -demonstrate control of the conventions with essentially no errors, even with sophisticated language 	<p>5</p> <p>Responses at this level:</p> <ul style="list-style-type: none"> -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 -develop ideas clearly and consistently, with reference to relevant and specific evidence and appropriate literary elements from both texts -maintain the focus established by the controlling idea -exhibit a logical sequence of ideas through use of appropriate devices and transitions -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 -demonstrate control of the conventions, exhibiting occasional errors only when using sophisticated language 	<p>4</p> <p>Responses at this level:</p> <ul style="list-style-type: none"> -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 -develop some ideas more fully than others, with reference to specific and relevant evidence and appropriate literary elements from both texts -maintain a clear and appropriate focus -exhibit a logical sequence of ideas but may lack internal consistency -use appropriate language, with some awareness of audience and purpose -occasionally make effective use of sentence structure or length -demonstrate partial control, exhibiting occasional errors that do not hinder comprehension 	<p>3</p> <p>Responses at this level:</p> <ul style="list-style-type: none"> -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 -develop ideas briefly, using some evidence from the texts -may rely primarily on plot summary -establish, but fail to maintain, an appropriate focus -exhibit a rudimentary structure but may include some inconsistencies or irrelevancies -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 -demonstrate emerging control, exhibiting occasional errors that hinder comprehension 	<p>2</p> <p>Responses at this level:</p> <ul style="list-style-type: none"> -convey a confused or incomplete understanding of the texts -make a few connections but fail to establish a controlling idea -are incomplete or largely undeveloped, hinting at ideas, but references to the text are vague, irrelevant, repetitive, or unjustified -lack an appropriate focus but suggest some organization, or suggest a focus but lack organization -use language that is imprecise or unsuitable for the audience or purpose -reveal little awareness of how to use sentences to achieve an effect -demonstrate a lack of control, exhibiting frequent errors that make comprehension difficult 	<p>1</p> <p>Responses at this level:</p> <ul style="list-style-type: none"> -provide minimal or no evidence of textual understanding -make no connections between the texts or among ideas in the texts -are minimal, with no evidence of development -show no focus or organization -are minimal -use language that is incoherent or inappropriate -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.

Each child creates his or her own definition of play. The meaning of play is similar in many ways for the 10-year-old girl in "The Centaur" and 8-year-old Ben from "The Pebble People." They both play outdoors with nature, and both spin a whole new reality from thoughts alone. The meaning of play for these two children can best be defined as using imagination to recreate something they truly loved.

The girl and Ben Adam each turned to nature for their objects of play. The girl whittles and peels a "horse" from willow wood; the boy searches out pebbles of the right type from the ground. Their intentions were clearly the same, although each imagined a different fantasy. The girl imagined she was a horse, and a rider as well, because she truly loved how horses behave. Ben Adam imagined dancers performing the ancient dances of his people because he truly loved the philosophy and culture they represented.

The author of "The Centaur" uses literary elements to convey the girl's experience. In style, the poem most resembles a memoir. The first-person point of view brings emotions directly to the reader, and the lively figurative language of the verbs "snorted," "shied," "skittered," and "quivered" convey the girl's complete involvement. The poem and title are an extended metaphor: the centaur, and the girl ^{are} horse and rider in one creature.

The author of "The Pebble People" places the boy's solitary play on his grandparents' land, symbolically connecting the past and present. Through their differing colors, the pebbles become individual. In the driveway of an old house, a battered Tin

Anchor Paper – Part A—Level 6 – A

bucket becomes an arena and a sacred drum in the mind's eye of Ben Adam. He uses his memory of past events to enact an imaginary scene, and his reverence is obvious to the reader.

In his playing, Ben is in control. He prays, meditates, and directs the dancers. In fantasy he is ageless. The author then lets us see, through the use of dialogue and detail, that Ben is after all a young boy. "Gee, that was a good contest," he says, and the dancers become mere stones again, to ~~be~~ be kept in a "fishtank."

"The Centaur" and "The Pebble People," through each author's choice of language and literary elements, illustrate that play is based on ideas and objects that arouse love in those who play.

Anchor Level 6-A

Quality	Commentary
Meaning	The response: Reveals an in-depth analysis of both texts by establishing a controlling idea that defines play as <i>using imagination to recreate something they truly loved</i> . Although the response errs slightly in identifying the setting of Passage II as <i>the driveway</i> , it makes insightful connections between the controlling idea and the text, describing the girl in Passage I as a lover of horses and Ben Adam in Passage II as one who <i>loved the philosophy and culture of his people</i> .
Development	Develops ideas clearly and fully, pointing out that both the girl and boy use natural objects (a "horse" from willow wood and pebbles of the right type). The response identifies appropriate literary elements from both texts: point of view, figurative language, and metaphor in the poem; and symbolism, dialogue, and detail in the story.
Organization	Exhibits a logical and coherent structure, discussing initially the similarities in both texts, then moving to elements specific to each, and concluding with a restatement of the controlling idea (" <i>The Centaur</i> " and " <i>The Pebble People</i> ," through each author's choice of language and literary elements, illustrate that play is based on ideas and objects that arouse love in those who play).
Language Use	Uses language that is precise and sophisticated (<i>places the boy's solitary play on his grandparents' land, symbolically connecting the past and present</i>). The response shows awareness of audience and purpose (<i>The author ... uses literary elements to convey the girl's experience</i>), and effective sentence structure enhances meaning.
Conventions	Demonstrates control of conventions with essentially no errors, even with sophisticated language.
Conclusion: Overall, the response best fits the criteria for Level 6 in all qualities.	

The beauty of the poem "The Centaur" and the prose passage "The Pebble People" is that as a reader, we are invited to experience the rich and unique imaginary world of play of two different children. As illustrated in each of these passages, play is a celebration of life from a child's point of view, limited only by his or her imagination.

The narrator in the poem "The Centaur" celebrates life in her play world during the summer when she is 10 years old. By viewing a willow grove as her horse stable, the author uses metaphors in the poem to illustrate the extensive imagination of the child. First, the willows are seen as horses - "Each day I'd go out to choose a fresh horse from my stable;" (ln 5+6) Later the child herself becomes a horse - "the wind twanged in my mane, my mouth squared to the bit" (ln 43 44), hence, the metaphorical title "The Centaur".

Another aspect of the poem is the subtle view the reader gets of the girl's other world after she "tethered" Rob Roy "to a paling." We glimpse the more conventional role of a young girl who, unlike the free and powerful creature she had just been, reverts to

a modest daughter. She smooths her skirt, ties back her 'wild mane,' and must explain her soiled mouth to her mother. This seems but a momentary pause, however. The joy that the narrator experiences through her "imaginary gallops is apparent as the narrator reminisces: "Can it be that there was only one summer when I was ten?" The memory of that summer is still rich and vivid,

For Ben Adams, the 8 year old boy in passage 2, play is also a 'celebration, one that is marked by the ceremony of his tribal people. In the passage entitled "The Pebble People," the play that the reader is invited to experience is one of Ben's favorite games - recreating a war dance. For this game, Ben would gather many colored pebbles and make them "dance" on an old bucket. However, this game came alive and was imbued with richness as Ben "held the pebbles on an open palm" and spoke to them for a long time about the respects and discipline they should have while wearing the traditional clothing the Creator had given them." (ln 8-11)

In this way, the pebbles were personified and were finally set up in a competition of "dance" on the bucket. The "winners"

would be put in marked jars to save and the favorites would be "put away in my fish tank for the winter," (ln 56) The personification is accompanied by vivid description and lively images "The dancers hopped about fervently, " " " their thunderous hoofbeats in tune with the drumming " " " blurred colors lighting the air. " (ln 37-39) These literary elements help illustrate Ben's celebration of life through his play and his colorful imagination. Like the girl in "The Centaur" he, too, has left a conventional reality of chicken and samplings at his grandma's for a more dramatic world of play.

Both passages demonstrate that play is a celebration of life for each of these children. They show how each child created a unique world, using simple objects and a rich imagination.

Anchor Level 6–B

Quality	Commentary
Meaning	The response: Reveals an in-depth analysis of both texts by establishing the controlling idea that <i>play is a celebration of life</i> created by imagination. The response makes insightful connections to each text, analyzing first the imaginative powers of the girl who turns a limb into a horse and herself into "The Centaur"; then turning to the concentration of Ben Adam, who creates a ceremonial game out of stones and a bucket. The response uses in-depth understanding of the texts to make contrasts such as the one between the girl's imaginary role as a centaur and her real world role as a daughter who <i>must explain her soiled mouth to her mother</i> .
Development	Develops ideas clearly and fully, illustrating the controlling idea that each child created a unique world through the use of imagination, and then reinforcing the vibrancy of these worlds to the extent that <i>the memory of that summer is still rich and vivid</i> . The response makes use of a wide range of specific evidence, including embedded quotations and literary devices, such as <i>the metaphorical title "The Centaur" and In this way, the pebbles were personified</i> .
Organization	Maintains the focus established by the controlling idea within a logical and coherent structure. The analysis of each text begins with an observation of how that text reveals play as celebration and follows with textual evidence of the child's imagination. Coherence is achieved through skillful use of transitions (<i>First, Later, also, In this way</i>).
Language Use	Uses language that is stylistically sophisticated, precise and engaging throughout (<i>subtle view, glimpse the more conventional role, marked jars, lively images</i>). Complex structures are well-controlled and often parallel in phrasing (<i>he, too, has left a conventional reality ... for a more dramatic world, and using simple objects and a rich imagination</i>).
Conventions	Demonstrates control of the conventions, including punctuation of quotations and line references, exhibiting only occasional errors in agreement (<i>reader, we</i>), punctuation (single quotes and ellipses), and spelling (<i>Adams</i>). The response demonstrates correct use of commas in all structures.
Conclusion: Overall, the response best fits the criteria for Level 6 in all qualities.	

What is the meaning of play? In these passages, we see that the children use play to act out something important to them. For these children, imagination is an important part of play. Both passages use specific literary techniques and elements to express this idea.

The poem "The Centaur" is about a child who, through playing, pretends that a wooden horse she has made is a real horse. This is clearly something that is very important to her. The root of imagination has to start somewhere. This occurs when she makes the horse out of a block. Once she begins riding the horse, it becomes real for her. Eventually, she imagines herself both rider and horse.

The poet has used visual imagery to express the importance of the child's imagination. She says, "my head and my neck were mine, yet they were shaped like a horse. My hair flopped to the side like the mane of a horse." The poet also uses auditory images to describe herself as the horse: "my forelock swung in my eyes, my neck arched and I snorted," and "we wheeled and swished through the dust." These auditory images add to the illusion that the girl and the horse are one and the same. The author has even used an allusion from mythology as the title. This creature was part horse and part human, like the girl in the poem.

In "The Pebble People," a young boy also uses imagination and play to act out something important. In this story, a boy initiates his imagination by digging through the earth to find pebbles to represent people. For such a young boy, when he plays, he plays thoughtfully and often mimics some of his social teachings. He used the pebbles as imaginary dancers in a ritual that is important to him and his people. As he speaks to the pebbles about "respect and discipline," the reader can see that this play is really quite serious.

The author of this passage, like the author of the poem, has used visual and auditory imagery.

"The dancers hopped about fervently, like fancy dancers, their thunderous hoofbeats in tune with the drumming and their blurred colors lighting the air." This imagery helps the reader to see what the boy sees, that the pebbles are people.

Both passages show children playing and using their imagination to act out something that is important to them.

Anchor Level 5–A

Quality	Commentary
Meaning	<p>The response: Reveals a thorough understanding of both texts by establishing the controlling idea that <i>children use play to act out something important to them</i> and that <i>imagination is an important part of play</i>. The response clearly connects this idea to each text, noting that a <i>real horse is something that is very important to the girl in the poem</i> and that the boy in the story uses imagination to act out a <i>ritual that is important to him and his people</i>.</p>
Development	<p>Develops ideas clearly and consistently. Each passage is analyzed in terms of the importance of the imaginary play; each analysis is supported with relevant examples of visual and auditory imagery.</p>
Organization	<p>Maintains a focus on play as <i>something important</i> that incorporates imagination. Ideas are logically organized, following the pattern established in the opening paragraph (importance of play, use of imagination, specific literary techniques). Coherence is achieved through the use of referential words and phrases (<i>these children, This occurs, and The author of this passage, like the author of the poem</i>).</p>
Language Use	<p>Uses language that is generally fluent (<i>Eventually, she imagines herself both rider and horse</i>), but sometimes less so (<i>For such a young boy, when he plays, he plays thoughtfully</i>). Varied sentence structures are often used effectively. For example, the opening sentences, a question and answer, help establish the controlling idea.</p>
Conventions	<p>Demonstrates control of the conventions with essentially no errors.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 5, although it is somewhat stronger in conventions.</p>	

Youth is often times a playful period that builds a child's character. The imagination is a significant factor of what is considered "play." Imagination and creativity are essential parts of play. Play is a child's mind running loose, developing a world separate from adults where any event or idea is carried out.

It is important to consider a child's innocence when she is playing. "The Centaur" is written based on a young girl who is about ten years old. To occupy time, this young lady went down to the old canal and transformed herself into a Centaur. The author's theme that imagination is vital for successful play is clearly proven in the poem. This child did not have a bought wooden horse. She developed a horse from a tree branch with her brother's jack-knife. The creativity involved is endless. She uses her imagination to pretend that her dusty feet were hoofs. She imagined that her hair was a horse's mane. Her brother's belt was used as a rein on her pretend horse. She not only enjoyed herself, but it was a means for her to pass on time. The poem is written in the first person. This way we understand that the narrator still remembers the experience, so it must have been very important to her. The poet was extremely descriptive about the motions she made when she became a horse (or Centaur). "I shied and skittered and reared." She is imagining herself acting like a horse. The description in itself showed that she was ~~capable~~ of exhilarated by her play and that she was capable of continuing this play for an endless time period. "The Pebble

"The Pebble People" was about another child at play with a vivid imagination. "The Pebble People" had a more significant theme. For this child, his play was a social reminder of his ancestry. This eight-year-old boy was a Native American child. He enjoyed going to his grandmother's home to eat dinner and then playing an innovative game of making the rocks waw dance. The boy started his dance in the traditional manner, where a prayer was made to his people and to the Creator. His character seems educated and in touch with his past. For an eight-year-old to perform a traditional waw dance was pretty impressive. He knew the ritual prayer, the speed of the dance, and then added his own element of pleasure by picking the best waw rocks. His imagination is very creative. He turns a bucket into a drum. As he hits it, the pebbles bounce around. To the boy, the pebbles were people and the bouncing is dancing. The narration is third person, that helps us see exactly what he's doing and that he's having fun but he's also very serious about his playing. The narrator says "Ben Adam's words were very well selected and delivered for an eight-year old."

In both literary works, play is an extremely important youthful activity where imagination is allowed to run wild. It helps a child develop into a successful adult through the creativity involved and the relevance to social traditions.

Anchor Level 5–B

Quality	Commentary
Meaning	The response: Reveals a thorough understanding of both texts by establishing the controlling idea that <i>imagination and creativity are essential parts of play</i> . The response makes explicit connections between this idea and each text by discussing the imaginative elements in each child's play. The girl uses her imagination to <i>pretend that her dusty feet were hoofs and that her hair was a horse's mane</i> . The boy plays an <i>innovative game of making the rocks war dance</i> .
Development	Develops ideas clearly and consistently, elaborating on the controlling idea by describing the imaginative play in each text. The response discusses the effect of narrative point of view in both texts (<i>third person ... helps us see exactly what he's doing and that ... he's also very serious about his playing</i>).
Organization	Maintains a clear focus on the importance of imagination in play. Ideas are logically sequenced, although inconsistencies occur. For example, the second paragraph begins with a sentence about the importance of <i>a child's innocence</i> , but this idea is not further addressed. The idea that <i>imagination ... helps a child develop into a successful adult</i> appears in the concluding paragraph without any previous mention.
Language Use	Uses language that is appropriate but sometimes imprecise (<i>to pass on time</i>) or colloquial (<i>pretty impressive</i>).
Conventions	Demonstrates control of the conventions with few errors.
Conclusion: Overall, the response best fits the criteria for Level 5, although it is somewhat weaker in organization and language.	

Play is many things to many people. To some, play is just a waste of time, something people do when they are not being productive. Others see play as a group activity, whether its playing sports or at a party. Some people see play as ritualistic, a sense of letting go of your worries in an attempt to get closer to God. In the writings, The Centaur and The Pebble People, play is seen as something else. In both passages, play is seen as something a child does, that only he or she fully understands, to pass the time away. Play is seen as something the child is proud of and sees the importance of, even if it is his or her own little world. Also, play is seen as a child's way of living out events not present in their own lives and using nature to have fun.

One of the major ideas about play that is found in both The Centaur and The Pebble People is that play is a way to escape ordinary life and do things that you could not normally do. In The Centaur, the little girl passes the time away during her summer as a ten year old pretending to ride and be horses. The girl in the writing has a love of horses, and since she does not own one of her own, she does her best by pretending to ride. Ben Adams also uses play as a way of escaping and doing what he can't do in real life. In The Pebble People, Ben begins a game of making pebbles dance. During his playing, Ben pretends he is the head of a great dance competition in which "tribal customs" will be honored and remembered.

In real life, Ben is an eight year old boy that just ate dinner at his grandparents house. But when he plays, he escapes to a different time and place, with much dancing and celebration.

Another idealism about play that is expressed in both readings is the idea that the children are happy with the games they are playing and are not ashamed of them at all. For example, the little girl in The Centaur needs to borrow her brother's knife to begin her games, so she must not have been afraid to ask him for it. She also pretends to ride the horse all the way to her house where she pretends to tie it up. She is not afraid to be seen tying up a stick to a pole. Also, when asked about the claw on her face, the girl mentions "Rob Roy," the name of her horse, showing she is not ashamed to have her mother know what she was doing. Ben Adams in The Pebble People also shows no shame when it comes to his playing. In fact, Ben is proud of his games. He even saves the pebbles that he considers to be the best "dancers" in town. He even uses those pebbles for his fish tank, as a way to remember the playing he did and a way for everyone to see them.

The authors of both passages also use specific literary elements to portray their views on play. Both authors use the point of view of a child to express how carefree the play was and how proud of it they were. Symbolism is also present in both writings. In The Centaur, the branch of the

Anchor Paper – Part A—Level 5 – C

willow is the symbol for the horse, as well as the narrator's free spirit and wanting to ride. In The Pebble People, stones are used to represent the dancing warriors and Ben's free spirit and wanting something exciting in his life.

In both writings, The Centaur and The Pebble People, play is seen as a child's way of escaping the normality of their lives and doing things they would otherwise have no way of doing. The authors use of symbolism and the point of views of children allow them to express their views on play and to let the reader know that they feel play is something a person should be proud of.

Anchor Level 5-C

Quality	Commentary
Meaning	The response: Reveals a thorough understanding of both texts through the controlling idea that play is <i>something the child is proud of</i> and that it is a child's way of <i>living out events not present in their own lives</i> . The response explicitly connects this idea to the texts by comparing the child's reality to imaginative play (<i>since she does not own one of her own, she does her best by pretending to ride</i>) and discussing how each child exhibits pride (<i>Ben is proud of his games</i>).
Development	Generally develops ideas clearly and consistently, although the discussion of literary elements is weakened by an unjustified reference to symbolism (<i>the branch of the willow is the symbol for the horse</i>). The response illustrates the controlling idea of a child's pride in play with appropriate references to the texts (<i>the girl mentions "Rob Roy," the name of her horse, showing she is not ashamed to have her mother know what she was playing and the boy keeps the pebbles as a way for everyone to see them</i>).
Organization	Maintains a focus on the controlling idea, although that idea is not established immediately and is not stated concisely. However, once established, the key ideas are restated (<i>play is a way to escape ordinary life and children are happy with the games ... and are not ashamed of them at all</i>). Each idea is then discussed separately. The response continues with a discussion of literary elements and concludes with a summary of both writings. Transitional devices are used appropriately (<i>To some, Others, One of the major ideas, In fact, as well as</i>).
Language Use	Uses language that is appropriate, sometimes fluent (<i>a great dance competition in which "tribal customs" will be honored and remembered</i>), but sometimes imprecise (<i>pass the time away and Another idealism</i>).
Conventions	Demonstrates partial control, exhibiting a misspelling (<i>weather</i> for "whether") and the frequent omission of apostrophes in possessives (<i>brothers knife</i> and <i>Bens free spirit</i>). These errors do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 5, although it is somewhat weaker in language and conventions.	

WHEN CHILDREN RUN ALONG STREETS AND DUEL WITH STICKS, MOST THINK THAT THIS IS THE EXTENT OF A CHILD'S ENTERTAINMENT. PRIMITIVE RUNNING AND JUMPING MAY SEEM SIMPLE, BUT A CHILD'S MIND MAKES IT MUCH MORE THAN THAT. THE TRUE MEANING OF PLAY ISN'T DECIPHERED FROM PHYSICAL ACTIONS, BUT FROM THE VIVID IMAGINATIONS OF THE CHILDREN WHO DO PLAY. THESE TWO PASSAGES REFLECT THE TRUE MEANING OF PLAY THROUGH A CHILD'S EYES.

IN THE FIRST PASSAGE THE AUTHOR PORTRAYS A WOMAN REMINISCING HER TENTH SUMMER. SHE REMEMBERS A SOMEWHAT COUNTRY-LIKE SETTING AND HER PLAYING THROUGH THE FIELDS WITH A WILLOW HORSE. THE AUTHOR AT THIS POINT, USES POINT OF VIEW AS A VALUABLE TOOL IN EXPRESSING THE MEANING OF PLAY. LINES TWENTY-NINE THROUGH FORTY-FOUR SHOW THE CHILD'S TRUE INTENTIONS AS SHE IMAGINES RIDING THROUGH THE HILLS AND VALLEYS AS A HORSE. HER IMAGINATION TAKES HER A BIT FURTHER AND SHE PRETENDS TO BE ON SOMEWHAT OF AN ADVENTURE. LINE SIXTY THREE SAYS, "ROB ROY, HE PULLED SOME CLOVER". THE AUTHOR ALSO USES IMAGERY TO SHOW THE GIRL'S CHILDHOOD INNOVENCE AND TRUE PRIMITIVE ACTIONS. THE HORSE WAS REALLY A STICK AND KNOTS CARVED FROM A WILLOW TREE. HER TRAILS AND THE SHOWING OF

DUST EXEMPLIFIED HER IMAGINATION AND IDEA OF FUN, THIS IS WHAT THE AUTHOR WISHED TO CONVEY TO HIS READERS,

IN THE SECOND PASSAGE, THE AUTHOR STARTS BY DESCRIBING BEN ADAMS' SURROUNDINGS, WORDS SUCH AS LOG HOUSE, FOREST, WAH-DANIE, AND RITUALS CAN LEAD A PERSON TO ASSUME THAT BEN IS FROM NATIVE AMERICAN DESCENT, WHICH PLAYS AN IMPORTANT ROLE TO HIS MEANING OF PLAY. THE AUTHOR SHOWS BEN GATHERING DIVERSELY COLORED ROCKS AND PLACING THEM IN A CIRCLAR FASHION TO PERFORM HIS RITUAL. AT THIS POINT, THE AUTHOR USES MOOD TO EXAGGERATE THE CHILD'S SERIOUSNESS, FOCUS, AND TRUE COMPASSION. SETTING NOW TAKES PART IN THAT BEN'S TYPE OF PLAY IS REFLECTIVE OF HIS BACKGROUND. BEN RECITES COMPASSIONATE LINES OF BLESSINGS AND BEGINS TO HIT THE BUCKET ON WHICH THE COLORED ROCKS LAY, HIS IMAGINATION SHOWS THE ROCKS DANCING, AS NATIVE AMERICANS WOULD DO AROUND A LARGE DRUM. HIS PLAY, BECOMES FUN, AS IT BECOMES A CONTEST TO SEE WHICH ONE STAYS THE LONGEST. THIS IS BEN'S DEFINITION OF PLAY,

THE MEANING OF PLAY MAY BE EXPRESSED IN MANY WAYS, PLAY, HOWEVER, IS BY NO MEANS, PRIMITIVE.

Anchor Level 4–A

Quality	Commentary
Meaning	The response: Establishes a controlling idea (<i>the true meaning of play is seen in the vivid imaginations of the children</i>) that shows a basic understanding of both texts. The response implicitly connects this idea to the texts, pointing out that each child’s play involves imagination (the girl in the poem <i>imagines riding through the hills</i> and the boy’s <i>imagination shows the rocks dancing</i>), but the idea of play’s <i>true meaning</i> is not further refined.
Development	Develops some ideas more fully than others. The discussion of the poem describes the imaginative elements of the girl’s play, but less fully develops the use of <i>point of view as a valuable tool in expressing the meaning of play</i> . The discussion of the story touches upon, but does not fully develop, ideas about characterization (that Ben’s ethnicity <i>plays an important role</i>) and setting.
Organization	Maintains a clear focus on play and imagination. Ideas are logically sequenced, with specifics in each passage following an opening paragraph that introduces the idea of imaginative play. Inconsistencies, occur, however. For example, the assertion that the girl pretends to be on an adventure is followed by, but not clearly connected to, the textual reference, “ <i>Rob Roy, he pulled some clover.</i> ”
Language Use	Uses appropriate language. Attempts at sophistication sometimes result in imprecision (<i>deciphered from physical actions, the showing of dust exemplified her imagination, placing them in a circular fashion</i>).
Conventions	Demonstrates partial control, exhibiting occasional errors in spelling (<i>reminicing</i> and <i>rememembers</i>), comma usage, and the consistent omission of the apostrophe in <i>childs</i> . These errors do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 4 in all qualities.	

Play has a universal meaning. It gives both children and adults the chance to use their imaginations and envision themselves in one of their dreams. In passages 1 and 2 both children, despite coming from different backgrounds and living in different environments, pretend to be something that they wish they were. Play gives people a chance to get away from the problems and stresses of everyday life and allows people to just relax.

In passage 1, "The Centaur", the child's playing allows her to become another creature which is both man and horse. The child's imagination transforms a willow plant into "a long limber horse." Her playing also allows her to escape the life she lives as a little girl and to transform into a wild and free horse. The author uses figurative language to convey the idea of play. The verbs that are used such as reared, quivered, and swished help to establish a feeling of exhilaration. The extent of the child's imagination is shown in how the author describes her actions.

As in passage 1, passage 2, "The Pebble People", also supports the idea that play allows people to become something they're not. In this passage, Ben Adam is able to transform colored rocks into "fancy dancers". Ben's idea of fun is acting out an ancient tribal ritual, something that he admires and respects. The author uses irony to convey the

idea because despite the fact that Ben is just playing and pretending he still takes the event in a serious manner. His prayers show compassion as he prays for those who are sick and for those who are imprisoned by steel bars or personal weaknesses. Ben also prays for all of those who have died since the last time they had gathered. Ben's attitude towards play is also very courageous and shows that play is not always meaningless.

Play is not something that should always be taken lightly. It gives people a chance to escape the real world and enter any fantasy world they want. Play also gives people a chance to express the different sides of them, that they might not normally be able to show.

Anchor Level 4–B

Quality	Commentary
Meaning	Establishes a controlling idea that shows a basic understanding of both texts, though the discussion generalizes this idea to include the play of both adults and children, including the idea that play creates <i>a chance to get away from the problems and stresses of everyday life</i> that seems unrelated to the texts. The response carries this idea to Passage I where play allows the girl to escape, but then in Passage II, asserts that <i>play allows people to become something they're not</i> .
Development	Develops some ideas more fully than others, emphasizing escape from life as the goal of imagination. Other ideas are suggested (<i>Ben's attitude towards play is also very courageous</i> and <i>play is not always meaningless</i>), but are not elaborated. The response discusses the figurative language of the poem, as well as the irony of a serious purpose in the play of Ben Adam.
Organization	Maintains a clear and appropriate focus on play as <i>a chance to escape the real world</i> , but this idea is inconsistent with <i>Ben's ... tribal ritual ... that he admires and respects</i> . The conclusion returns to the initial focus.
Language Use	Uses appropriate language with some awareness of purpose. Sentence length is varied for effect and longer sentences are well controlled (<i>In passages 1 and 2 both children ... pretend to be something that they wish they were</i>).
Conventions	Demonstrates control of the conventions, exhibiting few errors. Material from "The Pebble People" which refers specifically to Ben's prayers is not placed in quotation marks.
Conclusion: Overall, the response best fits the criteria for Level 4, although it is somewhat weaker in meaning and stronger in conventions.	

As seen in both the passage and the poem, play has always been a way in which young children are able to be anything they want to be, ^{and} go anywhere they want to go. All this is made possible through make believe, imagination, and pretending. In the poem entitled the Centaur the reader may imply what the poem maybe about; but it is only after reading the poem that the Centaur is not the mythological creature that was part human and part horse, but a 10 year old girl who built her own toy horse and rode it around the field. Line 38 "I was the horse and the rider" best refers back to the symbolism of the title.

The second passage entitled "Pebble People" is also symbolic. The young and innocent eight year old protagonist, just as the little girl from the first passage the play occurred while they were alone. The reader may sense that there was a purpose to Ben's play, it almost seemed as if he was practicing social traditions he might have picked up from those around them. The reader is able to infer this because in line 14 of the Passage it says: "Ben adam repeated the words of an uncle who had helped him dress for a war dance some time

before." Another fact that supports this is the fact that the young boy took moments of serious meditation and prayer. To Ben the Pebbles were real people taking part in a dance.

In both these passages two different forms of play are introduced to the reader, in the first passage the form of play described is the most common in which children freely pretend and carry-out their own adventures and fantasies. In the second passage the reader is exposed to another form of play where children often recreate, emulate an actual event or circumstance, Ben for instance carefully tries to do → everything as he remembers it.

Anchor Level 4-C

Quality	Commentary
	The response:
Meaning	Establishes a controlling idea, that children's play uses imagination to create roles, which shows a basic understanding of both texts. This idea is further refined by the observation that the girl in the poem freely creates her role, while the boy in the short story opts to <i>emulate an actual event</i> .
Development	Develops some ideas more fully than others, referring to the symbolism of the centaur, but incorporating no other literary elements into the analysis. The idea that Ben Adam was imitating social traditions is more fully developed and supported, as with the textual reference, " <i>Ben Adam repeated the words of an uncle</i> ". The response, however, makes little reference to the actual narrative events from either passage.
Organization	Establishes, but fails to maintain, a focus on the idea that play enables children <i>to be anything they want to be; and go anywhere they want to go</i> . The response focuses instead on unrelated issues such as the centaur not being a centaur, and both children playing alone. The response ends abruptly.
Language Use	Uses appropriate language, especially in the opening paragraph, with evident awareness of audience and purpose. The response occasionally uses sentence variety effectively (<i>The second passage ... is also symbolic</i>), occasionally not (<i>The young and innocent eight year old protagonist, just as the little girl from the first passage the play occurred while they were alone</i>).
Conventions	Demonstrates partial control, with occasional errors in punctuation, spelling (<i>occured</i> , <i>maybe</i> for "may be"), and agreement (<i>them</i> for "him") that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 4, although it is somewhat weaker in organization.	

Play is very important for a child as indicated in Passages I and II.

In passage I there is a girl looking back at her childhood at age 10. She remembers making a wooden horse with her knife. Then she imagines the horse to be real and she gallops through the fields with bare feet. When one looks at her childhood through her point of view one remembers their own childhood. The importance that this girl got to play alone was it gave her a good imagination and it kept her busy.

In passage II the boy BEN searches for certain pebbles in his grandparents driveway when he finds the right ones then he puts them on a bucket and begins to drum on the bucket while the pebbles bounce off. He sings louder and drums harder each time they fall off. What BEN was doing while he drummed was imagining the sick people and the people who were in jail and he was having the pebbles doing a war dance while he sang a ancient war-Dance song. The importance of Ben playing was, also giving him a good imagination and creativity.

The importance of play is for children to spend time by themselves and have a good imagination it will teach them to be independent.

Anchor Level 3–A

Quality	Commentary
Meaning	The Response: Establishes a controlling idea that shows a basic understanding of the texts. The response's analysis suggests that <i>the importance of play is for children to spend time by themselves and have a good imagination, and also giving them ... creativity</i> . The response makes few strong connections to the texts.
Development	Relies primarily on plot summary with additional ideas regarding the texts unsupported or undeveloped (<i>it kept her busy</i> and <i>It will teach them to be Independent</i>). Discussion of literary elements is not included in the development of the response.
Organization	Fails to maintain an appropriate focus, caused in part by the general nature of the ideas put forth (<i>Play is very important for a child as indicated in Passages I and II</i>). The response exhibits a rudimentary structure, progressing from a statement of the value of child's play to brief summaries of Passages I and II and concluding with a brief paragraph stating <i>the importance ... for children to ... have a good imagination</i> .
Language Use	Relies on basic language, with some awareness of audience and purpose. Attempts to vary sentence structure are sometimes uneven (<i>The Importance that this girl got to play alone was It gave her a good imagination and it kept her busy</i>).
Conventions	Demonstrates partial control, exhibiting occasional errors in spelling (<i>widiling, thier, drumed</i>) and use of the apostrophe (<i>grandparents driveway</i>) that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in conventions.	

Children usually love to play. Play, in these poems is defined as playing make-believe or if they have nothing to do and they are bored. Both characters are adolescents in these poems. These poems are related in that they are playing make-believe, and that when people usually play they are at a younger age. Both of these poems have to do with imagery.

In the first poem "The Centaur" the character is talking about how when she was about ten she made a make-believe horse and took him riding throughout the nature. The author uses imagery because she is imagining that the horse is really real. The author also uses metaphors, by comparing the stick to a real horse. The character is "playing" because she is pretending that the piece of wood is really a horse.

In the second passage the boy, Ben Adam is eight years old, which means that he is an adolescent. He plays with pebbles and make-believes that they are really real people. The author uses metaphors comparing pebbles and comparing people. This poem also includes imagery because Ben is imagining that there are really pebble people who dance.

Both of these poems represent
 imagery because they are imagining things.
 The main idea of these are that
 little children love to play when
 they are younger. They also play
 make-believe.

Anchor Level 3–B

Quality	Commentary
Meaning	<p>The response: Conveys a confused understanding of the texts, referring to <i>these Poems</i> and stating that <i>both characters are adolescents ... when people usually play they are at a younger age</i>. The response fails to establish a controlling idea, but makes the connection that they are <i>playing make-believe</i>.</p>
Development	<p>Hints at ideas, but references to the texts are repetitive and unjustified. For example, the word <i>imagery</i> is used four times, three of which equate imagery with imagining. The response makes references to metaphors that occur in both texts (<i>The author uses metaphors comparing Pebbles and comparing People</i>), but these are not developed thoroughly.</p>
Organization	<p>Fails to maintain an appropriate focus. The response exhibits a rudimentary structure by briefly relating the texts to one another, discussing each text in order, and then concluding with statements that relate the texts to one another.</p>
Language Use	<p>Relies on basic vocabulary (<i>the horse is really real</i>), with some awareness of audience and purpose. The response makes some attempt to vary sentence structure (<i>The main idea of these are that little children love to play when they are younger. They also play make-believe</i>), but with little success.</p>
Conventions	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>board</i> for “bored”, <i>adolescence</i>, <i>imagery</i>, <i>author</i>, <i>imagining</i>, <i>metaphors</i>), capitalization (<i>centaur</i>), punctuation (<i>boy, ... Ben Adam is</i>), and usage (<i>make-believes</i>) that do not hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 3, although it is somewhat weaker in meaning and development and somewhat stronger in conventions.</p>	

The meaning of play can be interpreted in two ways, one being when one plays and has fun as shown in the poem "The Centaur" and the excerpt The Pebble People. Although both writers have different ways of playing it is something they enjoy in their own way.

In the poem "The Centaur" the poet writes about how when ~~the poet was~~ 10 years old she would walk barefoot to the stable to get a new horse everyday to go riding on. She would then get on the horse and start riding through the grass bank. The poet then writes "I was the horse and the rider." In other words she felt like she was part of the horse.

The poet describes how she had a head and neck, she felt as though she were shaped like a horse. This ~~is reinforced~~ the title of the poem "The Centaur" because it is known as a mythological creature that was a horse and a human. The literary element of characterization is used ~~when~~ the writer describes herself and men; compares herself to how the horse is and implies the horse the same characteristics.

In the excerpt from "The Pebble People" writer talks about a boy named Ben Adams who enjoyed sitting outside

and listen to the pounces of the forest. Ben Adams favourite game that he liked to play was making rocks war dance. The boy who look for all different kinds of rocks were he would sometimes "dig and scratch out of the earth." This action parallels the action in the poem The Centaur

"Cut me a long limber horse". The reason this actions are parallel is because the girl looked for the best horse she could find and the boy looked for the best pebbles.

After the boy found the pebbles he would place them "into the circular groves of the bucket in the formation of a bustle". Then he would slowly begin to sing the words of the war song.

He would then say prayers to people who were sick or who died. He also thanked that his people were healthy and alive. And that everyone came together to celebrate tribal customs. The pebbles would move to the rhythm of the song the boy was singing. As he started to sing faster the pebbles would also move faster and some would begin to fall. The last pebbles to fall would go in his fish traps.

IN CONCLUSION THE POEM "THE CENTAUR" AND THE EXCERPT FROM THE DANCING PEBBLES BOTH USED THE MEANING OF PLAY IN TWO DIFFERENT WAYS. IN THE POEM "THE CENTAUR" THE POET USED PLAY AS IN WHEN THE GULF WOULD GO SICKING OUT TO PLAY TO ENJOY HERSELF. AND IN THE EXCERPT "THE DANCING PEBBLES" THE WRITER USED A GAME THE BOY BEN ADAMS PLAYED TO DESCRIBE THE MEANING OF PLAY.

Anchor Level 3-C

Quality	Commentary
Meaning	The response: Fails to establish a controlling idea beyond <i>it is something the enjoy in there own way</i> . The response conveys a confused understanding of the texts literally interpreting the poem and not mentioning drumming in summarizing the excerpt, though the relationship between the poem's title and content is mentioned.
Development	Relies primarily on plot summary, particularly in the discussion of "The Pebble People." The response does develop some ideas briefly (<i>a mythological creature that was a horse and a human</i>). Characterization is mentioned, but seems to be confused with characteristics.
Organization	Lacks an appropriate focus, but exhibits a rudimentary structure by first considering the texts together, then discussing each text, and finally concluding with mention of both texts in the final paragraph.
Language Use	Primarily relies on basic vocabulary (<i>the writer describes herself and then compares herself to how the horse is</i>) with little awareness of audience and purpose. Attempts to vary sentence structure are unevenly successful (<i>In the excerpt from "The Pebble People" writer talks about a boy named Ben Adams who enjoyed sitting outside and listen to the sounds of the forest</i>).
Conventions	Demonstrates emerging control, exhibiting frequent errors in spelling (<i>there for "their", playin, diffrent, parrallels, groves for "grooves"</i>), capitalization, verb tense (<i>who enjoyed sitting outside and listen to the sounds</i>), quotation marks, and commas that hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 3, although it is somewhat weaker in meaning and somewhat stronger in language use.	

There is a controlling idea about the meaning of play in "The Centaur," a poem and "The Pebble People," a short passage. These two passages have a very strong will to play because it makes them very happy. Also the setting of these two passages is in a spot where they can play without hurting themselves.

In the poem the protagonist loves riding and playing with her horse. Also has a strong conflict with himself, because everyday when she was ten in the summer used to go ride a fresh horse. She loves playing in the lovely dust which gives her satisfaction and happiness. The mood is very happy and the tone very peaceful and excited, because it's how the protagonist feels. "My hair flopped to the side like the mane of a horse in the wind" is a simile that the author uses to make us see and know how the protagonist feels when she's riding or playing. The climax also is very interesting because it's ^{how} what the author left us know that the young girl has enjoyed playing and riding.

There is also a conflict with himself in the short passage because the protagonist enjoys playing with pebbles.

Anchor Level 2–A

Quality	Commentary
Meaning	<p>The response: Conveys a confused and incomplete understanding of the text. The opening paragraph suggests the controlling idea that the characters in the two <i>passages</i> has a very strong will to play because it make them very happy, but the response offers few textual connections to support this idea.</p>
Development	<p>Is largely undeveloped with discussions of both passages relying upon ideas that are often vague or unjustified (<i>There is also a <u>conflict with himself</u> in the short passage because the protagonist enjoy playing with pebbles</i>). Attempts to incorporate discussion of literary elements into the response are mostly unsuccessful.</p>
Organization	<p>Establishes, but fails to maintain, a focus on play as a way to make one happy. The response's rudimentary structure consists of a short introduction, followed by a somewhat longer paragraph on Passage I, but only one vague line on Passage II and no conclusion.</p>
Language Use	<p>Uses language that is often imprecise or unsuitable for the audience (<i>Also has a strong <u>conflict with himself</u> because everyday when she was ten in the summer used to go ride a fresh horse</i>). The response demonstrates little awareness of how to use sentences to achieve an effect.</p>
Conventions	<p>Demonstrates emerging control, exhibiting frequent errors in spelling (<i>wich</i> and <i>floopped</i>), agreement (<i>This two passages has</i> and <i>the <u>protagonist</u> feel</i>), punctuation (<i>its</i>), tense (<i>has enjoy</i>), and usage that hinder comprehension somewhat.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in organization.</p>	

The word play can make you bring out your imagination and can be turned into reality.

In the poem the writer was remembering the summer she was ten year old and how her imagination got her to become a nurse and how her mother use to yell at her.

In the passage the writer was telling us about a boy who used his imagination to create imaginary pebbles. How he felt that the pebbles were real and wanted to play all the others pebbles.

Both the passage and the poem talk about the writer use of imagination. how the characters use their imagination to have fun.

In conclusion people use their imagination in a lot of different ways to have fun. Both the poem and the passage let us know just that.

Anchor Level 2–B

Quality	Commentary
Meaning	The response: Conveys a confused and incomplete understanding of the texts, suggesting a controlling idea that play can make you bring out your <i>imagination and can be trun into reality</i> . The response makes few connections between this idea and the texts.
Development	Is largely undeveloped, hinting at ideas about the use of imagination during play, but making only vague, brief references to the texts (<i>her imagination got her to become a house and how her mother use to yell at her</i>). The response makes no reference to use of literary elements.
Organization	Lacks an appropriate focus but suggests an organizational plan consisting of a brief opening statement, two short paragraphs which basically summarize ideas from the texts, and two brief concluding statements.
Language Use	Uses language that is often imprecise or unsuitable (<i>How he felt that the pebble were real and wanted to pray all the others pebbles</i>). Sentences are largely ineffective and often flawed, bordering on incoherence (<i>In alot of differents ways to have fun</i>).
Conventions	Demonstrates a lack of control, exhibiting numerous errors in spelling (<i>imagination, concluion, differents, rembering, charters</i> for “characters”), agreement, proofreading, and capitalization. These errors make comprehension difficult.
Conclusion: Overall, the response best fits the criteria for Level 2 in all qualities.	

Both The Centaur and The Pebble People had basic meaning.

They both have a little destination in it.

The Centaur is about a 10 year old girl who thought that she was ten only for one summer, she couldn't believe it because she said too much that summer that she didn't think it could fit into one season.

The Pebble People is about a boy who's name is Ben Adams he like to get ~~to~~ pebbles of different color and get them dancing it was called rock war dance. The colors that the rocks had were meant for him that they were traditionally dress.

He would talk to them and ~~prays~~ pray with them. He then play a favorite war dance song and the pebbles with jump.

The two story are a little difficult to compare.

What it could be compared

on is that the little girl
had one 10th memorial summer
and Ben ~~who~~ look as the
pebbles traditional.

Anchor Level 2-C

Quality	Commentary
Meaning	Provides minimal evidence of textual understanding, restating rather than analyzing the two passages. From the poem, the response isolates the long tenth summer, but provides more detail from Passage II, suggesting that the colored rocks represented <i>traditionally dress</i> . The attempt to compare these passages is unsuccessful (<i>the little girl had one 10th memorial summer and Ben look as the pebbles traditional</i>).
Development	Is largely undeveloped, relying on restatements of one aspect of Passage I and a recreation of the war dance from Passage II. There is no hint of an idea about play nor any awareness of literary elements from either work.
Organization	Lacks an appropriate focus but suggests some organization. The brief response progresses from a discussion of the poem to the second passage, and then attempts to unify with the conclusion <i>the two story are a little difficult to compare</i> .
Language Use	Uses language that is imprecise and unclear (<i>They both have a little destinstion in it</i>). Simple statements are often successful (<i>He would talk to them and play with them</i>), while longer structures are run-on, as the one-sentence second paragraph, or awkward as the statement <i>the colors that the rocks had were meant for him that they were traditionally dress</i> . Some wording (<i>and the pebbles with jump</i>) is basically incoherent.
Conventions	Demonstrates a lack of control, exhibiting errors in spelling (<i>destinstion</i> and <i>who's</i> for "whose"), punctuation, tense (<i>like</i> for "liked" and <i>look</i> for "looked"), and paragraph division that make comprehension difficult.
Conclusion: Overall, the response best fits the criteria for Level 2, although it is somewhat weaker in meaning.	

Anchor Paper – Part A—Level 1 – A

These two passages refer to play or doing something that to you is fun. This is because in each passage different things are fun to different people.

In passage 1 ~~some~~ is riding a horse. It describes how they enjoyed it when she or he went down by the old canal.

Play can come in many different forms.

But, everyone is different & has different likes and dislikes

Anchor Level 1–A

Quality	Commentary
Meaning	The response: Provides minimal evidence of textual understanding (<i>In passage 1 someone is riding a horse</i>). The response begins to establish a controlling idea that play is essentially fun which takes different forms, but does not develop this concept. The only attempt to make textual connections is the statement that <i>in each passage different things are fun to different people</i> .
Development	Is minimal, with no evidence of development (<i>It describes how they enjoyed it when she or he went down by the old canal</i>). Generalizations about play being fun and different are not supported.
Organization	Shows no focus or organization, but offers the generalization that <i>everyone is different + has different likes or dislikes</i> .
Language Use	Uses language that is generally imprecise (<i>Play can come in many different forms</i>). The response uses only simple, direct statements and its brevity makes accurate assessment unreliable.
Conventions	Is minimal and partly illegible, making assessment of the conventions unreliable.
Conclusion: Overall, the response best fits the criteria for Level 1, although it is somewhat stronger in language.	

PLAY

— X —

What is the meaning of Play. I think Play is a great thing or very important thing in our life. Different people like different kind of Play. Play good for our body, mind and by Play we can connect our culture that way is in our world. We have world cup game because in that way we can know each other, we can know about different countries. Now I will discuss what is good thing to play and what is bad thing of play and why play is important in our life.

Play is very important for our life.

Anchor Level 1–B

Quality	Commentary
Meaning	The response: Provides no evidence of textual analysis. The response establishes the idea of the importance of play in a cultural context (<i>different People like different kind of Play</i>), but the discussion makes no connections between the texts or references to the specific ideas within them.
Development	Is minimal. The response shows no evidence of development and simply states a few unsupported comments about the idea of play as a cultural event.
Organization	Lacks an appropriate focus but suggests some organization around the topic of play. The potentially logical developmental pattern of <i>what is good</i> and <i>what is bad</i> is not developed in the response.
Language Use	Is often incoherent. Sentences are seriously flawed (<i>that way is in our world have World Cup Game because in that way we can know each other</i>).
Conventions	Is minimal, making assessment of conventions unreliable.
Conclusion: Overall, the response best fits the criteria for Level 1. Since the student writes only a personal response and makes no reference to the texts, the response can be scored no higher than a 1.	

The poem and the excerpt from a short story gives details about two children. They both focus on the child to tell what they did in the passages. Both of the children have their own sense of imagination.

In passage I the ten year old girl rides a horse from her stable every day. As the girl is riding the horse she starts to imagine that she is becoming the horse as she felt her hair flopped to the side. That summer day she arched her neck and snorted through her nose. As she was finished riding the horse she hopped off and took a bite out of the grass as if she was a horse. The author shows good description of the character expressing herself as she rides the horse. The description of the dusts coming over the horses hoofs made the poem come alive by giving the character the ability to believe that she had become the horse.

In the second passage the character acts as if he is a in a tribe with indians. The author tells the audience that the character makes a war dance with different colored pebbles. He found black ones, white ones, red ones, yellow ones, and blue ones. The last pebbles that were still on the bucket had one the contest. Then he would place the winners in separate jars and store them in his fish tank for the winter. The description of pebbles bouncing starts off as a slow beat then starts to go faster and faster until they all fell off.

Both passages tell how the characters did at play acting.

The meaning of play can be seen in both passages. In the poem, "The Centaur", and in the prose selection, "The Pebble People", it is evident how the two children face life experiences through play, and how it makes them feel to be able to express themselves in this manner.

In the poem, "The Centaur", the narrator found her tenth summer to be a memorable one in which she experienced adventure through play. She was able to pretend that she was a horse and rider with her "long limber horse" that she cut with her brother's jack-knife. Through symbolism and figurative language, the narrator presents this to the readers. The narrator is able to establish a feeling of exhilaration through the verbs used. The little girl rides out on her imaginary horse named Bob Boy, and plays out an adventure that they share. She might not actually have a horse which she could ride but through play she is at least able to pretend that she has one. While playing she does what she believes a horse would do. She pretends that her head and neck are those of a horse, flops her hair from side to side like a horse would do, snorts, and even refers to her feet as her "two hoofs". It is evident that she is not a horse and is not riding a real one as well, but through play she is able to live out her fantasy and is able to experience in her own way what it feels like to be a horse and ride one as well.

In the prose selection, "The Pebble People", Ben Adam is an eight year old boy that through play is able to practice the social traditions of a war dance. To do so, he created a game in which he made a rock war dance. He remembers what his

uncle told him about a war dance and what to do to prepare for it. Just as the little girl from the poem created her own props for her game, he did too by digging the pebbles from the earth parallels and pretended that they were dancers. He called them "The Pebble People". He imitates what he has seen the elders do before, during, and after the ceremony while playing. He dresses the pebbles for the occasion, talks to them about the importance of this ceremony, says a prayer, and finally begins the ceremony. Through play, Ben is able to experience what goes on during a ceremony and is able to practice for future ceremonies. His attitude towards play is one of innocence because he is simply imitating what he has seen those around him do. By playing and acting this out he is showing that he is really interested in his culture, has paid careful attention to what goes on during these ceremonies, and repeated what he has witnessed. Through play he is able to express his feelings and practice at the same time for social traditions.

In conclusion, it is evident that the way both children expressed their thoughts and feelings was done through play. Even though their games were different and they went about it in unlike ways, they both expressed themselves through play. They both benefitted from playing and gained something from it. The girl gained adventure and the boy received practice and a better understanding of his culture.

The Centaur is a narrative Poem. The Pebble People is an emotional Poem. Both Poems have different topics in their Poems.

The Centaur Poem is mainly about a person who goes to a field and ride on a horse. Poet uses a lot of devices to make the Poem look more interesting. "yet they were shaped like a horse."

This is an example of simile. Poet is comparing this person's neck and head to a horse shape.

The Pebble People Poem is an emotional Poem. Poem is about Ben Adams. He does not like when people make fun of other people's traditional clothes. In this Poem he thanks God for everything he has on this traditional ceremony. He asked for blessing on behalf of people who were sick and couldn't make it to come to the dance.

Both Poems give different views on different things.

All children have their own way of playing and having fun. Although most are connected by their imagination. Some imagine they are different things, while others imagine different things as being real. In these two passages both children play in their own way but they both use their imaginations.

In the first passage "The Centaur," the young girl remembers back to when she was ten and what she did for fun. She used her imagination and imagined that a branch from a willow tree was a horse. She used her imagination to think she was part of that branch which made a horse.

In the second passage "The Pebble People," the young boy collected pebbles. He imagined that the pebbles were alive and he could talk to them. He made them dance by playing songs and he imagined that they were ^{war} ~~water~~ heroes. After only a few were left on his drum he turned it into a contest and only the pebbles that lasted the longest could win. He chose them and kept them till next summer.

These two passages show how young people play but in both cases use their imaginations to do things otherwise impossible.

Part A — Practice Paper — E

All children play in many different ways. Each child has his or her own manner of playing and has different reasoning for playing. Both the short story "The Pebble People" and the poem "The Centaur" deal with children playing but for basically the same reasons.

Although these literary works differ in genre, the main ideas are the same. Both works deal with extremely imaginative children, who only need their imaginations to have fun. Both Ben Adams and the young girl of "The Centaur" don't have store bought toys to play with but only what they find and make. These children have more fun using their imaginations than they could with store bought toys.

"The Centaur" is a poem used to describe a little girl's lonely summer. The poem establishes a feeling of exhilaration for the young girl's use of her imagination. The protagonist's loneliness drove her to become extremely imaginative. She plays to have fun, to pass the time. The main character becomes one with her playing and becomes the true meaning of the title in her imagination "I was the horse and the rider" (line 32) she defines the true meaning of play, having fun and using her vivid imagination to do so.

Along with the poem the short story "The Pebble People" deals with a young child being lonely and using his imagination to play. Ben, the protagonist picks stones for his war dance. During his play Ben is serious and succeeds to practice his social traditions as well as proving his meaning of play which is to have fun. Ben has fun and occupies himself as best as he can with his pebble people.

The meaning of play is different for everyone who plays. Each person plays in a different way but everyone plays to do one thing which is to have fun. Everyone needs to play

Part A — Practice Paper – E

at some point just to relax and occupy themselves. Both literary works prove the definition of play outlined.

Practice Paper A – Score Level 3

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

Practice Paper B – Score Level 5

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

Practice Paper C – Score Level 2

Conclusion: Overall, the response best fits the criteria for Level 2 in all qualities.

Practice Paper D – Score Level 3

Conclusion: Overall, the response best fits the criteria for Level 3 in all qualities.

Practice Paper E – Score Level 4

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

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

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

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

Author Richard Wright once stated that "All literature is protest. You can't name a single literary work that isn't protest." In the history of American literature, there is evidence which supports Wright's claim. American authors often have served as agents of change in their societies. Their protests against evils which threaten society at times have had major effects on American attitudes. Two authors who have influenced Americans to evaluate their beliefs are Arthur Miller and Ray Bradbury. Through his play The Crucible, Miller protested the mass hysteria which accompanied the Communist scare during the McCarthy era. Through his short story "The Other Foot," Bradbury was able to take a stand against racism during a period of extreme racial prejudice in America.

At the time of the McCarthy hearings, American society was permeated by the fear that Communists would take over the country. Miller, himself, became the target of such fear. He was called to testify before Senator Joseph McCarthy's committee which was in charge of finding Communists. Realizing that those who were called to testify were presumed guilty simply because they were called to testify, and that convictions were based on mindless fear rather than on fact, Miller chose to write a play which would reveal to Americans the injustice which was occurring. Since McCarthy was on a "witch hunt," Miller set his play, The Crucible, in Salem, Massachusetts, in the year 1692, the time of the infamous Salem witch trials. Americans had long realized the travesty of justice which overshadowed these trials. In his play, Miller shows how petty people, specifically Abigail Williams and her followers (substitute Joseph McCarthy and his committee), following their own agenda (the desire for power and recognition), were able to disrupt society and convict innocent people of

witchcraft (substitute Communism) on the basis of unsubstantiated evidence. The parallels which could be drawn between the two time periods, the motivations of the accusers, and the subsequent results of the false accusations gave Americans the opportunity to reflect on their attitudes and actions. Just as Abigail's quest to gain John Proctor was unsuccessful (her accusations resulted in his being hanged), and she lost her power in the community, (she fled to Boston after stealing her Uncle Parris' money), so, too, did Senator McCarthy ultimately lose his power and credibility. While it would be difficult to prove that Miller brought about McCarthy's fall from power, Miller's protest against mindless fear and false accusation is still viewed today as a powerful work which is able to let man view the folly of such actions.

Just as Miller chooses a setting in the past to distance his audience from the action, and to allow them to analyze the actions of "those people," so, too, does Bradbury choose a setting which is not of his time. Bradbury's story, "The Other Foot," is set in the future and on the planet Mars. Through his writings about the settling of Mars, Bradbury is able to focus on different aspects of man's folly. In the story, "The Other Foot," Bradbury protests racism. Basing his work on the premises that minority groups have resettled on Mars and that the Earth must be evacuated because of the effects of nuclear war, Bradbury at first shows the members of the minority society (the dominant society on Mars) preparing to treat the white people from Earth, who are seeking sanctuary, as they once were treated. Signs are made which will be used to denote "white" facilities. Whites will be made to sit in the back of the bus.

This reversal of situation at first is viewed as a great opportunity to "get even." This attitude soon disappears. In the end, the white evacuees are received on Mars as fellow members of the human race. The reader is left with the concept of a society developing in which there will be true equality. By setting his story on Mars, Bradbury is able to emphasize that the once arrogant whites had nowhere else to go, as their comfortable home planet was soon to be uninhabitable. They would have been forced to become slaves if the residents of Mars so demanded. Fortunately, the minority settlers of Mars chose not to treat members of a different race in such a way.

Both Miller and Bradbury were able to protest the injustice and ignorance they perceived in their society. Each attempted to change the attitudes of Americans to bring about positive change. Obviously, Miller did not stop the fear of Communism, and Bradbury did not bring about the end of prejudice. Each, however, took a stand. Each gave Americans the opportunity to reexamine their beliefs.

Anchor Level 6–A

Quality	Commentary
Meaning	<p>The response: Provides an interpretation of the critical lens that is faithful to the complexity of the statement, asserting that <i>American authors often have served as agents of change</i> regarding societal evils, thus motivating Americans to <i>evaluate their beliefs</i> and bringing about <i>major effects on American attitudes</i>. The response insightfully applies the interpretation to <i>The Crucible</i> and “The Other Foot” as protests against the evils of <i>false accusation</i> and <i>racism</i> respectively.</p>
Development	<p>Develops ideas clearly and fully. The response uses historical reference (<i>McCarthy’s committee hearings</i>), setting (<i>Salem, Massachusetts ... 1692</i>), as well as plot (<i>Abigail ... her followers ... disrupt society and convict innocent people</i>), characterization (<i>Abigail’s accusations cost Proctor his life</i>), and theme (<i>desire for power and recognition</i>) to discuss <i>The Crucible</i>; setting (<i>the planet Mars</i>), plot (a reverse-discrimination opportunity scenario), and theme (<i>aspects of man’s [racist] folly</i>) are elaborated in “The Other Foot.”</p>
Organization	<p>Maintains the focus on the authors’ protests against <i>evils which threaten society</i> and the effect of their writing on the American consciousness. The response exhibits a logical and coherent structure which sequences details within paragraphs, employs effective transitions (<i>Their protests, Two authors who, Bradbury at first shows, and Both</i>), and concludes with a paragraph which echoes and extends ideas presented in the first paragraph.</p>
Language Use	<p>Is stylistically sophisticated, using language that is precise (<i>The parallels which could be drawn between the two time periods, the motivations of the accusers, and the subsequent results</i>), engaging (<i>American society was permeated by the fear that Communists would take over the country</i>), and has a notable sense of voice (<i>Just as Abigail’s quest ... was unsuccessful ... so, too, did Senator McCarthy ultimately lose; Just as Miller chooses ... so, too, does Bradley choose</i>). Sentences of varied structure and length (<i>Each, however, took a stand</i>) enhance meaning.</p>
Conventions	<p>Demonstrates control of the conventions with essentially no errors, even with sophisticated language.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 6 in all qualities.</p>	

Literary works are commentaries on society; if authors disagree with the way society thinks about an issue or treats specific members of that society, writers use their voices to call readers' attention to such disagreements. Harper Lee and Nathaniel Hawthorne are two writers whose works To Kill a Mockingbird (Lee) and The Scarlet Letter (Hawthorne) ably illustrate the rightness of Richard Wright's quotation that "All literature is protest. You can't name a single literary work that isn't protest."

Two children had the example of their father's behavior under difficult circumstances as writer Harper Lee protested racial inequity in the 1930's South in To Kill a Mockingbird. Atticus Finch was asked to defend a black man accused of raping a white woman in Maycomb, Alabama. Told in flash-back by Finch's now adult daughter, Scout, the story contrasted hypocritical white adults (who judged black Tom Robinson guilty) with the unbiased children Scout, her brother Jem, and their friend Dill, who witnessed the trial. Lee's sharp characterizations showed how these same Christian adults lacked in sympathy over the plight of the poor Mrs. Dubose, a far-away African tribe, yet had no sympathy for the innocent Tom, their own neighbor, or their black employees. The hypocrisy is further exposed when the whites, who normally would never have associated with the poor, ignorant, dirty Ewells, band together in support of Mayella when she accuses Tom Robinson of rape.

When Tom is pronounced guilty, and Jem cries in disbelief at the injustice, the reader hears Lee's voice protesting the racial discrimination. Jem and Scout both undergo a rite-of-passage in

the recognition of just how evil racism can be. Lee used the idea of good and evil both existing in the same town, contrasting the racist neighbors with the unknown Boo Radley, a mysterious person surrounded by neighborhood legends; Boo Radley saves Jim and Scout from Bob Ewell's attempt to murder them. In the novel's most moving scene, Scout agrees with the Sheriff that shy, private Arthur (Boo) Radley should not be made a public hero and then have to face merciless attention from grateful neighbors.

In a similar manner, Nathaniel Hawthorne protested Puritan hypocrisy in his novel The Scarlet Letter. Strong characterization allowed Hawthorne to contrast the strict, theocratic beliefs of Boston Puritans with those of Hester Prynne, a young woman forced to wear a scarlet "A," signifying her sin of adultery. The story focuses on the life of Hester Prynne, who becomes a kind, strong woman dedicated to helping others. In contrast, the character of Arthur Dimmesdale, the much admired young minister, and "Roger Chillingworth," the name adopted by Hester Prynne's husband, are developed as people who allow guilt and sin to weaken or corrupt them.

In Dimmesdale's case, it is a spiritual and physical weakening, brought on by his hidden guilt and cowardice. As Hester's lover and the father of her child, Pearl, Dimmesdale cannot bring himself to confess his sin. The pressure of guilt so weakens him that when he does find the courage for a public acknowledgement, he dies immediately after. Chillingworth's case is quite different; he learns that

Dimmesdale is the father of Pearl, and, assuming the role of a doctor, drives Dimmesdale's guilty feelings and pursues Hester until Chillingworth crosses the line of moral degradation. Hester, so scorned at the novel's beginning, emerges as a respected person who raises her daughter with love, and who practices Christian virtues.

In each of these works, the writer's voice is strong in protest of how certain members of society are treated. Hawthorne decried the hypocrisy of people who were so religious that they became intolerant of human foibles, and did not recognize penitence and repentance as positive values. Lee assailed the racism that flourished in many places in the United States, a country where all people are supposed to be equal and equally deserving of respect. Readers are the beneficiaries of these literary works, because after reading the ideas of different authors writing in protest, readers have more information to make knowledgeable choices.

Anchor Level 6–B

Quality	Commentary
Meaning	<p>The response: Provides an interpretation of the critical lens that is faithful to its complexity, first asserting that <i>literary works are commentaries on society</i> and then pointing out that authors use their voices to alert readers to society’s mistreatment of people. The response analyzes <i>To Kill a Mockingbird</i> and <i>The Scarlet Letter</i>, concluding insightfully that <i>readers are the beneficiaries of these literary works</i> since both Lee and Hawthorne have provided them with <i>more information to make knowledgeable choices</i>.</p>
Development	<p>Develops ideas clearly and fully, making specific and relevant references to the setting of each work (<i>the 1930’s South</i> and Boston during the time of the Puritans) to frame the injustice present (<i>racial inequity</i> and <i>Puritan hypocrisy</i>). The response refers to characterization as the device which the authors use to illustrate their specific protests.</p>
Organization	<p>Maintains the focus on those aspects of society with which Lee and Hawthorne disagree. The response exhibits a logical and coherent structure by showing each author’s use of contrast (<i>contrasted hypocritical white adults ... with the unbiased children</i> and <i>contrast the strict, theocratic beliefs of Boston Puritans with those of Hester Prynne</i>) through characterization. The response is further unified by reference to the authors’ voices.</p>
Language Use	<p>Is stylistically sophisticated, using language that is precise and engaging (<i>clucked in sympathy, a mysterious person surrounded by neighborhood legends, merciless attention from grateful neighbors</i>), revealing notable awareness of audience and purpose. Complex sentence structure contributes to a fluid rhythm and often enhances meaning (<i>When Tom is first pronounced guilty, and Jem cries in disbelief at the injustice, the reader hears Lee’s voice protesting the racial discrimination</i>).</p>
Conventions	<p>Demonstrates control of the conventions with essentially no errors, even with sophisticated language.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 6 in all qualities.</p>	

Richard Wright is attributed with saying, "All literature is protest. You can't name a single literary work that isn't protest." All literature has a message, either indirectly, or blatantly protesting something. Even those that promote one idea are in a way, denouncing another. I agree with this statement, since all literature has a message. Two novels whose messages are hard to miss are Harper Lee's To Kill a Mockingbird, and Steinbeck's Of Mice and Men.

Harper Lee grew up in a small Southern town, and her view on such a town are fully expressed in her novel, To Kill a Mockingbird. Prejudices abound, and gossip is elevated to an art in the tiny town of Maycomb, Georgia. Anyone who is the least bit different is shunned and persecuted. A kind, honorable family man is falsely convicted, and later killed, because he is black. A man who has been dealt with wrongly, who should be helped, and cared for, is instead thought of and treated as a monster.

But my favorite example of Maycomb's small minded-ness, is a man who pretends to be drunk, so the town can feel good about dismissing him. As explained to the main character, he drinks Coke-a-cola out of a brown paper bag, and stumbles around so the town can go on believing that the reason he lives

with black people, and married a black woman is because he's a drunkard.

Harper Lee protests racial and social prejudices in her novel, but she also protests small-mindedness. All the gossiping characters in her novel are portrayed as fools.

In Steinbeck's work, *Of Mice and Men*, he introduces a series of characters who have been mistreated by the world at large. There is Bowles, a black man with a crooked back who works hard and is beaten often by the white migrant workers on the farm, Candy, an old, crippled man who is only good for cleaning the bunkhouse, and whose only friend is an old mutt, who is shot. There is a young woman who left home too early because it wasn't a real home, married the wrong man, and searches for someone to ease her loneliness. At the very-center of the story, we have George and Lennie, two migrant workers who only have each other.

Even the fact that ^{Steinbeck} chose the life of migrant workers is enough to demonstrate his protesting of unnecessary human suffering, but he doesn't stop at that. Steinbeck goes into all the empty lives that surround the migrant workers, George and Lennie. All of these pathetic souls bind together, more or less, and share a dream of a home of their own, and become a sort of family.

The novel ends with the destruction of Joad's dream, and it is understood that an empty life awaits those who were left. Steinbeck plunges the reader into a world of desperation, and his efforts to accurately impart the lack of hope is an example in itself of his protest of the mistreatment and hard life of a migrant worker.

Richard Wright was accurate when he said, "All literature is protest. You can't name a single literary work that isn't protest." For a work to be considered literature, it must have a message, and all messages, whether indirectly or blatantly, protest something. Steinbeck and Lee protested the mistreatment of people, in their two works "Of Mice and Men" and "To Kill a Mockingbird". These two works are the most obvious examples of a literary protest, and carry with them a powerful message.

Anchor Level 5–A

Quality	Commentary
Meaning	<p>The response: Provides a thoughtful interpretation of the critical lens, asserting that <i>all literature has a message, either indirectly, or blatantly protesting something</i>. The response clearly analyzes <i>To Kill a Mockingbird</i> and <i>Of Mice and Men</i> by referring to the characters in each work through whom the authors reveal their views. Lee is protesting <i>racial and social prejudices</i> as well as <i>small-mindedness</i>. Steinbeck protests <i>the mistreatment and hard life of a migrant worker</i>.</p>
Development	<p>Develops ideas clearly and consistently, referring to relevant, but unnamed, characters in Lee’s work and to specific characters such as George, Lennie, and Crooks (mistakenly identified as <i>Bones</i>) in Steinbeck’s work. The response makes general references to the plots of both works (<i>A kind, honorable family man is falsely convicted, and later killed, because he is black</i> and <i>All of these pathetic souls bind together, more or less, and share a dream of a home of their own</i>) to illustrate the protest present in the works.</p>
Organization	<p>Maintains the focus established by the critical lens that every author has a message to impart. The response identifies Lee’s and Steinbeck’s works as ones <i>whose messages are hard to miss</i>. This idea is reiterated in the conclusion (<i>These two works are the most obvious examples of a literary protest</i>). The discussion of each work begins with a somewhat annotated listing of characters and concludes with a statement of what each author is protesting. The response ties the two works together in the conclusion (<i>Steinbeck and Lee protested the mistreatment of people</i>).</p>
Language Use	<p>Uses language which is fluent (<i>denouncing, Prejudices abound, gossip is elevated, the empty lives that surround the migrant workers</i>) with evident awareness of audience and purpose. The response varies structure and length of sentences to control rhythm and pacing (<i>Even the fact that Steinbeck chose the life of migrant workers is enough to demonstrate his protesting of unnecessary human suffering, but he doesn’t stop at that</i>).</p>
Conventions	<p>Demonstrates partial control, exhibiting occasional errors in punctuation (<i>indirectly, or blatantly; helped, and cared for; minded-ness, is</i>), subject-verb agreement (<i>her view ... are fully expressed</i>), and pronoun choice (<i>mutt, who</i>) that do not hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 5, although it is somewhat weaker in conventions.</p>	

According to Richard Wright, "all literature is protest; you can't name a single literary work that isn't protest. It is evident that every work of literature conveys an idea against a certain subject, as seen in the novels, Huckleberry Finn, written by Mark Twain, and Jubilee, written by Margaret Walker. Mark Twain uses theme, conflict, and tone, in his novel to contradict the antebellum years in ^{US} history. Similarly, Margaret Walker's Jubilee serves as a protest to slavery by implementing characterization, conflict, and theme.

In the novel Huckleberry Finn, black subsequence in the 1800's is contradicted, through theme, conflict, and tone. Throughout the novel, the theme of man's inhumanity to man is obvious. For example, the family feud between the Grangerfords and Shepherdsons characterized the pre-Civil War South. In describing the feud, Mark Twain shows how ridiculous the deadly quarrel was, and therefore shows his distaste for that part of Southern society. The novel also serves as a protest of slavery in the conflict between Huck and Southern society. Huck is engaged in the endeavor of helping Jim a runaway slave, to freedom, and Huck realizes that Jim is a friend and has feelings. On the other hand, Huck feels the pressure of Southern society, which believed that slaves were property and had no human emotions. In the end, Huck's ideas overcome the primordial beliefs of the South, and slavery is opposed by Huck's decision to help free Jim. These abolitionist views are depicted in the author's tone towards the institution

of slavery, Mark Twain, reacted to Jim's caring nature and sided with the runaway slave. At the end of the novel Jim is freed because of his kindness and sacrifice. The tone that Mark Twain disagreed with Southern views and slavery came to the forefront in his novel as it did in Margaret Walker's Jubilee.

The novel Jubilee, was written against slavery and racial prejudice after the Civil War. To show this, Walker used characterization, theme, and conflict. The character of Lucy is used to show the need to escape slavery. She runs away from the plantation and is caught, but she tries again and escapes to freedom. Her act of protest is part of the entire novel's motif of the wretchedness of slavery. This theme is supported by the descriptions of Vynny's job as a house slave. She has to dispose of bodily waste and in fact at one point she forgets and is punished by having it thrown in her face. The disapproval of slavery comes through in the freeing of the slaves in the Civil War. Even though the slaves had been freed, whites would not respect them. Vynny's conflict with the Ku Klux Klan, in which her house is burned down, and her perseverance throughout this time, is representative of the protest against racial prejudice and slave status. Margaret Walker's accurate descriptions functioned as a work that stood up against slavery and racial degradation.

Each piece of literature can be seen as a protest. Both Huckleberry Finn and Jubilee are contradictions,

Anchor Paper – Part B—Level 5 – B

to the idea of slavery and black subsequence. Works such as these, continue to serve as a way to express opposing views on a subject heartfelt by the author.

Anchor Level 5–B

Quality	Commentary
Meaning	<p>The response: Provides a thoughtful interpretation of the critical lens, stating that <i>every work of literature conveys an idea against a certain subject</i>. The response uses the criteria to make a clear and reasoned analysis of <i>The Adventures of Huckleberry Finn</i> and <i>Jubilee</i>, by first identifying the theme in each work and then analyzing the treatment of each theme.</p>
Development	<p>Develops ideas clearly and consistently with reference to relevant and specific evidence about racial discrimination and violence. The response identifies <i>man's inhumanity to man</i> as the theme in Twain's novel and analyzes both the Grangerford-Shepherdson feud and slavery as thematic examples. The characterization of Vry exemplifies the theme involving the violent acts of racial discrimination in Walker's novel (<i>Vry's conflict with the Ku Klux Klan, in which her house is burned down ... is representative</i>).</p>
Organization	<p>Maintains the focus established by the critical lens, indicating, for each work, the author's subject of protest: Twain's <i>distate for ... Southern society</i> and Walker's [standing] <i>up against slavery and racial degradation</i>. The response exhibits a logical sequence of ideas through the use of appropriate transitions (<i>Similarly, For example, On the other hand</i>).</p>
Language Use	<p>Uses language that is appropriate, with some awareness of audience and purpose (<i>Her act of protest is part of the entire novels motif of the wretchedness of slavery</i>). Rhythm and pacing are controlled through variety in sentence length and structure, although some word choices (<i>contradict, implementing, tone</i>), are less effective.</p>
Conventions	<p>Demonstrates control of the conventions, exhibiting occasional errors in usage (<i>protest of slavery</i>), punctuation (<i>of helping Jim a runaway slave</i>), and grammar (<i>forgets</i>) only when using sophisticated language.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 5, although it is somewhat weaker in language.</p>	

Richard Wright once stated, "All literature is protest. You can't name a single literary work that isn't protest." Wright is saying that every book is against something. Many people read author's works and that is a way of getting their ideas out in the public and, perhaps swaying people to have the same ideas they have. I agree with this statement. Two works that support this statement are The Catcher in The Rye by J.D Salinger and Night by Elie Wiesel.

In The Catcher in The Rye, Salinger is writing about a boy, Holden Caulfield. The world has become too much for Holden and he is sent to a institution. Holden is in the institution when he is seventeen and telling back to the time when he was sixteen and the events that led up to him being in the institution. Characterization is used and symbolism is used also. Mr. Spencer is characterized as an old man with a disease and he is dying. He symbolizes death. The road that Holden feels if he crosses it he will disappear symbolizes Holden growing up and becoming an adult. Holden's younger sister Phoebe is characterized as a ten year old innocent girl who symbolizes purity and innocence. When Holden goes into the museum where the tombs are and he sees the profanity written on the wall, he feels as if the world will never be good and that nobody will ever be able to erase all the profanities of the world. Salinger is trying to say what's wrong with the world and how very confusing it is to grow up. Salinger is protesting the confusing and misleading things in the world.

In Night by Elie Wiesel, Eli is telling of his move to the Nazi concentration camps with his whole family. Wiesel tells of his terrible time here through the use of

Setting, Characterization and point of view. The setting is in the concentration camp where he describes the smells of humans burning in the oven they have made especially for that. People have to run around naked so the Nazis could select who would go on to do work for them and who would be killed. The nazis are characterized as big, strong, uncaring men who care nothing about the Jews. The point of view is important because he experienced it which is different from somebody who didn't experience it. Wiesel is protesting these concentration camps by showing the reader how awfully horrible these camps were and hoping that nobody would ever try to kill a whole race of people again.

The statement Robert Wright once said which was, "All literature is protest. You can't name a single literary work that isn't protest" I agree with. Night by Elie Wiesel and The Catcher in the Rye by JD Salinger both support this statement because all literary works are trying to persuade people to feel how they feel by stating their beliefs in their words.

Anchor Level 5–C

Quality	Commentary
Meaning	<p>The response: Provides a thoughtful interpretation of the critical lens, stating that <i>Wright is saying that every book is against something</i> and authors present <i>their ideas ... perhaps swaying people to have the same ideas</i>. The response provides a clear and reasoned analysis of <i>The Catcher in The Rye</i> and <i>Night</i> by examining their protests.</p>
Development	<p>Develops ideas clearly and consistently. The response identifies Salinger’s protest against the imperfection of the adult world through the author’s use of flashback (<i>Holden is ... telling back to the time when</i>) and symbolism (the wall graffiti represents the world’s lack of goodness), and Wiesel’s protest against genocide, using setting (<i>humans burning in the [concentration camp] oven</i>) and point of view (<i>he experienced it which is different from somebody who didn’t</i>). The statement about Mr. Spencer is unjustified.</p>
Organization	<p>Maintains the focus that literature is a form of protest. The body paragraphs exhibit a logical sequence of ideas which first establish setting (<i>institution and concentration camps</i>), then specify literary elements and examples, and conclude with explicit statements of the protested subjects (<i>adolescent confusion and genocide</i>). The last two lines reiterate the idea noted in the first paragraph. Transitions (<i>also, When, both</i>) strengthen coherence.</p>
Language Use	<p>Uses some appropriate language with awareness of audience and purpose (<i>Many people read author’s works and Wiesel is protesting ... by showing the reader</i>). The response occasionally makes effective use of sentence structure or length (<i>When Holden goes into the museum where the tombs are and he sees the profanity written on the wall, he feels as if the world will never be good and that nobody will ever be able to erase all the profanities of the world</i>), with some imprecision of language (<i>telling back, things, big, awfully</i>).</p>
Conventions	<p>Demonstrates control of the conventions, exhibiting occasional errors in proofreading (<i>a institution</i>), comma use (<i>Holden’s younger sister Phoebe is characterized</i>), apostrophe use (<i>whats wrong</i>), and pronoun reference (<i>people to feel how they feel by stating their beliefs in their works</i>).</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 5, although it is somewhat weaker in language.</p>	

All literature is protest. You can't name a single literary work that isn't protest." This statement, made by Richard Wright, is quite a valid and appropriate statement. Literature is protest. Two works of literature that support that basis are The Crucible by Arthur Miller and The Great Gatsby by F. Scott Fitzgerald.

The play The Crucible is a fine example of a piece of literature that is a protest. The ~~setting~~ setting is in the 17th century Salem Witch Trials. The play characterizes the malicious behaviors that people adopt when they want something. Abigail Williams, one of the main characters in the play, accuses many people of witchcraft. She has no basis for these accusations other than that if she accuses them she can or will obtain something that she wants, mainly being attention. Miller protests these malice actions by having Abigail "run" out of town. The Crucible protests the greediness and vengefulness of human nature.

The Great Gatsby by F. Scott Fitzgerald is another fine work of literature that is used as being in the nature of a protest. The Great Gatsby, like The

Crucible, also protests the nature of human beings. However, Fitzgerald attacks human nature as being greedy and vengful, not from a mental aspect, but from a material point of view. The theme of this novel is that money can not buy you happiness. The villain in this novel, Tom, although married, has one child, and every material possession that one can think of having in the 1920's, but he did not have love within that lifestyle; he was quite unhappy. He went to other women, like Mertle, to find love.

Even then he was not happy. Fitzgerald also protested the foolishness that accompanies human nature. For example, when Daisy is wildly driving Gatsby's car, she hits Mertle, thereby killing her. If Daisy had been more aware and cautious of her surroundings, she would never have killed Mertle. Thereby, throughout the entire novel, Fitzgerald protests human nature in itself by providing us with the ~~embarrassment~~ foolishness of materialism in human nature.

Literary work is protest in some way or another, whether it criticizes a

time period or the characters in the work, it is protest. Protest can be very helpful. It can help us to examine our lives and maybe even protest ourselves a little to help make our lives more worth living.

Anchor Level 4–A

Quality	Commentary
Meaning	The response: Provides a reasonable interpretation of the critical lens by first restating Wright's contention that <i>literature is protest</i> . The response then makes specific connections to the critical lens by identifying Miller's protest of <i>the greediness and vengefulness of human nature</i> in <i>The Crucible</i> and Fitzgerald's protest of <i>the carelessness and the foolishness of materialism in human nature</i> in <i>The Great Gatsby</i> .
Development	Develops some ideas more fully than others. The response identifies the setting of <i>The Crucible</i> and makes general reference to Abigail's accusations of people to <i>obtain something that she wants, mainly being attention</i> and an unjustified reference to her being "run" out of town. The response uses Tom's affair with Myrtle to illustrate a theme of <i>The Great Gatsby</i> (<i>money can not buy you happiness</i>) and Daisy's killing of Myrtle to illustrate Daisy's indifference toward others.
Organization	Maintains a clear and appropriate focus on that which each author protests. Ideas are logically sequenced, starting with Miller's protest of human greed and vengefulness and then expanding the definition to include materialism in Fitzgerald's work. Consistency is somewhat compromised by the personal observations made in the conclusion.
Language Use	Uses language that is generally appropriate but sometimes awkward (<i>malice actions</i>) or wordy (<i>that is used as being in the nature of a protest</i>). The response occasionally makes effective use of sentence structure or length (<i>The play characterizes the malicious behaviors that people adopt when they want something</i>).
Conventions	Demonstrates partial control, exhibiting occasional errors in spelling (<i>vilian</i> and <i>vengefullness</i>), proofreading (<i>Gatby's</i>), and punctuation, (<i>them She</i>) that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 4 in all qualities.	

Richard Wright's quote states that within every literary work, there is always a meaning or point of view that is made to the reader.

There are issues and main ideas discussed throughout all literary work and two books that illustrate this statement would be "The Adventures of Huckleberry Finn" by Mark Twain and "The Color of Water" by James McBride. These two books incorporate theme and setting to bring this point across.

"The Adventures of Huckleberry Finn" was a book written in a time where blacks were still viewed as property and looked upon as inferior. They're were two main characters in this book. A runaway slave named Jim and a teenage boy name Huck. These two characters were in search of freedom and independence, which were major themes throughout the book. Jim was a black man trying to get away from the bondage he was placed in from birth, while Huck was a young boy anxious to find his niche in the world. He was a lost soul running from an abusive relationship that he had with his father. These two characters met up in a time where blacks and whites did not uphold friendships, and they created a bond that surpassed any law. A clear point that is made in this book, which supports Wright's quote, would be a lesson that these

two characters learned. They were taught that friendships are not built alone on physical character, but also on what lies within an individual and this pair discovered that on their journey together in search of freedom. The second literary work chosen was "The Color of Water". In this book, the author is James McBride, describes the battles he faced growing up as a black boy with a white mother of Jewish descent. The setting of his recollections, were during the time when minorities were not accepted in many regions of America. McBride recalled times when he was beaten up by guys because of his race alone and then teased along with that due to his mother's ethnic background. James grew up not knowing where he belonged and without a true identity of who he really was. This was made into the main point of his life as a young man growing up through hard times of discrimination throughout his book.

In conclusion, each literary work was found to be based on a point of view or main idea. They both illustrated themes and settings that would conclude as references to Wright's quote. A book that holds no meaning or focal point should clearly

not be written. There should be a foundation that a book is based on and Richard Wright interprets these feelings fully in his quote.

Anchor Level 4-B

Quality	Commentary
Meaning	The response: Provides a simple interpretation of the critical lens that suggests some criteria for analysis (<i>within every literary work, there is always a meaning or point of view that is made to the reader. There are issues and main ideas discussed</i>). The response makes implicit connections to the novels <i>The Adventures of Huckleberry Finn</i> and <i>The Color of Water</i> by identifying the themes of Twain's work and the <i>main point</i> of McBride's, and by using setting to establish the conflict in each work.
Development	Develops some ideas more fully than others, using some specific evidence from Twain's text (<i>a black man trying to get away from the bondage he was placed in and a lost soul running from an abusive relationship that he had with his father</i>). The response relies on general references to McBride's work, less fully developing the effect of the setting and the difficulties McBride experienced while growing up. Setting is established for each work.
Organization	Maintains a clear and appropriate focus on the issues presented in both works. Focus is placed on Twain's themes of <i>freedom and independence</i> during Huck and Jim's <i>journey together in search of freedom</i> and on McBride's difficulties <i>growing up as a black boy with a white mother of Jewish decent</i> . The response exhibits a logical sequence of ideas which is interrupted by personal observation in the conclusion.
Language Use	Uses appropriate language that is occasionally awkward (<i>that would conclude as reference</i>), with some awareness of audience and purpose (<i>A clear point ... which supports Wright's quote</i>). Attempts to vary sentences are sometimes effective (<i>These two characters were in search of ... throughout the book</i>) and sometimes less so (<i>McBride recalled times ... his mother's ethnic background</i>).
Conventions	Demonstrates partial control, exhibiting occasional errors in spelling (<i>They're were, Their</i> for "There", <i>decent</i>), punctuation (<i>"The Adventures of Huckleberry Finn"; "The Adventures of Huckleberry Finn," was; and in this book, A runaway slave</i>), proofreading (<i>boy name Huck</i>), and agreement (<i>The setting ... were</i>) that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 4, although it is somewhat weaker in meaning.	

"All literature is protest. You can't name a single literary work that isn't protest." Most literature is trying to show the reader that something is wrong and we must try to fix it. Some things aren't morally right and the author shows their protest by writing a story with their opinion tied in. The author is protesting the things he doesn't believe in. I agree with this statement. I do because most works of literature are a reflection of the author's views. Some authors write in protest what they see as wrong and show the reader what they see as wrong.

The Red Badge of Courage by Stephen Crane proves that literature is a form of protest. Crane uses setting to protest war. At first, when the protagonist, the youth, just goes to a battlefield, he doesn't believe that it was one. It was so peaceful and nice looking. There were rocks, trees, grass; it was nice. He didn't think war could happen in such a beautiful forest. Crane thinks that war should not happen. It ruins the beauty of the landscape. Crane also uses characterization to protest war. At first, the youth thinks war is great; he glorified it. He thought all he had to do was shoot and all of the enemy would die. Then, he experienced war, and he realized that it wasn't as great as he thought it would be. He realized that it was horrible and he did not want to experience it again.

The Lord of the Flies by William Golding also supports the statement that all literature is protest. Golding uses plot to protest against man's natural instinct (to hunt). Jack was always the trouble maker for Ralph, the protagonist. Ralph was chosen to be the leader of the boys on the desolate island and Jack wasn't happy with that. Jack eventually formed his own tribe, enticing them with pig meat. Soon Jack's tribe began to hunt over the ones left over in Ralph's tribe (Ralph, Piggy). The tribe hunted down Ralph.

they all walked in a straight line in the forest turning over everything to find Ralph who was hiding. When Ralph was found, they wanted to kill him. Golding protested this by that little boy should not be hunting other humans for real. You need wiles to keep this instinct in check, ^{which is the theme.} Golding also used characterization to protest man's natural instinct to hunt. A boy was very demonic, very sadistic. He wanted to kill things, for example, he wanted to kill Ralph. He got a stick and sharpened both ends of it. One end of the stick will go into the ground and the other for Ralph's head. Humans should not have the instinct to kill others and glorify it. It is disgusting and Golding is protesting that. He shows the bad effects that can happen w/ man's natural instinct.

In conclusion, most works of literature are forms of protest to something the author doesn't like. There might not be one work of literature that doesn't protest. Stephen Crane and William

Golding are two authors that prove this true. They each used specific literary elements to develop their protest to something. Crane protested war and what war can do to your mental + physical state. Golding protested man's natural instinct to hunt + kill. Most literature is a form of protest and there isn't a literary work of art that doesn't.

Anchor Level 4–C

Quality	Commentary
Meaning	<p>The response: Provides a reasonable interpretation of the critical lens, stating that <i>most works of literature are a reflection of the authors views</i>. The response makes specific connections between Crane’s view of war and the experiences of the main character in <i>The Red Badge of Courage</i> and between Golding’s view of an uncontrolled human hunting instinct and the experiences of the characters in <i>The Lord of the Flies</i>.</p>
Development	<p>Develops some ideas more fully than others, making specific reference to plot (<i>Ralph was chosen to be the leader ... Jack wasn’t happy with that</i>), theme (<i>Humans should not have the instinct ... and glorify it</i>), and characterization (<i>He wanted to kill things ... he wanted to kill Ralph</i>) in <i>The Lord of the Flies</i>. The details specific to <i>The Red Badge of Courage</i> (<i>It was so peaceful ... There were rocks, trees, grass</i>) are fewer and more general.</p>
Organization	<p>Maintains a clear focus on authors’ use of their works to <i>write in protest to what they see as wrong</i> and identifying what each author <i>doesn’t believe in</i>. The response exhibits a logical sequence of ideas by referring to Crane’s use of setting and characterization to show the horror of war, and then to Golding’s use of plot, characterization, and theme to show his disgust for killing.</p>
Language Use	<p>Uses appropriate language which is sometimes effective (<i>enticing them with pig meat</i>), sometimes imprecise (<i>Golding protested this by that little boys should not be hunting other humans for real</i>), and sometimes repetitive (<i>nice looking ... it was nice</i>). The response’s use of second person and symbols for “and” and “with” detract from an awareness of audience and purpose. Sentences vary but are occasionally awkward or unclear as with the final sentence.</p>
Conventions	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>desolite</i>), agreement (<i>the author shows their protest</i>), and punctuation that do not hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 4, although it is somewhat weaker in language.</p>	

Anchor Paper – Part B—Level 3 – A

In the Critical Lens by Richard Wright, "All literature is protest. You can't name a single literary work that isn't protest." This means that, in any form of literature the author is trying to protest something. Using Ordinary People, written by Judith Guest and Night, written by Elie Wiesel I will explain my translation of the Critical lens.

In the book Ordinary People, there is a protest against suicide. The book makes notes to Conrad trying to kill himself many times through the book. The author keeps referring to the hospital through memories Conrad describes to us. Also when his mother can not forgive him for getting blood all over her clean bathroom. This book tells us that suicide is wrong and your problems are not worth killing yourself over.

The book Night, by a survivor of the Holocaust, Elie Wiesel is protesting. Elie is protesting against genocide. He tells about brutal beatings. The cruelties that he had to live through in the Concentration camps. Mass Murders, by lining the Jews up and shooting them and letting them fall in a pit in front of the whole camp, splitting the families up, and the gas chambers that they were killed in.

The Critical lens written by Richard Wright, "All literature is a protest. You can't name a single literary work that isn't protest," I agree with. You have to think about the literature to figure out what type of protest which can be a challenge. Using Ordinary People written by Judith Guest and Night written by Elie Wiesel this critical lens is defined in my perspective.

Anchor Level 3–A

Quality	Commentary
Meaning	<p>The response: Provides a simple interpretation of the critical lens, stating <i>this means that in every form of literature the author is trying to protest something</i>. The response makes superficial connections to suicide in <i>Ordinary People</i> and to genocide in <i>Night</i>.</p>
Development	<p>Develops ideas briefly, providing some evidence about suicide (Conrad's attempts to kill himself many times and his recollections of hospital experiences) and genocide (<i>Mass Murders</i> and <i>gas chambers</i>), but the response relies primarily on plot summary in the discussion of <i>Night</i>.</p>
Organization	<p>Maintains a clear and appropriate focus on suicide and genocide as subjects of protest; however, infrequent use of transitions limits coherence. The response exhibits a rudimentary structure (introductory, body, and concluding paragraphs with topic sentences), but includes irrelevant commentary (<i>You have to think about the literature to figure out what type of protest which can be a challenge</i>).</p>
Language Use	<p>Relies on basic vocabulary, with little awareness of audience (<i>This book tells us</i>) or purpose. The response exhibits some attempt to vary sentence structure and length for effect (<i>Mass Murders, bylining the Jews up and shooting then and letting them fall in a pit in front of the Whole camp, splitting the families up, and the gas chambers that they were killed in</i>), but with uneven success. Sentence fragments, awkward sentences, and word choice errors (<i>makes notes to and your problems are not worth killing ourselves over</i>) undermine language use.</p>
Conventions	<p>Demonstrates emerging control, exhibiting occasional errors in capitalization (<i>Whole</i>), punctuation (<i>Night, written by Elie Wiesel I will explain</i>), spelling (<i>brutlal, throught, refering</i>), and spacing (<i>bylining and infront</i>) that hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in organization.</p>	

Anchor Paper – Part B—Level 3 – B

Literatures are written in various ways whether its comedy, tragedy or romance. But they all have a similarity, and its all written as protest. It all contains revenge, setting examples, or trying to get what they want. I strongly agree as to what Richard Wright interpreted that "All literature is protest. You can't name a single literary work that isn't protest." There are many examples of literatures I can clearly think of that is written as protest, such as Alice in Wonderland by Lewis Carroll and Hamlet by William Shakespeare.

The book Alice in Wonderland by Lewis Carroll is a children's book to teach children morals and values. The actions that the characters perform within the book shows manners and teaches children what's right and wrong. Alice's actions set examples for young readers.

"Hamlet" by William Shakespeare is a tragic story as well as romance. Hamlet's obligation was to get revenge for the death of his father, King Hamlet. He attempted to kill his uncle, who is to blame for King Hamlet's death, and to stop him from ruling the kingdom. He wanted to prevent his mother, Queen Gertrude, from any harm or danger. Furthermore, he set up a play to let his people know that his uncle who is the king is guilty for convicting the crime of his father's murder.

"Alice in Wonderland" and "Hamlet" shows actions to fight for they believe in and to make a clear point. These are two examples of books written that contains something about protest. Therefore, as Richard Wright interpreted, "All literatures are protest."

Anchor Level 3–B

Quality	Commentary
Meaning	<p>The response: Provides a simple interpretation which agrees with the critical lens, suggesting that <i>all</i> [literature] <i>contains revenge, setting examples, or trying to get what they want</i>. The response makes superficial connections between the criteria and William Shakespeare’s <i>Hamlet</i>, and alludes to the critical lens when describing the purpose of Lewis Carroll’s <i>Alice In Wonderland</i>.</p>
Development	<p>Develops ideas briefly, primarily using plot summary in the discussion of <i>Hamlet</i> (<i>Hamlet’s obligation was to get revenge for the death of his father</i>). The response relies on general statements that hint at ideas in <i>Alice in Wonderland</i> (<i>a children’s book to teach children morals and values</i>) but references are vague (<i>Alice’s actions set examples for young readers</i>).</p>
Organization	<p>Establishes, but fails to maintain a focus on <i>examples of literature ... that is written as protest</i>. The response exhibits a rudimentary structure of an introductory paragraph, two body paragraphs, and a conclusion.</p>
Language Use	<p>Relies on basic vocabulary with little awareness of audience. The response uses some imprecise language (<i>He wanted to prevent his mother ... from any harm or danger, his uncle who is the king is guilty for convicting the crime of his father’s murder, “All literatures are protest</i>). The response exhibits some attempt to vary sentence structure for effect, but with uneven success.</p>
Conventions	<p>Demonstrates partial control, exhibiting occasional errors that do not hinder comprehension (<i>shows actions to fight for they believe in</i>), and errors in subject-verb agreement (<i>The actions that the characters perform ... shows ... and teaches</i>) and usage (<i>whether its comedy, tragedy, or romance</i>).</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 3, although it is somewhat weaker in development and language and stronger in conventions.</p>	

"All literature is protest" is stating that all works of literature need something to be against. Something implied that they are against, something to protest. I believe this is true. I agree with this quote because its evident in All Quiet on the Western Front by: Erich Maria Remarque and The Great Gatsby by: F. Scott Fitzgerald.

In All Quiet on the Western Front, this piece of literature was protesting. It was protesting war. Why do I say that? The theme of the book was how much killing there was, how these young boys were sent off to war to die with barely any life experience. With the experience they gained they realized they were lost. Thus this book was saying its not worth it to go to war to lose your life or your place in society. Thus it was protesting it.

In addition to that example, there's also the book The Great Gatsby. This book was in fact protesting love. The book was showing Gatsby really in love with Daisy and how Daisy was still "in love" with Gatsby. However when push comes to shove she didn't even attend his funeral. He dies for her. So this book was saying that love hurts, kills. Love is bad. So it was protesting love.

In the end, we all see that literature is protest if they need something to

Anchor Paper – Part B—Level 3 – C

make it interesting and still get their point across.

Anchor Level 3–C

Quality	Commentary
Meaning	The response: Provides a simple interpretation of the critical lens, stating that <i>all works of literature need something to be against</i> and expanding on this interpretation in the conclusion by implying that protest makes a work <i>interesting</i> . The response makes superficial connections between this interpretation and the chosen texts, <i>All Quiet on the Western Front</i> and <i>The Great Gatsby</i> .
Development	Develops ideas briefly, by first identifying what each work protests (<i>It Was Protesting War</i> and <i>This book was in fact protesting love</i>). Using theme, the response makes general references to Remarque’s work though attributing its authorship to <i>Remierez</i> (<i>its not worth it to go to war to loose your life or your place in society</i>). For Fitzgerald’s work, the response implies a theme (<i>love hurts, kills, Love is bad</i>) but offers little support.
Organization	Establishes but fails to maintain the focus that protest is needed in literature, showing only that protest is present in literature. The response exhibits a rudimentary structure with an introduction, two body paragraphs and a brief conclusion. Transition is present between the body paragraphs (<i>In addition to that Example, there’s also the book</i>).
Language Use	Relies on basic vocabulary with some language which is inappropriate for the audience (<i>when push comes to shove</i>) though some awareness of audience and purpose is evident (<i>we all see that literature is protest</i>). The response exhibits some attempt to vary sentence structure, including a rhetorical question, but with uneven success (<i>Something implied that they are against, something to protest</i>).
Conventions	Demonstrates partial control, exhibiting occasional errors in punctuation (<i>by: Erich; by: F. Scott; However when; Shove She; protest, they</i>), capitalization, spelling (<i>its</i> and <i>loose</i>), and pronoun references (<i>It was protesting it</i>) that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in conventions and weaker in development.	

Are all literature talked about when they are published? Yes, "all literature is protest." This means all books good ones or bad ones are talked about. Two books that will prove what I am saying are "Macbeth" by Shakespeare and "A Streetcar Named Desire" by Williams.

In "Macbeth" there is this man named "Macbeth". He wants to be the king so he kills the king and becomes the king. The whole book is about him doing so to be king. This book had a lot of protest. It was a tragedy because Macbeth dies and his wife dies. A lot of people die.

The book "A Streetcar Named Desire" had great protest about this family. The husband got interacted with the wife's sister who wore sexy clothes. He was crazy. The husband attacked her in the end. This upset the family.

These two books prove that "all literature is protest" even if they are good or bad.

Anchor Level 2–A

Quality	Commentary
Meaning	<p>The response: Provides a confused interpretation of the critical lens (<i>all books ... are talked about</i>) which is not used to analyze the chosen texts, though <i>protest</i> is mentioned in the discussion of both texts.</p>
Development	<p>Is largely undeveloped, making a confused attempt at plot summary of both <i>MacBeth</i>, which includes mentions of <i>tradgey</i>, and <i>A Streetcar Named Desir</i>, which <i>had great protest about this family</i>.</p>
Organization	<p>Lacks appropriate focus but has a rudimentary structure of introduction, two body paragraphs, and a conclusion.</p>
Language Use	<p>Uses language that is imprecise (<i>The hole book is about him doing action to be king</i>) though partial quotes show some sense of purpose. The response exhibits some attempts to vary sentence structure with little success (<i>The husband interacted with the wifes sister who wore sexy cloths</i>).</p>
Conventions	<p>Demonstrates a lack of control exhibiting frequent errors in spelling (<i>litrators, Shakspeer, hole</i> for “whole”, <i>alot, cloths</i>), capitalization (<i>Husband</i>), punctuation (<i>wifes</i> and missing quotation marks), agreement (<i>litrators is</i>), usage (<i>proof</i> for “prove”) and proofreading oversights that make comprehension difficult.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 2.</p>	

All literature is protest, you can't name a single literary work that isn't protest." I agree I feel that you can name two works of literature that is protest, the two works of literature that I can support my opinion with is *Go Ask Alice* by Anonymous and *Mama* by Terry Macmillan. The reasoning why I choose *Go Ask Alice* as one of my supporting works is this book it shows a lot of protest in the novel, especially when Alice in a part of the book left home and went on her own and she ran into a lot of problems with drugs and sex and she had to call her parents to come and save her because she now realized that she was not old enough to live and be on her own and she did need her parents to comfort her and care for her in the end. And in novel *Mama* I also saw protest when the mother married she was a mother of five children and lived with them she went through a lot of abuse time not all physical but some mental and her life was ups and downs and she had to make changes in her life with men moving all over and making some bad decision with her for a home but she helped herself get back on her feet because of the love of her children.

In conclusion you can't name a single literary work that isn't protest meaning that in books people have to make big changes in life.

Anchor Level 2–B

Quality	Commentary
Meaning	<p>The response: Provides an incomplete and somewhat confused interpretation of the critical lens, stating in the conclusion that protest means that <i>in book people have to make big chois in life</i>. While the response alludes to the critical lens (the anonymous work <i>Go Ask Alice</i> is said to show <i>alot of protest</i> and protest is said to be seen in Terry MacMillan’s work <i>Mama</i>), it is not used to analyze the texts.</p>
Development	<p>Is largely undeveloped, hinting at connections between protest and the plot information provided (<i>she now realized that she was not old enough to live and be on her own, and She went through alot of abuse ... her live has ups and Downs and she had to make changes</i>).</p>
Organization	<p>Suggests some focus and structure first agreeing with the critical lens, then naming two works (<i>Go Ask Alice</i> and <i>Mama</i>), and making an internal transition from one work to the next (<i>And in novel Mama I Also saw protest</i>). There is a one-sentence conclusion.</p>
Language Use	<p>Relies on basic vocabulary with little awareness of audience and purpose (<i>the two works of literature that I can support my opinion with</i>). The response reveals little awareness of how to use sentences to achieve an effect.</p>
Conventions	<p>Demonstrates a lack of control, exhibiting frequent errors in spelling (<i>litire, anoymous, especolly, physcal, wich, sission</i>), punctuation, capitalization, and paragraphing that make comprehension difficult.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in language.</p>	

I could agree to the Critical Sense in the two perspective of my two pieces of literature they were "The Cat's Eyes" by Margaret Atwood short story writer and the Novel Hamlet the other was know by also Silent of the Lamp part 1. (this is Part II Hamlet). The Critical Sense "All literature is Protest. You can't name a single literary work that isn't protest," that was written by Richard Wright.

The Short Story Cats Eyes was a good book because we could relate it to the Critical Sense perfectly. In the way that this book was being protested was because it was too many stories about the blood and killing During WWII Also because some people did live the way they talk about the society or address toward the society.

The second book I choose to relate to to the Critical Sense was Hamlet. The author's name is not in my mind but I know is the same one that did the first movie and book which was Silent of the Lamp. This story or Novel was about a crazy guy named Hamlet Lecker He was crazy and killed many people. This book could relate to the Critical Sense because the book talked also about blood killing and put it to a point it

seemed real. The novel was protest because it was too violent or it was more criticized or something like it.

As a conclusion I think this critical lense could relate to the story's because it was very bloody and to scary and they have been criticized alot.

Anchor Level 2-C

Quality	Commentary
	The response:
Meaning	Provides a confused interpretation of the critical lens, suggesting first that it can be related to the chosen works because they are both <i>being protested</i> , but does not use this interpretation to analyze the chosen texts, <i>Hannibal</i> and "The Cat's Eye," by Margaret Atwood. The response suggests the relation to the critical lens involves violence, fear, and criticism.
Development	Is largely undeveloped, hinting at ideas (<i>it was too many storys about the blood and Killing During WWII and Hanibal Lecter. He was crazy and killed many people</i>), but references to the text are vague (<i>The novel [Hannibal] was protest because it was too violent or it was more critized or some thing like it</i>) and irrelevant (<i>some people did like the way they talk about the society or adress toward the society</i>).
Organization	Lacks an appropriate focus, but suggests some organization, providing an introduction, two body paragraphs, and a conclusion.
Language Use	Uses language that is imprecise and unsuitable for audience and purpose (<i>In the way that the book was being protested was because and the book talked also about blood killing and put it to a point it seemed real</i>). The response reveals little awareness of how to use sentences to achieve an effect.
Conventions	Demonstrates a lack of control, exhibiting frequent errors in spelling (<i>Lense, storys, critized, alot</i>), comma usage (<i>Magaret at Wood short story writer</i>), and punctuation (end punctuation frequently missing) that make comprehension difficult.
Conclusion: Overall, the response best fits the criteria for Level 2 in all qualities.	

... The statement that shows up on Part B is very easy to describe and doesn't take much time to do it. In the following paragraphs I am going to paraphrase the statement, and decide if I am going to agree with it or not. And also I'll give the reasons why I disagree or agree.

... I think that the statement is not good enough, so I am not agreeing with it, which it means that I disagree.

... It says that "all literature is protest", let's show you what's wrong with this part, Not all literature is protest, because there is some of it that not protest, Because if all literature is protest, that means all the writers are going to stop write novels, stories, and poems.

... And in the second part of the statement it says that "you can't name a single literary work that isn't protest". I also disagree with this part of the statement, because what I think is that they saying that each single literary work has to be protest, I think some of it will be protest but not all of them or each single of it, and I think if we take it as an exception, it's going to

be all of it wrong and nothing will be right in it.

... So now I explained every-thing or I paraphrased the statement in a good way but not very good. So I disagree with it. Because all liter-ature isn't protest. You can name a single literary work that isn't protest.

Anchor Level 1–A

Quality	Commentary
	The response:
Meaning	Provides a simple interpretation of the critical lens by disagreeing with the quotation (<i>Not all literature is protest ... if all literature is protest, that means all the writers are going to stop write novels, stories, and poems</i>). The response includes no analysis of specific texts.
Development	Is minimal, with no reference to specific texts. The response examines each statement of the quotation and suggests that <i>some of it</i> [literature] <i>will be protest but not all of them</i> .
Organization	Suggests a focus on the idea that there are literary works which are not works of protest, but without specific textual evidence, assessment of organization is unreliable.
Language Use	Uses language that is imprecise or unsuitable for audience or purpose (<i>I think that the statement is not good enough, so I am not agreeing with it</i>). The response reveals little awareness of how to use sentences to achieve an effect.
Conventions	Demonstrates emerging control, exhibiting occasional errors in spelling (<i>dissagree</i> and <i>leterature</i>), punctuation (<i>lets</i> and <i>its</i>), usage (<i>write</i> for “writing”), and word omissions that hinder comprehension.
Conclusion: Although the response fits the criteria for Levels 1,2, and 3, it remains at Level 1 because it makes no reference to specific texts.	

Anchor Paper – Part B—Level 1 – B

Some books has people that dont' agree in Mice or Men Lenny and Jorge didnt' fight but Curlye did, too. A nother good book is McBeth by Shakespear. He was evil all the time and the wiches in ~~fact~~ fact. They are alike, just like the symbls. One good, one evil thats all I remeber.

Anchor Level 1–B

Quality	Commentary
Meaning	The response: Provides an incomplete interpretation of the critical lens, stating that <i>some books has people that dont' agree</i> . The response reflects minimal analysis of the chosen texts, <i>Of Mice and Men</i> and <i>Macbeth</i> .
Development	Is minimal, with no evidence of development. The response's one statement about <i>Mice or Men</i> appears to contradict itself, and the remaining information mentions several ambiguous elements.
Organization	Shows no focus or organization.
Language Use	Is minimal, using language that verges on incoherence (<i>One good, one evil thats all I remeber</i>). The minimal length makes analysis unreliable.
Conventions	Is minimal, making assessment of conventions unreliable.
Conclusion: Overall, the response best fits the criteria for Level 1, although it is somewhat stronger in meaning.	

"All literature is a protest. You can't name a single literary work that isn't a protest"

Richard Wright

This is not only true but very meaningful. Every piece of literature symbolizes something and is interpreted in a different way by everyone. Protest is indeed an interpretation that is seen most always.

In *The Great Gatsby*, by F. Scott Fitzgerald, Fitzgerald protests against society itself and the demeanor of people. Not only is this an excellent piece of literature, but it does a wonderful job of place and setting. Using this and great characterization the theme and plot are clear. Main characters Nick Carraway, Daisy and Tom Buchanan, Mr. and Mrs. Wilson, and of course Jay Gatsby set a plot like no other in protest against human morals.

Using a vast array of symbolism, F. Scott Fitzgerald describes how people are arrogant, self-centered and oblivious to all that is around them. True colors of society are revealed here, for it is the whole theme that suggests this protest.

In the novel, F. Scott Fitzgerald tells the audience about the difference between those who worked for their money and those who have had it all their life. He describes Tom and Daisy's life as

amused, almost picture-like. Every day is like the one before it. Tom and Daisy ruin Jay Gatsby's life. Tom ruins Mr. & Mrs. Wilson's life. The whole situation changes Nick Carraway's life but still they carry on like it was any other day, so full of their own lives to care about anyone else.

Eln Romeo and Juliet, by William Shakespeare, Shakespeare protests against family feuding. Although the reason for the feud between the two families is never revealed in the story, Shakespeare clearly creates a plot held in suspense about what the two lovers will do.

Understandably this sort of ending is inevitable. Two people in love and their not allowed to be Shakespeare protests against this awfulness, and against the terror of love.

These two gifted pieces of literature do in fact protest against something.

The horrors of the lives of Nick Carraway, The Wilsons and Jay Gatsby in The Great Gatsby and the endurance that Romeo and Juliet had to suffer because they were in love ending in the cost of their lives. Society and upper-class morals, these protests meant something to F. Scott Fitzgerald, a protest that should have

changed society, as with shakespeare's romeo
and juliet.

In the end I find it true that "all
literature is protest. you can't name a single
literary work that isn't protest"

- Richard Wright

Part B — Practice Paper — B

Literature has been used as a way to express emotions, and it is part of human nature to protest. Many pieces of literature attack certain principles and demonstrate sarcasm or a critical tone. Richard Wright said, "All literature is protest. You can't name a single literary work that isn't protest." It is true that there is some kind of protest or disagreement in all literary works. Pieces like The Great Gatsby, by F. Scott Fitzgerald, and The Scarlet Letter, by Nathaniel Hawthorne ~~have~~ are mainly protesting a society (a group of people).

In The Great Gatsby, the main protest Fitzgerald is making is against the idle rich. The theme of the story is that the idle rich are careless. The story is set in the 1920's, the Jazz age, in which people were out to ~~enjoy~~ enjoy themselves. Gatsby had parties every Saturday and people he didn't know came to his large home. Nick, the person telling the story, sees Gatsby's guests as careless and ungrateful. He found it rude at first that the ~~and~~ rich guests never cared to find out who Gatsby was and at least thank him for the evening. It is that kind of arrogance and carelessness for manners and other people's feelings that Fitzgerald brings out in the novel. The reason for Fitzgerald to disagree with this lifestyle is because actions have consequences. Tom Buchanan had an affair with Myrtle Wilson, a poor woman who thinks she should be better off. Tom almost lost his marriage to Daisy because of the affair. A chain reaction developed as a result of hurting Daisy. Daisy drove the car that killed Myrtle. George became so grief-stricken and, eventually, ~~because~~ ~~of~~ the affair, that he killed himself and Gatsby. These tragic deaths are a result of Tom's careless actions. Tom was only searching for self-gratification, very fitting of the time-period, and didn't care about other's feelings. Fitzgerald protests the idle rich because their actions ~~are~~ ~~very~~ hurt people and they ~~don't~~ ~~do~~ not care.

The Scarlet Letter was set in the late 1600's during the Puritans theocracy in Massachusetts. How The author, Hawthorne, wrote this novel because his family ^(ancestors) was part of the Puritan Community, and he found tremendous hypocrisy among them. The Puritans believed in a humble life and wore dull colors, while the magistrates lived very prominently in large houses. ~~and~~ The beloved minister Arthur Dimmesdale was the man who had ^{an} affair with Hester Prynne. This man preached honesty and ~~a~~ Christian philosophies, but still had an affair with a married woman. Dimmesdale further lied to his friends and congregation and did not come forward when the ~~father~~ magistrates wanted to know who impregnated Hester. Symbols like their daughter, Pearl, showed the corruption in the Puritan religion. Pearl was the embodiment of the Scarlet Letter and Hester's dress. She was beautiful, but was evil. ~~It was not~~ The corrupted Puritan religion taints the people who are surrounded by it. Hawthorne is disgusted by the Although The Scarlet Letter is a fictional novel, it is based upon similar events and names of people are actually real. Hawthorne is disgusted by ~~the~~ hypocritical lifestyle of the Puritans and ^{wrote} ~~contributes~~ most of her literature in protest to ~~their~~ their actions and beliefs.

All literature is modeled after human emotions and the controversial qualities of life. Literature is full of protest, a common human emotion. Richard Wright is correct that there is not a literary work that does contain some sort of protest. Two novels that ~~are the extreme~~ that demonstrate protest ^{are} The Scarlet Letter and The Great Gatsby, ~~are~~ perfect examples to support the quote and were written by authors who were full of passion and fury about lifestyles they disagreed with.

I agree with the critical lens statement, "All literature is protest. You can't name a single literary work that isn't protest" by Richard Wright. Two novels that show this are, Of Mice and Men by John Steinbeck and Macbeth by William Shakespeare.

There are many examples in the novel Of Mice and Men by John Steinbeck that support the critical lens. The first example is when Lennie fights back and crushes the other guys' hand. Another is when Lennie runs away after killing the woman on accident. The last is when George shoots Lennie in the end.

There are many examples in the play Macbeth by William Shakespeare. The first is when Macbeth kills Duncan to gain the crown. The next is when the opposing army rose up to stand against Macbeth. The last is when Macbeth is overtaken by his enemy.

In conclusion, the two novels, Of Mice and Men by John Steinbeck and Macbeth by William Shakespeare, support the critical lens, "All literature is protest. You can't name a single literary work that isn't protest" by Richard Wright.

"All literature is protest. You can't name a single literary work that isn't protest."
— Richard Wright (adapted)

My interpretation of this quote is rather simple. Literature is written with a purpose. Wright believes that literature is written as a protest. Many authors have motives behind their works. Much of these motives are protests to ideas or beliefs held by society. There are often enduring political and social issues which author's address in their work. Thus, literature serves as an open forum for the protest of these issues and many authors take advantage of this open forum. I completely agree with Wright's statement. Literature is often a protest. Two excellent examples of literature which protests are Animal Farm by George Orwell and Ellen Foster by Kay Gibbons.

George Orwell wrote Animal Farm as a protest. It was a protest of communism. The pigs who took over the farm in Orwell's story represented the communist leaders. Orwell hated communism and in this novel that showed. He definitely used his book as an open forum for his persecution of the communist system. The pigs established a system of rules to give all farm animals equality, much like Communist dictators advocated equality for all "working class". The farm animals represented the "working class" taking

over from the "aristocracy" who were the humans. However, equality did not find its place in Animal Farm. Soon an elite group of pigs began to dominate and hint at superiority over all, thus part of the "working class" became an "aristocracy" and the situation of the farm had been restored to inequality. Orwell used this amusing fable to give his audience an important perspective. Communism is not successful. Orwell protested that equality was the main objective of Communism, when really a few leaders were superiors to everyone else. Orwell exposed his truth about how the communist system really works. In that way he used his novel Animal Farm as a protest against the communist system.

Ellen Foster by Kay Gibbons was also written as a protest, but a very different protest. While Orwell was protesting a political issue abroad, Gibbons protested a social issue ever-present in society. Gibbons protested the abuse of children and the relative unimportance placed on the family in these modern times. The main character in Ellen Foster was a young girl, named Ellen, who had many struggles to overcome in her family. Ellen's mother died and she was left with her abusive, alcoholic father. He would both physically and verbally abuse Ellen until finally he was put in jail because one teacher cared enough to protect

Ellen. However, the damage had already been done to poor Ellen. Gibbons used this story as an example of many children's lives who put up with abuse. She brought to light an important social issue and protested how little people care and how much harm is done by this to children. It only takes one person to help, in Ellen's case her teacher, but often people don't help especially if they are too busy or afraid to care. Gibbons protests this by showing how a child's life can be improved if that person steps forward to help. Besides abuse of a child, Ellen Foster was a protest against taking the family unit for granted. To Ellen, finding a good family was important: it was her only hope and dream to live with the "Foster" family. When Ellen finally got her wish, it was a sure bet that she didn't take the importance of family lightly. She was extremely grateful for her new-found loved ones. Gibbons used Ellen as an example of the importance of family. Simply by doing so, Gibbons protested against many people's current uncaring for family and for others as well. In that way Ellen Foster was literature that is a protest.

There are hundreds of other examples to prove the statement Wright makes. Literature is protest. Many important realizations and changes have been made in society due to

literature. That is because literature brings important issues to light and provides a channel to protest. These issues and advocate reform or change. Animal Farm and Ellen Foster are simply two examples of those hundreds. When you get right down to it, a main purpose of much literature is protest. Literature has always had this characteristic and will always have this characteristic as long as people keep finding things to protest. Literature will remain a popular protest ground because it exercises one of man's most favored rights: freedom of speech. And along with freedom of speech comes freedom to protest.

"All literature is protest. You can't name a single literary work that isn't protest." Richard Wright. Every piece of literature, book, has a view on something, has a stand on an idea or issue. Takes sides may it be good, evil, right or wrong.

A book that comes to my mind that shows this is *Huckleberry Finn*. This book is about the different views of equality among people. Should people be treated differently because of their color, or race? This book says no! It shows how Huck try to free Jim who is a slave. It shows that it doesn't matter what you are but who you are. It protest against racism.

Another book is *Night*. *Night* is a book about the genocide of the Jews. This book protest the indifference and wrongs against human rights. It shows that evils can be beaten by righteous blows. It goes against the killings of people just because their different.

Huckleberry Finn and *Night* have many things in common. They both stand up for equality, righteousness, being fair, and human rights. They both go against racism and hate. They both protest the side of humanity

Practice Paper A–Score Level 4

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

Practice Paper B–Score Level 5

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

Practice Paper C–Score Level 2

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

Practice Paper D–Score Level 5

Conclusion: Overall, the response best fits the criteria for Level 5, although it is somewhat stronger in meaning.

Practice Paper E–Score Level 3

Conclusion: Overall, the response best fits the criteria for Level 3.

Regents Comprehensive Examination in English—January 2002

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

To determine the student's final examination score, locate the student's total essay score across the top of the chart and the student's total multiple-choice score down the side of the chart. The point where those two scores intersect is the student's final examination score. For example, a student receiving a total essay score of 17 and a total multiple-choice score of 20 would receive a final examination score of 81.

Total Essay Score →

Total Multiple-Choice Score	Total Essay Score																									
	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	
0	0	1	2	3	4	6	8	11	13	16	19	22	26	29	33	37	40	44	48	52	56	59	63	67	70	
1	1	1	2	4	5	7	10	12	15	18	21	24	27	31	35	38	42	46	50	54	57	61	65	69	72	
2	1	2	3	4	6	8	11	13	16	19	22	26	29	33	37	40	44	48	52	56	59	63	67	70	74	
3	1	2	4	5	7	10	12	15	18	21	24	27	31	35	38	42	46	50	54	57	61	65	69	72	76	
4	2	3	4	6	8	11	13	16	19	22	26	29	33	37	40	44	48	52	56	59	63	67	70	74	77	
5	2	4	5	7	10	12	15	18	21	24	27	31	35	38	42	46	50	54	57	61	65	69	72	76	79	
6	3	4	6	8	11	13	16	19	22	26	29	33	37	40	44	48	52	56	59	63	67	70	74	77	81	
7	4	5	7	10	12	15	18	21	24	27	31	35	38	42	46	50	54	57	61	65	69	72	76	79	82	
8	4	6	8	11	13	16	19	22	26	29	33	37	40	44	48	52	56	59	63	67	70	74	77	81	84	
9	5	7	10	12	15	18	21	24	27	31	35	38	42	46	50	54	57	61	65	69	72	76	79	82	85	
10	6	8	11	13	16	19	22	26	29	33	37	40	44	48	52	56	59	63	67	70	74	77	81	84	86	
11	7	10	12	15	18	21	24	27	31	35	38	42	46	50	54	57	61	65	69	72	76	79	82	85	88	
12	8	11	13	16	19	22	26	29	33	37	40	44	48	52	56	59	63	67	70	74	77	81	84	86	89	
13	10	12	15	18	21	24	27	31	35	38	42	46	50	54	57	61	65	69	72	76	79	82	85	88	90	
14	11	13	16	19	22	26	29	33	37	40	44	48	52	56	59	63	67	70	74	77	81	84	86	89	91	
15	12	15	18	21	24	27	31	35	38	42	46	50	54	57	61	65	69	72	76	79	82	85	88	90	93	
16	13	16	19	22	26	29	33	37	40	44	48	52	56	59	63	67	70	74	77	81	84	86	89	91	94	
17	15	18	21	24	27	31	35	38	42	46	50	54	57	61	65	69	72	76	79	82	85	88	90	93	95	
18	16	19	22	26	29	33	37	40	44	48	52	56	59	63	67	70	74	77	81	84	86	89	91	94	96	
19	18	21	24	27	31	35	38	42	46	50	54	57	61	65	69	72	76	79	82	85	88	90	93	95	96	
20	19	22	26	29	33	37	40	44	48	52	56	59	63	67	70	74	77	81	84	86	89	91	94	96	97	
21	21	24	27	31	35	38	42	46	50	54	57	61	65	69	72	76	79	82	85	88	90	93	95	96	98	
22	22	26	29	33	37	40	44	48	52	56	59	63	67	70	74	77	81	84	86	89	91	94	96	97	98	
23	24	27	31	35	38	42	46	50	54	57	61	65	69	72	76	79	82	85	88	90	93	95	96	98	99	
24	26	29	33	37	40	44	48	52	56	59	63	67	70	74	77	81	84	86	89	91	94	96	97	98	99	
25	27	31	35	38	42	46	50	54	57	61	65	69	72	76	79	82	85	88	90	93	95	96	98	99	99	
26	29	33	37	40	44	48	52	56	59	63	67	70	74	77	81	84	86	89	91	94	96	97	98	99	100	