

# SESSION TWO

## FOR TEACHERS ONLY

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

### ENGLISH

# E

Wednesday, January 28, 2009 — 1:15 to 4:15 p.m., only

#### SCORING KEY AND RATING GUIDE

##### Mechanics of Rating

Updated information regarding the rating of this examination may be posted on the New York State Education Department's web site during the rating period. Check this web site <http://www.emsc.nysed.gov/osa/> and select the link "Examination Scoring Information" for any recently posted information regarding this examination. This site should be checked before the rating process for this examination begins and several times throughout the Regents examination period.

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

<p><b>Session Two</b> <b>Correct Answers</b></p>
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<p><b>Part A</b></p>
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| <p>(1) 3<br/>(2) 1<br/>(3) 4<br/>(4) 2<br/>(5) 2<br/>(6) 3<br/>(7) 4<br/>(8) 1<br/>(9) 1<br/>(10) 2</p> |
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## Rating of Essays

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

*Introduction to the task—*

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

*Introduction to the rubric and anchor papers—*

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

*Practice scoring individually—*

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

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

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

QUALITY	Responses at this level: <b>6</b>	Responses at this level: <b>5</b>	Responses at this level: <b>4</b>	Responses at this level: <b>3</b>	Responses at this level: <b>2</b>	Responses at this level: <b>1</b>
<p><b>Meaning: the extent to which the response exhibits sound understanding, and analysis of the task and text(s)</b></p>	<p>-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</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 controlling idea -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 -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>-establish a controlling idea that reveals a basic understanding of both texts -make clear and explicit connections between the controlling idea and the ideas in each text</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 controlling idea -exhibit a logical sequence of ideas but may lack internal consistency</p> <p>-use appropriate language, with some awareness of audience and purpose -occasionally make effective use of sentence structure or length</p> <p>-demonstrate partial control, exhibiting occasional errors that do not hinder comprehension</p>	<p>-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</p> <p>-develop ideas briefly, using some evidence from the texts -may rely primarily on plot summary</p> <p>-establish, but fail to maintain, an appropriate focus -exhibit a rudimentary structure but may include some inconsistencies or irrelevancies</p> <p>-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</p> <p>-demonstrate emerging control, exhibiting occasional errors that hinder comprehension</p>	<p>-convey a confused or incomplete understanding of the texts -make a few connections but fail to establish a controlling idea</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 -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>-provide minimal or no evidence of textual understanding -make no connections between the texts or among ideas in the texts</p> <p>-are minimal, with no evidence of development</p> <p>-show no focus or organization</p> <p>-are minimal -use language that is incoherent or inappropriate</p> <p>-are minimal, making assessment of conventions unreliable -may be illegible or not recognizable as English</p>	
<p><b>Development: the extent to which ideas are elaborated using specific and relevant evidence from the text(s)</b></p>						
<p><b>Organization: the extent to which the response exhibits direction, shape, and coherence</b></p>						
<p><b>Language Use: the extent to which the response reveals an awareness of audience and purpose through effective use of words, sentence structure, and sentence variety</b></p>						
<p><b>Conventions: the extent to which the response exhibits conventional spelling, punctuation, paragraphing, capitalization, grammar, and usage</b></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.

## Anchor Paper – Part A—Level 6 – A

The saying, "A rose by any other name would smell as sweet," exemplifies the theme of these two passages. Names are very important to people – they not only identify a person, but they become the person's identity. They distinguish people from one another <sup>and</sup> establish individualism. Names are ~~a~~ a source of security, even pride.

Both passages convey the importance of names in defining their owners.

The author of Passage I uses <sup>3rd person</sup> narrative, description, and characterization to tell the story of Gogol and his feelings about changing his name. A third-person point of view allows the reader to see the different ~~points~~ opinions on a new name objectively. There are no particular ~~biases~~ biases to sway the story.

Description and characterization are also very important elements used in this ~~story~~ passage. Gogol's parents are characterized as traditional Bengalis, basing their decisions for their son on traditions <sup>and customs</sup> that they experienced. They tell their son that he will need a "new name, a good name" for school, and they ~~choose~~ choose the name Nikhil as Gogol's new, American name.

Ashoke, Gogol's father, does not realize the identity that is attached to a name. He assures his son that all Bengalis ~~must~~ have two names, and that it is a part of growing up. However, to Gogol, no other name will describe him and represent him but his own. He does not want a new name. "He is afraid to be Nikhil, someone he doesn't know. Who doesn't know him." He does not want to respond to Nikhil, a foreign name, ~~not his own~~ one that does not belong to him. Mrs. Lapidus, the principle of Gogol's school, understands the importance of names. She is kind and reassuring, and she wants make the students feel comfortable. When Ashoke leaves, Mrs. Lapidus asks Gogol to write his real name. She ~~makes~~ makes him

~~Let her~~ coaxes him to answer truthfully whether he wants to be called Gogol or Nichil, not what his parents want. Gogol admits that he does not want a different name, and Mrs. Lapidus complies gently.

She changes his forms to Gogol and sends a letter home to explain Gogol's preference to his parents. The description of the classroom shows a friendly atmosphere of young children with nicknames. It is different from the culture of Gogol's parents; children go by nicknames.

But Gogol will remain Gogol forever.

Passage II similarly illustrates the significance of a name through personification, imagery and figurative language, and repetition. Ezra repeats his name to the wind, sea, and fields. "I am Ezra," he proclaims, but he is ignored each time. The wind "~~stripped~~" "whips" his throat and the surf "swallows" his words, ~~and the~~ ~~the~~ Each time Ezra states his name, the words are lost to the wind or the sea, and he sways "as if the wind were taking me away." But in this case, Ezra retains his individuality even though it is not recognized by anyone else. He is proud of his name and keeps it with him even when he goes into the night alone.

Both passages illustrate the huge bearing a name has on one's identity, ~~and Gogol does not want~~ ~~is~~ afraid to change ~~her~~ his name because he ~~is~~ does not want to lose his sense of self. Ezra shouts his name to the wind and the sea, but cannot be stripped of his identity and individualism even when he lacks recognition. A name defines a person, and a rose could not smell as sweet by any other name.

**Anchor Level 6 – A**

<b>Quality</b>	<b>Commentary</b>
<b>Meaning</b>	<p><b>The response:</b> Establishes a controlling idea that reveals an in-depth analysis of both texts, stating that <i>names are very important to people – they not only identify a person, but they become the person’s identity</i>. The response makes insightful connections between the controlling idea and the ideas in Passage I (<i>Ashoke, Gogol’s father, does not realize the identity that is attached to a name</i>) and Passage II (<i>Ezra retains his individuality even though it is not recognized by anyone else</i>).</p>
<b>Development</b>	<p>Develops ideas clearly and fully, making effective use of a wide range of relevant and specific evidence from Passage I (<i>to Gogol, no other name will describe him and represent him but his own</i>) and from Passage II (<i>He is proud of his name and keeps it with him even when he goes into the night alone</i>). The response uses <i>3<sup>rd</sup> person narrative, description, and characterization</i> in Passage I to show Gogol’s <i>feelings about changing his name and personification, imagery and figurative language, and repetition</i> in Passage II to show Ezra’s <i>pride and individuality</i>.</p>
<b>Organization</b>	<p>Maintains the focus established by the controlling idea on the <i>huge bearing a name has on one’s identity</i>. The response exhibits a logical and coherent structure, moving from Gogol’s response to his “new name” in Passage I (<i>Gogol is afraid to change his name because he does not want to lose his sense of self</i>) to Ezra’s search for <i>recognition</i> in Passage II (<i>Ezra shouts his name to the wind and the sea, but cannot be stripped of his identity and individualism</i>). Appropriate devices and transitions are skillfully used (<i>However, similarly illustrates, Each time, But in this case</i>).</p>
<b>Language Use</b>	<p>Is stylistically sophisticated, using language that is precise and engaging (<i>Names are a source of security, even pride and She coaxes him to answer truthfully</i>), with a notable sense of voice and awareness of audience and purpose (<i>There are no particular biases to sway the story</i>). The response varies structure and length of sentences to enhance meaning (<i>But Gogol will remain Gogol forever</i>).</p>
<b>Conventions</b>	<p>Demonstrates control of the conventions with essentially no errors, even with sophisticated language.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 6 in all qualities.</p>	

Every minute we grow older, we learn more and more about ourselves, our likes, dislikes, needs, and desires. With each new situation we are faced with, we take in our surroundings, react to them, and ultimately decide to either allow our surroundings to alter who we are or to stay true to who we are. This is a personal choice we are faced with everyday. A person who decides, ultimately, to not let a situation change who they are is wise and self-assured. The person who chooses to be changed by a situation risks a feeling of loss or separation from their true self. Both passages have characters who, when faced with this decision, choose wisely and stay true to their identities.

In Passage I, Gogol is scared and almost threatened by the idea that he has to go to school. He is scared by the new situations he faces with new surroundings and situations, but he is also confused because his parents have told him that he will be called Nikhil at school. Nikhil is his "good name," according to his parents. This is a part of their Bengali culture. Gogol grew up identifying himself as Gogol; he is frightened to be suddenly known as Nikhil, especially in a strange new place. He is frightened

he will lose himself along with his new name. His name is a symbol of his identity.

Though Gogol's parents try to reassure him that everybody in Bengali culture does this, Gogol is still afraid. When he arrives at school, the principal <sup>Mrs. Lapidus</sup> calls him Nikhil, and Gogol does not respond. His father addresses him as Gogol, and Gogol answers. Mrs. Lapidus, who is characterized as a caring and compassionate woman, speaks to Gogol's father and realizes the cause of the confusion. After Gogol's father leaves, Mrs. Lapidus asks Gogol what he would like to be called. Although he hesitates at first, he ultimately makes the decision to stay true to himself and keep the name Gogol. Mrs. Lapidus respects his wishes and allows him to be called Gogol at school. By making this decision, Gogol is able to stay true to himself, both literally and symbolically.

In Passage Two, the author uses repetition of the phrase "I am Ezra" to convey that Ezra is self-assured. He tells <sup>this to</sup> the wind, the sea, and fields, and through the use of personification, they all reject him. In line 23, Ezra says, "so I Ezra went out



into the night, suggesting that he does not care what the waves or grass do with his name as long as he knows who he is. He chooses to remain true to himself, despite his surroundings.

Both Gogol and Ezra knew who they were. Despite outside pressures and outward rejections, they both make the wise and self-assured decision to stay true to who they are.

Anchor Level 6 – B

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b> Establishes a controlling idea that reveals an in-depth analysis of both texts, stating that <i>a person who decides, ultimately, to not let a situation change who they are is wise and self-assured and characters who ... choose wisely ... stay true to their identities</i>. The response makes insightful connections between the controlling idea and the ideas in Passage I (<i>he ultimately makes the decision to stay true to himself and keep the name Gogol</i>) and Passage II (<i>He chooses to remain true to himself, despite his surroundings</i>).</p>
<b>Development</b>	<p>Develops ideas clearly and fully, making effective use of a wide range of relevant and specific evidence from Passage I (<i>Gogol grew up identifying himself as Gogol; he is frightened to be suddenly known as Nikhil, especially in a strange new place</i>) and from Passage II (<i>Ezra says, "so I Ezra went out into the night," suggesting that he does not care what the waves or grass do with his name as long as he knows who he is</i>). The response uses appropriate literary elements (symbolism and characterization) from Passage I and (<i>repetition and personification</i>) from Passage II to further the analysis.</p>
<b>Organization</b>	<p>Maintains the focus established by the controlling idea on remaining true to self (<i>Despite outside pressures and outward rejections, they both make the wise and self-assured decision to stay true to who they are</i>). The response exhibits a logical and coherent structure, moving from Gogol's decision making in Passage I (<i>Gogol is able to stay true to himself</i>) to Ezra's actions in Passage II (<i>repetition of the phrase "I am Ezra" to convey that Ezra is self-assured</i>), and concluding effectively. Appropriate devices and transitions are skillfully used (<i>also, especially, Though, Although, Despite</i>).</p>
<b>Language Use</b>	<p>Is stylistically sophisticated, using language that is precise and engaging (<i>He is frightened he will lose himself along with his new name, he hesitates at first, both literally and symbolically, Gogol and Ezra knew who they were</i>), with a notable sense of voice and awareness of audience and purpose. The response varies structure and length of sentences to enhance meaning (<i>This is a personal choice we are faced with everyday</i>).</p>
<b>Conventions</b>	<p>Demonstrates control of the conventions, exhibiting occasional errors in agreement (<i>person ... they and person ... their</i>) only when using sophisticated language.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 6, although it is somewhat weaker in conventions.</p>	

A person's identity can be viewed as a foundation for life, but a name can be something imposed by another person or it can be a reflection of one's inner self. Passage 1 describes the struggle of a young boy who has to face a name change when starting kindergarten. In Passage 2, Ezra questions his identity when faced with forces of nature.

In Passage 1, Gogol is told by his parents that he will be called Nikhil only while he is in school. Through characterization, the author shows how Gogol begins to question himself. He feels as though he ~~now~~ has to change his identity to someone he does not know. Suddenly he is in a conflict with his parents and their Indian traditions because he is too young to understand it. When Gogol arrives at school with his father, he hesitates to answer to his new name. The principal, Mrs. Lapidus, asks why the boy has two names and makes the decision to call him Gogol, the name he chooses.

From Mrs. Lapidus' point of view, the parents are confusing and upsetting their son by imposing a new name on him. From the parents' point of view, this is a custom that they lived with when they went to school. At the conclusion of Passage 1, the parents ironically allowed their son to choose the name that he felt comfortable with and did not fight for the customs of another time and place.

In Passage 2, Ezra goes through a similar conflict to Gogol. As Ezra proclaims his name to the earth around him, it is "swallowed up." Through personification the author makes the sea into a person who ignores Ezra's proclamation, or at least does not respond to it. Ezra then begins to question himself, who he is and what he stands for. The line, "As a word too much repeated falls out of being" suggests that Ezra believes he has lost himself.

Both Gogol and Ezra go through personal struggles trying to find themselves because of their names. Ezra feels his name might be lost due to overuse and Gogol worries that he will lose himself if his name is changed to Nikhil, someone he does not know. A name does not change someone's inner self. It is up to you to be who you are.

**Anchor Level 5 – A**

<b>Quality</b>	<b>Commentary</b>
<b>Meaning</b>	<b>The response:</b> Establishes a controlling idea that reveals a thorough understanding of both texts ( <i>A person’s identity can be viewed as a foundation for life, but a name can be something imposed by another person or it can be a reflection of one’s inner self</i> ). The response makes clear and explicit connections between the controlling idea and the ideas in each text ( <i>Passage I describes the struggle of a young boy who has to face a name change and In Passage II, Ezra questions his identity</i> ).
<b>Development</b>	Develops ideas clearly and consistently, with reference to relevant and specific evidence from both texts to describe the characters’ challenges and reactions ( <i>Gogol begins to question himself. He feels as though he now has to change his identity and Ezra then begins to question himself, who he is and what he stands for ... Ezra believes he has lost himself</i> ). The response refers to appropriate literary elements from both texts, identifying <i>characterization, conflict, and point of view</i> for Passage I and <i>conflict and personification</i> for Passage II.
<b>Organization</b>	Maintains the focus established by the controlling idea that <i>Gogol and Ezra go through personal struggles trying to find themselves because of their names</i> . The response exhibits a logical sequence of ideas, first addressing in Passage I the fact that <i>Gogol is in a conflict with his parents and their Indian traditions</i> and in Passage II, that <i>Ezra goes through a similar conflict, concluding that Ezra feels his name might be lost ... and Gogol worries that he will lose himself if his name is changed to Nikhil</i> . The response uses appropriate transitions ( <i>when faced, Suddenly, then begins</i> ).
<b>Language Use</b>	Uses language that is fluent and original ( <i>the parents ironically allowed and he felt comfortable with and did not fight for the customs of another time and place</i> ), with evident awareness of audience and purpose. The response varies structure and length of sentences to control rhythm and pacing ( <i>As Ezra proclaims his name to the earth around him, it is “swallowed up”</i> ).
<b>Conventions</b>	Demonstrates control of the conventions with essentially no errors, even with sophisticated language.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 5, although it is somewhat stronger in conventions.	

There are many different aspects that are taken into account when defining a person's identity. A person's identity can be based upon nationality, physical appearance, personality or in some cases a name. In <sup>an</sup> excerpt from a novel a young boy, Gogol, believes that his name is what makes him who he is. This similar concept is also seen in a poem where the narrator Ezra constantly repeats his name to prove a point that Ezra is his personal identity. In both of these passages names are used to define ~~the~~ each of the people's personal identity.

In passage I, an excerpt from a novel, a young boy by the name of Gogol is getting ready to start kindergarten. In preparation for kindergarten Gogol's parents, Ashoke and Ashima tell him he must choose a "good name" to use in school. Gogol is unsure of why he must use the name Nikhil in school when he already has the name Gogol. In lines 21-22 the author writes, "He is afraid to be Nikhil, someone he doesn't know. Who doesn't know him." This statement supports the fact that Gogol uses his name to define who he is. When his parents tell him he must use a different name in school he becomes confused because he has always been defined as Gogol. During an orientation with the principal, Ashoke, Gogol's father is asked as to why his son is to be called Nikhil and not Gogol. The father never gives a clear cut reason. When Ashoke came to America from India he also changed his name. After Gogol's father leaves the principal, Mrs. Lapidus, asks Gogol if he wants to be called Nikhil.

Gogol shakes his head no in response. Despite his parents wishes he has taken upon himself that he will be known as Gogol no matter where he is, at school or at home.

In passage II, a poem, the narrator Ezra constantly repeats his name throughout the poem to ensure to all the elements he is up against that he is Ezra and nothing can change that. Like in passage I, the main character uses their name to define their personal identity. In line 10 of the poem personification is used to represent the seas response to Ezra. It says, "The words were swallowed up in the voice of the surf or leaping over the swells lost themselves oceanward." The wave doesn't care who Ezra is. To the wave, the word Ezra is meaningless. For emphasis on the name Ezra the author of the poem uses repetition of the sentence "I am Ezra" <sup>in which</sup> is repeated three times, in lines 1, 7 and 20. In the end of the poem Ezra ignores the fact that nature ignored him because he knows that he is identified by the name Ezra.

While a person's personal identity can be defined by many different things one thing that is key to a person's personal identity is their name. In both passage I and II the main characters use their name to define who they are. Gogol decides he will not change his name to Ninkil, even though his parents want him to. Ezra, despite what nature thinks knows who he truly is inside, Ezra.

**Anchor Level 5 – B**

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b> Establishes a controlling idea that reveals a thorough understanding of both texts (<i>A person’s identity can be based upon ... a name</i>). The response makes clear and explicit connections between the controlling idea and the ideas in Passage I (<i>Gogol uses his name to define who he is</i>) and in Passage II (<i>the main character uses their name to define their personal identity</i>).</p>
<b>Development</b>	<p>Develops ideas clearly and consistently, with reference to relevant and specific evidence from Passage I to explain Gogol’s attitude toward his name (<i>Gogol is unsure of why he must use the name Nikhil in school when he already has the name Gogol</i>) and from Passage II to describe Ezra’s connection to his name (<i>Ezra constantly repeats his name</i>). There is no specific reference to a literary element for Passage I. Two literary elements, <i>personification</i> and <i>repetition</i>, are discussed for Passage II.</p>
<b>Organization</b>	<p>Maintains the focus established by the controlling idea on the defining of self (<i>the main characters use their name to define who they are</i>). The response exhibits a logical sequence of ideas, first addressing in Passage I Gogol’s desire to keep his birth name (<i>when his parents tell him he must use a different name in school he becomes confused and Despite his parents wishes ... he will be known as Gogol</i>) and in Passage II, Ezra’s quest to be recognized (<i>Ezra ignores the fact that nature ignored him because he knows that he is identified by the name Ezra</i>). Appropriate transitions are used (<i>In both of, During, To the wave, For emphasis</i>).</p>
<b>Language Use</b>	<p>Uses language that is fluent and original (<i>There are many different aspects that are taken into account and This statement supports the fact</i>), with evident awareness of audience and purpose. The response varies structure and length of sentences to control rhythm and pacing (<i>To the wave, the word Ezra is meaningless</i>).</p>
<b>Conventions</b>	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>appearence, preperation, clear cut, identified</i>), punctuation (<i>or in some cases a name; In both of these passages names; from India he also; Ezra, despite what nature thinks knows</i>), and agreement (<i>uses their name to define their and a person’s personal identity is their name</i>) that do not hinder comprehension.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 5, although it is somewhat weaker in conventions.</p>	

~~Over~~ Throughout life, people are constantly trying to find themselves. Often times however, people lose themselves. Trying to fit in, be cool, or follow the latest trends can make a person lose themselves and become a completely different person. More often than not, people find that they don't like this person they have become and feel it is too late to change. A person can lose themselves by just being called by a different name. The new name is not theirs so they do not feel like themselves. In the ~~passage~~ first and second passages the reader is shown how a change of name can cause oneself to lose their own identity, and can cause them anxiety or pain. A person's name makes them who they are.

In Passage I, Gogol does not like the idea of being called a different name, Nikhil, in school, even if it is his good and proper name. The passage reads, "He [Gogol] is afraid to be Nikhil, someone he doesn't know." This line of the passage shows, through symbolism, how Gogol feels that he is not the same person if he is Nikhil. Surely Gogol will always be the same person, regardless of what he is called, but the change in name symbolizes a change in self. Thinking of having a new identity brings tears to Gogol's eyes. He doesn't answer Mrs. Lapidus when she asks him how old he is, because she refers to him as Nikhil. Gogol cannot accept this new name, he doesn't want it, it does not belong to him. Gogol has a lot of anxiety about going to kindergarten in fact he doesn't want to go at all, solely because of his new name. The author of this passage uses characterization to show Ashoke's personality. Although the author doesn't come right out and tell the reader about him he or she does introduce ~~them~~ <sup>him</sup> to the reader in a more subtle matter. We can



conclude that Ashoke is very adamant on following culture and tradition, and isn't very patient to explain it to those who do not understand, "No, no it's not a middle name... he has no middle name. No nickname. The boy's ~~school~~ <sup>given</sup> name, his ~~school~~ name, is Nikhil." Regardless of his parents wishes Gogol still just wants to be Gogol. The author uses Symbolism a second time, this time to say something about American culture. "Inside the classroom it's a small universe of nicknames - Andrew is Andy, Alexandra sandy, William Billy, Elizabeth Lizzy." The children have nicknames for their full names shows a lack of culture in America. Gogol's mother fears that his school name Nikhil will be shortened into Nick. The author shows the loss of culture in America, and the loss of trying to be different. Everyone must fit a mold of what is "normal," but in the end, Gogol and Mrs. Lapidus don't care what teachers say, what kids say, or what Gogol's parents say, only that Gogol is happy with himself and his identity.

The poem in passage II also deals with someone trying to find themselves. The author uses repetition writing "I am Ezra" to stress the significance of a name. Ezra in the poem is trying to find herself by claiming her identity. She tries to say over and over that she is Ezra, but nature won't let her. The reader is shown this through metaphor, "the wind whipped my throat," "there were no echoes from the waves", "the waves... lost themselves oceanward." Nature, through both metaphor and personification, is trying to tell ~~Ezra~~ her that she is not Ezra. As in the story in passage I, the author in this story also uses symbolism. The wind, beach, and oceans that are not allowing her to be Ezra, symbolizes a higher power guiding her,



telling her to be herself. Ezra is unsure of who she is, she just wants a sign, something to tell her what to do, who she is, who she should be, "Swayed as if the wind were taking me away," she is trying to let the wind take her to where she is supposed to be, but it is not working. Finally, Ezra decides she does not need approval, she is Ezra and that is all that matters. She is Ezra. So Ezra goes out into the night, accepting, happy, to be Ezra. She no longer feels anxiety or pain, she is Ezra, that is who she is, and that is all that matters.

It is all too easy for a person to lose themselves and who they are. It happens so often, and only sometimes are people lucky enough to find themselves again. Ezra and Gogol came very close to losing themselves, but uncovered their identities just in time with their name exchange. A name can make a person realize who they are, and who they used to be, and who they could be in the future. A name can make a person who they are.

**Anchor Level 5 – C**

<b>Quality</b>	<b>Commentary</b>
<b>Meaning</b>	<p><b>The response:</b> Establishes a controlling idea that reveals a thorough understanding of both texts, stating that <i>a change of name can cause oneself to lose their own identity</i> and that <i>a persons name makes them who they are</i>. The response makes clear and explicit connections between the controlling idea and the ideas in Passage I (<i>Gogol feels that he is not the same person if he is Nikhil</i>) and in Passage II (<i>Finally, Ezra decides she does not need approval, she is Ezra</i>).</p>
<b>Development</b>	<p>Develops some ideas more fully than others, with reference to specific and relevant evidence from Passage I (<i>Gogol does not like the idea of being called a different name, Nikhil, in school and Ashoke is very adamant on following culture and tradition</i>). The response uses appropriate literary elements from Passage I (<i>symbolism</i> and <i>characterization</i>) and from Passage II (<i>repetition, metaphor, personification</i>). The symbolism of nicknames showing <i>a lack of culture in America</i> is not supported. The development of Passage II relies on the symbolism of <i>wind, fields, and oceans that are not allowing her to be Ezra</i>.</p>
<b>Organization</b>	<p>Maintains the focus established by the controlling idea on the search for identity (<i>Ezra and Gogol came very close to losing themselves, but uncovered their identities just in time with their name</i>). The response exhibits a logical sequence of ideas, moving from the importance of a person's name to a thorough discussion of each passage, and then to the conclusion that <i>a name can make a person realize who they are</i>.</p>
<b>Language Use</b>	<p>Uses language that is fluent and original, with evident awareness of audience and purpose (<i>Throughout life, people are constantly trying to find themselves and the change in name symbolizes a change in self</i>). The response varies structure and length of sentences to control rhythm and pacing (<i>Thinking of having a new identity brings tears to Gogol's eyes</i>).</p>
<b>Conventions</b>	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>Ofien times, oneself, Gogal, soley, adamant</i>), comma use (<i>identity, and can cause; he is, because; she is, she just</i>), apostrophe use (<i>persons and parents</i>), and agreement (<i>A person can lose themself, can cause oneself to lose their own identity, someone trying to find themselves</i>) that do not hinder comprehension.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 5, although it is somewhat weaker in development and conventions.</p>	

A person feels a strong sense of identity in their name. It makes you unique and individual. Passage I is about a young boy entering kindergarten and his parents want him to change his name because of their culture. Passage II is a poem about a man telling nature who he is. Both authors use literary elements like characterization, setting, conflict, repetition, personification, and simile.

Passage I shows the importance of a person's name. The author uses characterization to show that the boy, Gogol, is happy with his name and doesn't want to change it. He is afraid that he will change as a person. When he is at home his parents call him Gogol but when he is at school the teachers will call him Nikhil. His home is more traditional in its customs and the school is very new and American. The change in setting demonstrates the two different aspects of Gogol's life. There is also conflict between Gogol and his father about the name change. When his father asks him to speak to the principal he won't respond to his new name and his father gets angry. In the end the principal calls him Gogol and he knows his identity.

The poem in Passage II is about a man named Ezra. He is on a beach yelling his name at different elements in nature out of pride. The author uses repetition by repeating the line, "I am Ezra." This shows that he defines his identity by his name. The elements in nature do not respond to Ezra, however. The surf is personified when the author says, "in the voice of the surf." Ezra starts to feel discouraged that he is not getting an answer. After the third time he says it he "falls out of being." He starts to lose his sense of identity in his name because he is getting no response. Finally, he goes, "into the night like a drift of sand." The author uses that simile to show a sense of defeat.

**Anchor Paper – Part A—Level 4 – A**

Your name is what makes you unique and gives you a sense of identity. Both Gogol and Ezra don't want their names taken away. They want to be recognized as who they are.

**Anchor Level 4 – A**

Quality	Commentary
<b>Meaning</b>	<b>The response:</b> Establishes a controlling idea that shows a basic understanding of both texts, stating that <i>a person feels a strong sense of identity in their name</i> . The response makes implicit connections between the controlling idea and the ideas in Passage I ( <i>In the end the principal calls him Gogol and he knows his identity</i> ) and in Passage II ( <i>He is on a beach yelling his name at different elements in nature out of pride</i> ).
<b>Development</b>	Develops ideas clearly and consistently, with reference to relevant and specific evidence from both texts to discuss <i>the importance of a persons name (the boy, Gogol, is happy with his name and doesn't want to change it and He starts to loose his sense of identity in his name because he is getting no response)</i> . The response refers to appropriate literary elements from Passage I ( <i>The author uses characterization, The change in setting demonstrates, There is also conflict</i> ) and from Passage II ( <i>The author uses repitition, The surf is personified, The author uses that similie</i> ).
<b>Organization</b>	Maintains a clear and appropriate focus on the connection between names and identities ( <i>Your name is what makes you unique and gives you a sense of identity</i> ). The response exhibits a logical sequence of ideas, basing discussion of Passage I on the use of literary elements and techniques, and then repeating this procedure for Passage II. The lack of transitions affects internal consistency, producing a listing of literary elements.
<b>Language Use</b>	Uses appropriate language ( <i>His home is more traditional in its customs and the school is very new and American and Passage II is a poem about a man telling nature who he is</i> ), with some awareness of audience and purpose. The response occasionally makes effective use of sentence structure and length ( <i>The change in setting demonstrates the two different aspects of Gogol's life</i> ).
<b>Conventions</b>	Demonstrates partial control, exhibiting occasional errors in spelling ( <i>Kindergarden, repitition, similie</i> ) and agreement ( <i>person ... their name and Passage I show</i> ) and frequent errors in punctuation ( <i>persons name, home his parents, Gogol but, at school the teachers, principal he won't, says it he</i> ) that do not hinder comprehension.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 4, although it is somewhat stronger in development.	

A person's identity is very important to one's self, and if your identity is taken from you, you may feel small or insecure about yourself. Having a new identity or no ~~identity~~ identity at all may make you feel like you are not yourself. In the passages just read, there are two people who feel that their identity is lost, making ~~an~~ an impact on both their lives, but in different ways.

In passage ~~1~~, ~~then~~ there is a young boy named Gogol who is going into his first year of education. His parents decide to give ~~of~~ Gogol a new "good name" before he goes to school, ~~but~~ they agree on Nikhil. Even though they did not give Gogol the choice on ~~whether~~ whether he wanted the name or not, they did not care and convinced him to ~~be~~ take the name Nikhil. When he arrives at school, "Nikhil" becomes shy, and seems to be insecure. When asked a question by his ~~principal~~ principal, he shys away and does not answer. The author of this novel seems to now characterize ~~Gogol~~ Gogol as ~~an~~ an insecure ~~person~~ person who is afraid to talk. When the principal Mrs. Lapidus finds out that the young boy's true name is Gogol, she becomes confused, and asks the boy about it. ~~Gogol~~ Gogol says that he prefers to be called by his real name, and not his new "good name". This shows that Gogol's insecurities came from his parents' decision. It shows that

Ezogol thought that being called by his new name was important to him, and not an unfamiliar name. It almost creates a new identity for him, making people know him as someone he is not.

Passage II also deals with the loss of identity, but in a different way. Passage II is about a man named Ezra who feels lost and unidentified when standing next to the ocean. He calls his name out numerous times, but hears no response, just the sound of the waves

crashing, and the wind. This makes Ezra feel that he is unnoticed, ~~overlooked~~. He did not even hear his own echo when shouting his name. This shows that ~~standing alone~~ even ~~standing~~ ~~alone~~ standing alone can make you feel that your identity is lost. ~~In this passage~~

In this passage, it seems that the author almost symbolizes the ocean and wind are people, because although nobody is around, Ezra still feels ignored or as if he is not identified. ~~When Ezra~~ Ezra feels that because of the feeling of being unidentified, that he is just like a drift of sand that is taken out to sea.

Both of these passages contain examples of ~~in~~ losing a person's identity. When compared ~~to~~ each show that losing your identity may make you feel small. Both authors create

**Anchor Paper – Part A—Level 4 – B**

that having your identity is important to oneself when it comes to existing in the world. Having your identity is one of the most important aspects in your life, and is something everyone should have.

**Anchor Level 4 – B**

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b> Establishes a controlling idea that shows a basic understanding of both texts (<i>A persons identity is very important to ones self, and if your identity is taken from you, you may feel small or insecure about yourself</i>). The response makes implicit, and sometimes unclear, connections between the controlling idea and the ideas in Passage I (<i>It shows that Gogol thought that being called by his new name was important to him, and not an unfamiliar name</i>) and implicit connections in Passage II (<i>although nobody is around, Ezra still feels ignored or as if he is not identified</i>).</p>
<b>Development</b>	<p>Develops some ideas more fully than others. The response refers to specific and relevant evidence from Passage I to discuss Gogol and his reaction to a name change (<i>Gogol says that he prefers to be called by his real name, and not his new “good name”</i>) and from Passage II to discuss Ezra’s experience with nature (<i>He calls his name out numerous times, but hears no response, just the sound of the waves crashing, and the wind</i>). The response refers to characterization in Passage I (<i>The author of this novel seems to now characterize Gogol as an insecure person who is afraid to talk</i>) and to symbolism in Passage II, although the one qualified statement about symbolism shows less development (<i>In this passage, it seems that the author almost symbolizes the ocean and wind are people</i>).</p>
<b>Organization</b>	<p>Maintains the focus established by the controlling idea on the importance of identity (<i>Both authors create that having your identity is important to ones self when it comes to existing in the world</i>). The response exhibits a logical sequence of ideas, first discussing Passage I as it relates to the impact of identity loss on Gogol’s life, and then Passage II as it relates to Ezra’s identity loss. Appropriate devices and transitions are used (<i>Passage II also deals with the loss of identity, but in a different way</i>).</p>
<b>Language Use</b>	<p>Uses appropriate language (<i>He did not even hear his own echo when shouting his name</i>), with some awareness of audience and purpose. The response occasionally makes effective use of sentence structure and length (<i>It almost creates a new identity for him, making people know him as someone he is not</i>).</p>
<b>Conventions</b>	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>shys</i> and <i>pricipal</i>), use of the apostrophe (<i>persons, ones, boys’ true name, Gogols, parents decision</i>), and punctuation (<i>school, they; shy, and seems; confused, and asks</i>) that do not hinder comprehension.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 4, although it is somewhat stronger in organization.</p>	

An individual's name is a very large part of who they are. In fact in many cases a person's name is part of the reason they may be unique. Both passage one and passage two show the importance of one's name to one's self. Not only is one's name part of their personality, it can become their identity as well.

Passage one speaks of a young boy, Gogol, who is about to enter Kindergarten. Along with ~~taking~~ dealing with the dramatic changes of entering Kindergarten, he must also deal with a change in name. Due to their cultural background, Gogol's parents wish for him to be known as Nikhil in school. Gogol is not only made nervous and uncomfortable by this idea, but he is confused. Going into Kindergarten with a new ~~name~~ name, ~~but going into Kindergarten~~ ment going into Kindergarten with a new identity. Who was this Nikhil, he did not know. ~~that~~ he was left to wonder why he could not be the same in school as he was at home. When Gogol arrived at school for the first time and his parents introduced him as Nikhil, he was characterized to be a quiet and shy child. It wasn't until the principle realized the discomfort his new name caused him, that



She decided to call him Gogol.

Once he heard his name Gogol was willing to answer questions and seemed more relaxed. With the return of his name came the return of his personality. He was now able to identify himself.

In the second passage ~~there is~~ the importance of being who you are, and having your name is revealed. The speaker in this passage is screaming her name only for it to be swallowed by the sounds of nature. ~~As the~~ Through the use of personification, the author shows how Ezra is willing to fight the whipping wind and the howling surf. Her name is important to her, and she wants it to be known. She is Ezra, and Ezra is she. Nothing can take that away from her, even if it is not acknowledged.

**Anchor Level 4 – C**

<b>Quality</b>	<b>Commentary</b>
<b>Meaning</b>	<b>The response:</b> Establishes a controlling idea that shows a basic understanding of both texts, stating that <i>an individual's name is a very large part of who they are</i> . The response makes implicit connections between the controlling idea and the ideas in Passage I ( <i>Going into kindergarten with a new name, ment going into kindergarten with a new identity</i> ) and in Passage II ( <i>Her name is important to her, and she wants it to be known</i> ).
<b>Development</b>	Develops some ideas more fully than others, with reference to specific and relevant evidence from both texts to discuss how names are connected to <i>personality</i> and <i>identity</i> ( <i>With the return of his name came the return of his personality</i> and <i>She is Ezra, and Ezra is she</i> ). The response appropriately refers to characterization in Passage I ( <i>he was characterized to be a quiet and shy child</i> ) and to personification in Passage II ( <i>Through the use of personification, the author shows how Ezra is willing to fight the whipping wind and the howling surf</i> ), although personification is not developed.
<b>Organization</b>	Maintains a clear and appropriate focus on <i>the importance of being who you are</i> . The response exhibits a logical sequence of ideas, first discussing in Passage I Gogol's reaction to <i>a change in name</i> and in Passage II Ezra's willingness <i>to fight</i> to make her name known. The response lacks internal consistency with no concluding paragraph.
<b>Language Use</b>	Uses appropriate language, with some awareness of audience and purpose ( <i>In the second passage the importance of being who you are, and having your name is revealed</i> ). The response occasionally makes effective use of sentence structure and length ( <i>The speaker in this passage is screaming her name only for it to be swallowed by the sounds of nature</i> ).
<b>Conventions</b>	Demonstrates partial control, exhibiting occasional errors in spelling ( <i>aswell, backround, ment</i> ), punctuation ( <i>Nikhil, he and you are, and having</i> ), and agreement ( <i>individual's name ... they and one's name ... their personality</i> ) that do not hinder comprehension.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 4 in all qualities.	

Coming to a new place, going to a different school, and meeting new people may be very difficult for people but easy for others. As for in passage one and two it is different for them. Gogol had to tell people his name was Nikhil and Ezra wasn't heard when he talked to people.

In passage one Gogol is going to a new school and his parents think it would be better to give him a new name. (Nikhil) He is coming from Bengali to America, which is even harder but he at least knows English. The father tells the principal that Nikhil is Gogol's good name. She is confused because his registration, and all his certificates say Gogol on them. As to his father leaving to go home she asks him what he wants to be called and he says Gogol. She writes and tells his parents that they will call him Gogol in school.

As in passage two, the poem, ~~the~~ Ezra is trying to be heard and make friends. He thinks that his yelling will let people know he is there. The wind was to make it like no body could hear him. He tried his hardest to get somebody to notice him. He threw sand

**Anchor Paper – Part A—Level 3 – A**

and yelled but he was shut out.

These two passages are almost similar. Gogol's worried about what people might call him and Ezra is wanting to make friends. It is very difficult to come to a new place and meet new people.

**Anchor Level 3 – A**

Quality	Commentary
<b>Meaning</b>	The response: Establishes a controlling idea that shows a basic understanding of the texts ( <i>Coming to a new place, going to a different school, and meeting new people may be very difficult for people but easy for others</i> ). The response makes a few superficial connections between the controlling idea and the ideas in Passage I ( <i>Gogol had to tell people his name was Nikhil</i> ) and in Passage II ( <i>Ezra wasn't heard when he talked to people</i> ).
<b>Development</b>	Develops ideas briefly, using some evidence from the texts ( <i>The father tells the principal that Nikhil is Gogol's good name and The wind was to make it like no body could hear him</i> ). The response relies primarily on plot summary.
<b>Organization</b>	Establishes, but fails to maintain, an appropriate focus on the difficulty of going to a new place and meeting new people. The response exhibits a rudimentary four-paragraph structure, first addressing in Passage I that <i>Gogol is going to a new school</i> , then discussing in Passage II that <i>Ezra is trying to be heard and make friends</i> , and concluding that <i>it is very difficult to come to a new place and meet new people</i> .
<b>Language Use</b>	Relies on basic vocabulary ( <i>As for in passage one, he at least knows English, These two passages are almost similar</i> ), with little awareness of audience and purpose. The response exhibits some attempt to vary sentence structure and length for effect, but with uneven success ( <i>As to his father leaving to go home she asks him what he wants to be called and he says Gogol</i> ).
<b>Conventions</b>	Demonstrates partial control, exhibiting occasional errors in spelling ( <i>certifracates</i> and <i>no body</i> ) and punctuation ( <i>Gogol's good name, to go home she, yelled but he</i> ) that do not hinder comprehension.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in conventions.	

A person's identity is not by their name but knowing who they are inside. Gogol from passage 1 should realize if he is called Bob, Jack, Joe, Sturquisha or anything else he is still the same person. Ezra in passage two knows who he is no matter what.

Although Gogol's name is being changed he still is the same person. No matter what people call him he is still Gogol inside. Gogol is identified by his personality and how people judge him not by his name. His name only tells who he is.

Ezra in passage two can not be heard by the wind the sea or plains but still knows who he is and that he is still Ezra.

Ezra and Gogol know that they like their name and who they are but Gogol needs to realize as name is not what characterize him.

In conclusion, as you can see from both passages it doesn't matter what your name is it matters who you are inside. As you can see if you tell someone your name it doesn't identify who you are. It just identifies your name. Your personality is how you are identified.

**Anchor Level 3 – B**

<b>Quality</b>	<b>Commentary</b>
<b>Meaning</b>	<p><b>The response:</b> Establishes a controlling idea that shows a basic understanding of the texts (<i>A persons identity is not by their name but knowing who they are inside</i>). The response makes superficial connections between the controlling idea and the ideas in Passage I (<i>Gongol from passage one should realize if he is called Bob ... or any thing else he is still the same person</i>). The connection to Passage II is less clear (<i>Ezra in passage two knows who he is no matter what</i>).</p>
<b>Development</b>	<p>Develops ideas briefly, using some evidence from the texts (<i>Gogols name is being changed and Ezra ... can not be heard by the wind the sea or plains but still knows who he is</i>).</p>
<b>Organization</b>	<p>Establishes, but fails to maintain, an appropriate focus on how a name <i>doesnt matter</i> but rather it is <i>who you are inside</i> that <i>matters</i>. The response exhibits a rudimentary structure, devoting one paragraph to Passage I and Gogol’s identity based on <i>his personality</i>, a one-sentence paragraph to Passage II and Ezra, concluding that <i>your personality is how you are identified</i>.</p>
<b>Language Use</b>	<p>Relies on basic vocabulary (<i>His name only tells who he is</i>), with little awareness of audience and purpose. The response exhibits some attempt to vary sentence structure and length for effect, but with uneven success (<i>In conclusion, as you can see from both passages it doesnt matter what you name is it matters who you are inside</i>).</p>
<b>Conventions</b>	<p>Demonstrates emerging control, exhibiting occasional errors in spelling (<i>Gongol</i> and <i>some one</i>), punctuation (<i>persons identity</i>, <i>Gogols name</i>, <i>doesnt matter</i>), comma use (<i>Gongol from passage one should</i>, <i>Ezra in passage two knows</i>, <i>heard by the wind the sea or plains</i>), and subject/verb agreement (<i>name ... what charaterize him</i> and <i>It just identify your</i>) that hinder comprehension.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 3 in all qualities.</p>	

In both passages one and two, it shows how young children with similar experiences are forced to change their names. ~~then~~ Their parents ~~and others~~ are taking away their identity making it confusing and taking away the self pride they express through their names.

In passage one Gogio's parents tell him that it is important to use this name in school and that everyone in their Indian heritage has a different name.

~~throughout~~ Throughout this passage two literary elements are used imagery and flashback. Flashback is used when Ashima (Gogio's mother) wrote his grandmother a letter. Another literary element used is imagery when she is describing what is happening and what the principal looks like and what she is wearing. ~~these~~ These are the two literary elements used in passage one.

In passage two, two literary elements are used imagery and symbolism. Imagery is used when Ezra is describing everything and what is going on and symbolism is used

**Anchor Paper – Part A—Level 3 – C**

when she is talking about the wind and the sea. Those are the two literary elements used in passage 2.

These two characters, show there self pride in there names and recognize who they are and stand by there decisions of keeping there names.

**Anchor Level 3 – C**

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b> Establishes a controlling idea that shows a basic understanding of Passage I and a confused understanding of Passage II (<i>young children with similar experces are forced to change there names</i>). The response makes few connections to Passage I (<i>Gogle's parents tell him that it is important to use this name in school and that everyone in there indian heritage has a different name</i>) and to Passage II (<i>Ezra is describing everything and what is going on and she is talking about the wind and the sea</i>).</p>
<b>Development</b>	<p>Is largely undeveloped, hinting at ideas, but references to the texts are unjustified (<i>There parents are taking away there identy and Flash back is used when ashima [Gogle's mother] wrote his grandmother a letter</i>). Discussion of Passage II is based solely on literary elements.</p>
<b>Organization</b>	<p>Establishes, but fails to maintain, an appropriate focus on changing one's name. The response exhibits a rudimentary structure, first addressing Gogol's <i>parents</i> in Passage I, then describing literary elements and techniques for both passages, and then concluding the essay.</p>
<b>Language Use</b>	<p>Relies on basic vocabulary (<i>Those are the two literary elements used in passage one</i>) that is sometimes imprecise (<i>there</i> for "their"). The response exhibits some attempt to vary sentence structure for effect (<i>These two characters, show there self pride in there names and recongnize who they are and stand by there descisions of keeping there names</i>), but with uneven success.</p>
<b>Conventions</b>	<p>Demonstrates emerging control, exhibiting frequent errors in spelling (<i>experces, Gogle's, Through out, imegrey, princepal, descisions</i>) and occasional errors in punctuation (<i>identy making; passage one Gogle's; characters, show</i>) that hinder comprehension.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 3, although it is somewhat weaker in development.</p>	



Passages I and II are about people + their culture. Passage I is about a ~~boy~~ Russian boy whose learning the importance of his name(s). His parents named him Gogol, yet his school + home name is Nikhil. This shows he has to be very accepting of his culture + self.

Passage II is about a girl named Ezra who seems to be self confident. Her identity is her name. She is free spirited and unique.

Anchor Level 2 – A

Quality	Commentary
	<b>The response:</b>
<b>Meaning</b>	Conveys a confused and incomplete understanding of the texts, stating that <i>passages I and II are about people + their culture</i> . The response makes a few connections to the texts but fails to establish a controlling idea, only mentioning <i>identity</i> in the last paragraph.
<b>Development</b>	Is incomplete and largely undeveloped, hinting at ideas, but references to the text are vague ( <i>She is free spirited and unique</i> ) and unjustified ( <i>a Russian boy</i> ).
<b>Organization</b>	Suggests a focus on the acceptance of <i>people + their culture</i> . The response suggests some organization through the use of two paragraphs.
<b>Language Use</b>	Relies on basic vocabulary, with little awareness of audience and purpose. The response exhibits some attempt to vary sentence structure and length for effect ( <i>Her identity is her name</i> ), but with uneven success.
<b>Conventions</b>	Demonstrates partial control, exhibiting occasional errors in spelling ( <i>Nikhill</i> and <i>self confident</i> ) that do not hinder comprehension.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in language use and conventions.	

In both passages the controlling idea is always being yourself and fighting for what you want. The passages talk about how even a little thing like changing your name can really effect the person you are. If you believe that even your name shouldn't be changed then you have to fight for it not to be changed. Even if its something your parents want you have to stick with what you think is best for yourself and never give up. Giving up is a form of weakness and weakness should never be shown.

Anchor Level 2 – B

Quality	Commentary
<b>Meaning</b>	The response: Conveys an incomplete understanding of the texts ( <i>In both passages the controlling idea is always being yourself and fighting for what you want</i> ). The response makes a few connections to the texts ( <i>The passages talk about how even a little thing like changing your name can really effect the person you are</i> ).
<b>Development</b>	Is incomplete and largely undeveloped, hinting at ideas, but references to Passage I are vague ( <i>Even if its something your parents want you have to stick with what you think is best for yourself</i> ), and there is no specific reference to Passage II.
<b>Organization</b>	Suggests a focus on fighting for one's own identity and suggests some organization. The response begins with a reference to <i>both passages</i> , then addresses the importance of a name, and concludes with a discussion of <i>never giving up</i> .
<b>Language Use</b>	Relies on basic vocabulary ( <i>The passages talk about and stick with what you think</i> ), with little awareness of audience and purpose. The response exhibits some attempt to vary sentence structure and length for effect, but with uneven success ( <i>If you believe that even your name shouldn't be changed then you have to fight for it not to be changed</i> ).
<b>Conventions</b>	Demonstrates partial control, exhibiting occasional errors in punctuation ( <i>changed then, its, want you, weakness and</i> ) that do not hinder comprehension.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in language use and conventions.	

Anchor Paper – Part A—Level 2 – C

In today's society we have many different traditions. ~~Along~~ Because of the many different races, traditions, and religions people, everyone, have their own identity. Gogol from Indian has a completely different identity than Ezra in Passage 2.

In passage 1 there is an Indian family with ~~many~~ ~~men~~ a son named Gogol who's going to start school. Because of his traditions he has a "good" name for school. Gogol doesn't like that though cause of his own identity and when he ~~the~~ the teacher asks him he said he wanted the name ~~Gogol~~ Gogol instead of Nickhil.

Anchor Level 2 – C

Quality	Commentary
<b>Meaning</b>	<b>The response:</b> Conveys a confused and incomplete understanding of the texts, stating that <i>because of the many different races, traditions, and religions people, everyone, have their own identity</i> . The response makes a few connections to the texts, stating that <i>Gogol from Indian has a completely different identity than Ezra in Passage 2</i> .
<b>Development</b>	Is incomplete and largely undeveloped, hinting at ideas, but references to Passage I are vague ( <i>Because of his traditions he has a "good" name for school. Gogol doesn't like that though</i> ). There is no discussion of Passage II.
<b>Organization</b>	Suggests a focus on <i>identity</i> and relates it to Gogol's <i>traditions</i> . The response suggests organization with an introduction and one paragraph devoted to Passage I. There is no paragraph devoted to Passage II and no conclusion.
<b>Language Use</b>	Uses language that is imprecise for the audience and purpose ( <i>Gogol from Indian and Gogol doesn't like that though cause of his own identity and when he the teacher asks him</i> ). The response reveals little awareness of how to use sentences to achieve an effect.
<b>Conventions</b>	Demonstrates partial control, exhibiting occasional errors in spelling ( <i>insted</i> and <i>Nickhil</i> ) and punctuation ( <i>religions people</i> and <i>identity and when he the teacher asks him he said</i> ) that do not hinder comprehension.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in conventions.	

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**Anchor Paper – Part A—Level 1 – A**

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There are many different ~~things~~ things about a persons identity. A couple things is the persons name. That is probably the most important thing when trying to identify somebody. Another example of identifying a person is by their personal documents. For example you can identify somebody by getting their social-security number. That would probably be the easiest way to identify somebody.

Another example of trying to identify somebody is by their identification card. Pretty much everyone should have one, because if something ever happened to you & people would be able to identify you very easily.

I think that the easiest way to identify someone is by getting their social security #.

**Anchor Level 1 – A**

Quality	Commentary
<b>Meaning</b>	<b>The response:</b> Provides no evidence of textual understanding, only making reference to the task through the use of the word <i>identity</i> .
<b>Development</b>	Is minimal, with no evidence of development beyond the general statements about how to discover someone's identity.
<b>Organization</b>	Lacks an appropriate focus but suggests some organization, with an introductory paragraph that addresses a <i>social security number</i> , a paragraph that focuses on an <i>identification card</i> , and a conclusion.
<b>Language Use</b>	Relies on basic vocabulary ( <i>A couple things</i> , <i>Pretty much everyone</i> , # for "number"), with little awareness of audience or purpose. The response exhibits some attempt to vary sentence structure and length, but with uneven success ( <i>That would probably be the easiest way to identify somebody</i> ).
<b>Conventions</b>	Demonstrates partial control, exhibiting occasional errors in punctuation ( <i>persons</i> ; <i>one, because; to you people</i> ), agreement ( <i>things is, person ... their, somebody ... their, someone ... their</i> ), and consistency in person ( <i>you can</i> and <i>I think</i> ) that do not hinder comprehension.
<b>Conclusion:</b> Although the response fits the criteria for Levels 1, 2, 3, and 4, it remains at Level 1 because the response makes no reference to either text.	

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**Anchor Paper – Part A—Level 1 – B**

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According To This passage <sup>POME</sup> It is Telling us about EZRA LIFE. The Things That They have wanted Throug and The Sistung How He was whipped His Throat and lost The Sounds of his voice.

**Anchor Level 1 – B**

Quality	Commentary
<b>Meaning</b>	<b>The response:</b> Provides minimal evidence of textual understanding. The response makes no connections between the texts or among the ideas in the texts.
<b>Development</b>	Is minimal, with no evidence of development.
<b>Organization</b>	Shows no focus or organization.
<b>Language Use</b>	Is minimal. The response uses language that is sometimes incoherent ( <i>They have wanted Throug and The Sistung</i> ).
<b>Conventions</b>	Is minimal, making assessment of conventions unreliable.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 1 in all qualities.	

many people have different identities that they like to go by. Some people like to change and other people like to stay the same. This theme is evident in a few books/novels.

This theme is evident in passage 1 by the kid wanting to keep the same name.

His parents wanted to change it but he didn't. So the teacher/principal asking him if he wanted to keep the same name. The kid said yes. So no matter what the parents say, he will be called Gopi.

It is also evident in passage 2 by her wanting to change. She likes obstacles in her life.

Identity plays a big part in everyday life, and is what distinguishes one person from the next. Without identification every person would be the same, and lose sense of who they are. In passage one Gogol struggles to find his sense of identity when his parents feel that what is best for their son is to give him a "good name." And when ~~he~~<sup>Erza</sup> goes to school his new name shall be used instead of his present name. ~~Gogol~~. Erza, in passage two also ~~struggles~~ is trying to be her own person, and be proud and acknowledge who she is. Both characters face ~~hard~~ identification, ~~they~~ and see how ~~important~~ ~~nothing~~ can hold them back from who they are.

For Gogol, this has been his name he has grown accustomed to. However, as soon as kindergarten was beginning his parents Ashoke, and Ashima feel it ~~is~~<sup>was</sup> necessary to give Gogol ~~a~~<sup>the</sup> formal name of Nikhil. Gogol being so young was not able to stand up to his parents and defend his form of identity, his name. And when the principle ~~is~~ tried to call him by his formal name, Gogol did not really respond to Nikhil. When the principle saw that Gogol was uncomfortable with the name his parents forced on him, she went against their wishes to make Gogol comfortable with himself by calling him his ~~own~~ Gogol.

Erza ~~also~~ on the other hand did not have to question authority with her name, ~~instead~~<sup>instead</sup> Erza symbolically ~~faces~~<sup>faces</sup> nature. When Erza was out in the beach she shouted out her name, and

the beach and surrounding structures swallowed up her voice. This symbolizes how through life many people will question a person and their identity. However what Ezra does is keeps saying her name even though the first time it was silenced. This finishes the symbolism by saying with people questioning identity a person just needs to be themselves, and ~~prove~~

In both passage one and passage two Gogol and Ezra learn in order to be true to themselves, and have their own identity they may have to stand up ~~and~~ for themselves. The role identity plays on a person may affect everyone differently, however identity and individualism is what sets people different from the next person.



## Part A — Practice Paper — C

In passages one and two, two boys are trying to find themselves and trying to move on. In passage one a little boy has to use a different name in kindergarten, but he tells the principal he does not want to use that name. In passage two he feels that he was someone in the past but now he's a better person. In passage one, a novel excerpt and passage two, a poem, states that you are an individual, even if you are forced into something you don't want, you have the option to run away and be yourself.

In passage one a little boy is being forced by his parents to use the name ~~Nikhil~~ instead of his real name Gogol in kindergarten because of a tradition. Gogol does not like this idea because he likes his name and he doesn't want to be called Nikhil. ~~Being~~ Being called a different name was a big deal for Gogol's parents Ashoke and Ashima, so when they got the letter from Gogol's principal, they were upset but they felt like they should honor his wishes. That shows how much it counts to be yourself. ~~It~~

In the poem for passage two ~~that~~ shows another boy who lost himself in the past, but now is trying to find his true self. ~~It~~ He mentions that "the wind ~~was~~ whipped my throat". He is trying to get over the things that happened in the past, but it is a lot harder than he thought.

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Part A — Practice Paper — C

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In conclusion Both boy love the new present. They also both wanted to forget about the past. That takes major guts to move on like that. ~~Why~~ would you move on if you had the option?

In today's society, the rat race for originality and the discovery of one's own self has become a more frequent and lengthy road traveled. Everyone is looking for that one thing that sets them apart from the rest. For some this is a short lived journey, but for others this can take almost a lifetime, but discovering and maintaining one's identity is so much more than standing out. It's having confidence and pride in every aspect of one's life - from religion, to heritage, and even down to one's style of dress. For many, like Gogol from Passage one and Ezra from passage two, maintaining that individuality has an importance of great magnitude. Through their characterization and personification used by the authors it is clear that pride does not discriminate based on age.

In passage one, Gogol, a young Indian boy is preparing for his first day of kindergarten. He is excited about going, but cannot seem to understand why his parents want to take away his name, that has given him an incredible sense of self all of his life, for a "good name," Nikhil. When he arrives at school for his first day of kindergarten his concerns are shared with his new principal, who also cannot understand why ~~his father~~ Gogol's father would like to change his name. Aiding Gogol's effort to retain his individuality, Mrs. Lapidus - his school principal - agrees to allow him to be known by his birth name and sends a letter home to his parents, informing them that he will be called by nothing different.

Gogol had help from an unsuspecting source retaining his individuality, but for some like Ezra

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**Part A — Practice Paper — D**

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In passage two, her quest for identity maintenance is one fueled by the pride within. In the beginning of the poem in passage two it appears that the author uses Ezra's struggle to identify who she is as the starting point of a journey. As the poem progresses the author personifies the elements as metaphors of barriers in Ezra's path to self discovery. By the end of the poem one can infer that Ezra has grown a sense of pride and is saying that she will not be detoured by anything in maintaining her identity.

In the lives of many people across the world identity is the backbone of their survival. Although Grogol and Ezra both had different journeys, in the end they were able to stand proudly and hold tight to their identity that they fought to maintain.

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## Part A — Practice Paper — E

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A person's identity is very important in defining who that person really is. Changing your identity can ultimately change who you are. In Passages I and II Gogol and Eyrza identities are challenged. Gogol, who is going into kindergarten, is told by his parents that he needs a new name, a good name, for school. It is implied that this is for religious purposes, since his family is Indian. Eyrza is someone who has to desire to be recognized and not be ignored any more.

Even though Gogol loves his family he does not want a new name because he feels that he does not know that person and is afraid he will lose his identity. Gogol is characterized as a young shy boy but he also knows what he wants. When his parents bring him in to school for the first time they refer to him as Nikhil, which is his good name, but accidentally, call him Gogol in front of the principal who immediately becomes concerned. After Gogol's parents leave him at school the principal asks him if he wants to be called another name. Of course Gogol responds no, by shaking his head because he is still shy, and the principal fills out another registration form for him. For Gogol school is nothing like it was for his parents, there were no fountain pens and polished black shoes and notebooks and good names. There was only the pledging of allegiance to the American flag and fun for the rest of the day. At the end of the day he is sent home with a note saying that he will be referred to as Gogol at school. His parents wonder by don't feel comfortable pressing the issue and have no choice but to give.

In the poem the author uses personification and symbols to show how Eyrza wants to be recognized for herself. The author uses the sea to symbolize people. Eyrza feels that everything she

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## Part A — Practice Paper — E

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says or does is "swallowed up" and nobody cares or notices.

3 Eyra feels that she is just being taken away by society, like sheets of sand being thrown like seamounts across the dunes. This leaves Eyra with no sense of personal identity. She repeatedly says "I am Eyra" but never gets noticed and goes back into the life she has led.

As you can see both Gogol and Eyra realized that they did not want to change who they were just to do what everyone else did. Gogol's parents had changed their names for school but that doesn't mean he had to. Also Eyra did not have to change who she was to fit into society. Both of these characters knew who they really were and did not have to change their personal identity to make someone else or themselves happy.

**Practice Paper A–Score Level 2**

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

**Practice Paper B–Score Level 4**

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

**Practice Paper C–Score Level 3**

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

**Practice Paper D–Score Level 5**

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

**Practice Paper E–Score Level 4**

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

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

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

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



"Fear always springs from ignorance."

—Ralph Waldo Emerson

In this quote, Emerson asserts that fear is always instigated by a sense of the unknown; essentially, if man does not comprehend something, he will be afraid. This statement is absolutely true. The thesis that Emerson proposes is exemplified in many works of literature. The Crucible by Arthur Miller and The Lord of the Flies by William Golding both provide instances which prove the truth of Emerson's statement. The characters in the play and novel (respectively), experience fear that is irrational and unvalidated.

In The Crucible, the Puritan townspeople are beguiled by several young girls, led by seventeen-year-old Abigail Williams. When Ruth Putnam is in a seemingly supernatural fit, Abigail sees this as an opportunity to get revenge and bend people to her advantage. The town's young girls, including Abigail, had all taken part in witchcraft rituals, incited by a slave named Tituba, in the woods. The dancing and unorthodox activities were punishable by Puritan law as grave offenses. Abigail blackmails, bribes, and bullies the other girls into cooperating and orchestrates an elaborate charade in which she accuses some townspeople of witchcraft. The judges and most of the townspeople never suspect that the girls could be lying. As a result, the townspeople are in the grip of fear ~~of~~ black magic and suspicion. Eventually,

events spiral completely out of control and virtually the entire town is accused by the girls. Although characters such as John Procter and Rebecca Nurse condemn the deceitfulness of Abigail, the judges, who are also influenced by fear, refuse to listen to them. In the end, their ignorance leads to the deaths of over twenty people.

In The Lord of the Flies, a group of English schoolboys is marooned on a tropical island when their plane crashes. Lacking adult supervision, they run amok, killing boars, starting fires, and giving in to animalistic behavior. The boys have an irrational fear of "the Beast" a disembodied, fantastical monster on which they blame all calamities. They never actually find out if there is a real beast, and their ~~relies~~ belief relies on the glimpse of something in the forest (actually the dead pilot of the plane suspended from his parachute). They automatically assume that there is a malevolent being that threatens their welfare. The boys' ignorance results in the death of one of their own, Simon. Simon has the misfortune to stumble, feverish and incoherent, upon the <sup>other</sup> boys when they are caught up in the heat of their violent "dance." Somehow they mistake him for the "Beast," and Simon is bludgeoned to death to the chant of "kill the beast, slit his throat." When his carcass is found washed up on the beach the next day, some of the boys are horrified with the revelation of what happened,

but most refuse to concede that they had anything to do with it and continue to live in a fantasy world. The ignorance of the boys about the real origin and nature of the "beast" caused them to be frightened by ~~that~~ which they were unaware.

Humans have an inherent fear of the unknown. However, incomprehension is the root of all fear. In The Crucible, the townspeople's fear of magic and ignorance of Abigail's selfish motives leads them to make unfounded assumptions; their actions thus are guided by an illogical fear. In The Lord of the Flies, the boys' lack knowledge concerning "the beast," and the fear this imaginary monster breeds leads to deathly consequences. In these works the ignorance of the characters leads to irrational fear.

**Anchor Level 6 – A**

<b>Quality</b>	<b>Commentary</b>
<b>Meaning</b>	<p><b>The response:</b>            Provides an interpretation of the critical lens that is faithful to the complexity of the statement and clearly establishes the criteria for analysis, explaining that <i>essentially, if man does not comprehend something, he will be afraid</i>. The response uses the criteria to make an insightful analysis of <i>The Crucible</i> (<i>In the end, their ignorance leads to the deaths of over twenty people</i>) and <i>Lord of the Flies</i> (<i>The boys' ignorance results in the death of one of their own, Simon</i>).</p>
<b>Development</b>	<p>Develops ideas clearly and fully, making effective use of a wide range of relevant and specific evidence from both texts. The response includes references to setting (<i>The dancing and unorthodox activities were punishable by Puritan law as grave offenses</i> and <i>They never actually find ... something in the forest</i>), conflict (<i>Although characters such as John Procter and Rebecca Nurse ... refuse to listen to them</i> and <i>They automatically assume that there is a threat to their welfare</i>), and plot.</p>
<b>Organization</b>	<p>Maintains the focus established by the critical lens that <i>humans have an inherent fear of the unknown</i>. The response exhibits a logical and coherent structure, with each paragraph reinforcing the focus on fear as it relates to the texts, and moves from introduction, to textual analysis, to conclusion. Coherence is further strengthened through the skillful use of transitions (<i>As a result, Eventually, However, In these works</i>).</p>
<b>Language Use</b>	<p>Is stylistically sophisticated, using language that is precise and engaging (<i>seemingly supernatural fit; events spiral completely out of control; a disembodied, fantastical monster; bludgeoned to death</i>), with a notable sense of voice and awareness of audience and purpose. The response varies structure and length of sentences to enhance meaning (<i>Abigail blackmails, bribes, and bullies ... and orchestrates an elaborate charade in which she accuses some townspeople of witchcraft</i> and <i>Simon has the misfortune to stumble, feverish and incoherent, upon ... their violent "dance"</i>).</p>
<b>Conventions</b>	<p>Demonstrates control of the conventions with essentially no errors, even with sophisticated language.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 6 in all qualities.</p>	

Human beings are creatures of habit. Most people take pleasure in routine and ~~stay~~ try to avoid anything foreign and different. Unfortunately, this (mostly <sup>unintended</sup>) ignorance can have negative implications. As Ralph Waldo Emerson said, "fear always springs from ignorance." In other words, people are uninformed and fear, ~~which they do not know~~ <sup>the unknown</sup>. In both Arthur Miller's The Crucible and To Kill a Mockingbird by Harper Lee, members of their respective small towns are fearful, only because they lack the information necessary to make individual and intelligent decisions. In To Kill a Mockingbird, the mere mention of the name "Boo Radley" strikes fear into the hearts of every ~~one~~ person when, really, Boo Radley is completely benign and simply misunderstood. Similarly, the witch hunting craze of 17<sup>th</sup> century Salem, Massachusetts depicted in The Crucible spawned from a general disregard for factual information and ~~ignorance~~ ignorance.

In the novel To Kill a Mockingbird by Harper Lee, Boo Radley, a hamster man with a large stature, is grossly misunderstood and perceived to be a monster simply because he keeps to himself and does not allow anyone to know a lot about him. In the type of southern small town ~~the town~~ the main characters (Tom and Scout) live in, rumors spread like wild fire. By the time they reach the end of the rumor mill, the original story has been distorted. By the time the town children heard anything about the seemingly terrifying man next door, they had already been persuaded into thinking that their neighbor

was a scissor-wielding serial killer with no sense of and no respect for common decency.

Contrary to these rumors, Tom and Scout began to notice that their neighbor ~~he~~ was leaving them little, humanizing hints in a tree on his property.

Those hints, like a spelling bee award, for example, started to open the children's eyes to the idea that maybe Boo Radley wasn't a depraved lunatic after all. Boo Radley was the town's boogeyman. You would only stay out after dark and step foot on his property at your own risk. At the novel's conclusion,

Scout is almost critically injured, only to be saved and brought home by Boo Radley. When she awakes from her post-trauma slumber and asks about the identity of her savior, she is stunned.

In a most unlikely turn of events, it becomes apparent that Boo Radley, a quiet and big guy, is misunderstood. He saved the day. In contrast with the ~~the~~ psychotic introverted killer image he's given, Boo Radley is just shy, sad, ~~and~~ lonely and ultimately harmless. Nobody took the time at to get to know him, so they feared him, instead.

In Arthur Miller's The Crucible, a dozen innocent civilians are sent to be hanged at the gallows as a result of unwarranted fear and a determination to authority that provided no room for information-seeking. The Puritanical town of Salem, Massachusetts depicted in the play thrives on both the idea that everyone is well-behaved and the mob mentality needed to keep this idea going strong. Now, the burning question is: Why were innocent civilians sentenced to death? The answer is fear. A teenage girl <sup>named Abigail</sup> decided to deny innocent town people as witches

In order to further her sick motives. The problem is that nobody questioned her accusations. Even when ~~a third~~ an objective third party was brought in to evaluate the severity of the situation, his opinion was disregarded. The townspeople were so consumed with the fear that there might be fictitious magic-makers among them that they did not think, even for a second, that killing people based on hearsay evidence alone might not be an appropriate course of action. These people were so wrapped up in ~~the~~ ignorant religious fervor that the concept of a once-wealthy and respected townsman turned demonic beast didn't seem unrealistic. If someone's name was merely mentioned by this girl, that someone was immediately shunned from the community and sentenced to death. Because of the Salemite's incredible ignorance and disregard for the truth and justice, fear escalated, mob mentality dominated and innocent people died, as a result.

Ralph Waldo Emerson's statement that "fear always springs from ignorance" is absolutely true. Although it is terrifying to think that people are swept up in fear-driven causes that they know nothing about, both Miller and Lee clearly show this through their works *The Crucible* and *To Kill a Mockingbird*. Both Boo Radley's <sup>reputation</sup> and the witch hunt were just commonly accepted town phenomena that nobody questioned even though they knew nothing about the subject matter to begin with. Thankfully, literature helps to illuminate these societal trends so, hopefully, ~~the~~ fear-driven history won't repeat itself.

**Anchor Level 6 – B**

<b>Quality</b>	<b>Commentary</b>
<b>Meaning</b>	<p><b>The response:</b> Provides an interpretation of the critical lens that is faithful to the complexity of the statement and clearly establishes the criteria for analysis, pointing out that <i>ignorance can have negative implications</i>. The response uses the criteria to make an insightful analysis of <i>To Kill a Mockingbird</i> (<i>Boo Radley ... is ... perceived to be a monster simply because he keeps to himself and does not allow anyone to know a lot about him</i>) and <i>The Crucible</i> (<i>These people were so wrapped up ... that the concept of a once-wealthy and respected towns person turned demonic beast didn't seem unrealistic</i>).</p>
<b>Development</b>	<p>Develops ideas clearly and fully, making effective use of a wide range of specific evidence from both texts. The literary elements of characterization (<i>Boo Radley is completely benign and simply misunderstood</i> and <i>A teenage girl named Abigail decided ... to further her sick motives</i>) and setting (<i>In the type of southern small town ... rumors spread like wildfire</i> and <i>The Puritanical town of Salem ... is hell bound and the mob mentality needed to keep this idea going strong</i>) are incorporated into the discussion.</p>
<b>Organization</b>	<p>Maintains the focus established by the critical lens that <i>people are uninformed and fear the unknown</i>. The response exhibits a logical and coherent structure, introducing the controlling idea that <i>members of their respective small towns ... lack the information necessary to make individualized and intelligent decisions</i>, with each paragraph reinforcing the controlling idea as it relates to the texts and ending with a conclusion that reiterates the controlling idea. Transitions are skillfully used (<i>In other words, At the novel's conclusion, Now, Thankfully</i>).</p>
<b>Language Use</b>	<p>Is stylistically sophisticated, using language that is precise and engaging (<i>seemingly terrifying, scissor-wielding serial killer, hearsay evidence, swept up in fear-driven causes</i>), with a notable sense of voice and awareness of audience and purpose. The response varies structure and length of sentences to enhance meaning (<i>By the time ... the original story has been distorted</i> and <i>Because of the Salemites' incredible ignorance ... fear escalated, mob mentality dominated, and innocent people died, as a result</i>).</p>
<b>Conventions</b>	<p>Demonstrates control of the conventions with essentially no errors, even with sophisticated language.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 6 in all qualities.</p>	



Fear is a fabrication of the human mind. We always fear what we do not understand. Whenever we do not understand certain events, we fear them. The Roswell Incident illustrates such fear. Since we do not fully understand the universe beyond the Milky Way, we fabricate creatures and naturally fear them. "War of the Worlds," "Independence Day," and other such films illustrate our fear of the unknown. Lord of the Flies by William Golding presents a situation where fear of a "beastie" leads to the deaths of innocent children. Macbeth by William Shakespeare is another work of literature where fear is aroused by the unknown.

"Lord of the Flies" <sup>by William Golding</sup> is situated on a deserted island that is in the middle of an ocean. After their plane crashed, a group of school boys are forced to fend for themselves. As time progresses, however, the boys become more barbaric and more fearful of their surroundings. A small boy's mention of a "beastie" in the water plants the seed of fear into these boys' hearts. At first, the fear of an unknown "beastie" is taken lightly. However, as terrible accidents begin to occur, they scapegoat the terrible "beastie" Ralph and Piggy,

two of the ~~other~~ ~~the~~ civilized members, try to quell such fears, but when a ~~the~~ dead parachutist scares two of the boys, panic breaks loose.

The fear of the "beastie" soon ~~the~~ compels the boys to perform rituals around a campfire to honor ~~the~~ ~~beastie~~ <sup>it</sup>. During one of these rituals, a small boy named Simon travels alone to fetch some food. When he comes across the dead parachutist, he realizes ~~the~~ ~~fact~~ ~~that~~ ~~the~~ ~~fear~~ of the unknown "beastie" was not real. The truth ~~was~~ that there was no real beastie. <sup>It was just a dead parachutist</sup> However, when he travels to tell the truth, he is murdered in a frenzy by the other boys, who believed he was the beastie. The unknown fear of a beastie led to the death of an innocent boy. The truth was that there was no beastie. The fear was unreasonable and led these once innocent boys to bloodshed. The unknown compels us to arrive to certain conclusions. If the boys had listened to the logical Ralph and Piggy, they would not have acted on impulse in fear of an unknown being more powerful than themselves. Sometimes fear of the unknown causes us to commit certain actions.

In the play Macbeth by William Shakespeare, a once loyal subject, Macbeth, murders a king for ambition. <sup>When</sup> Macbeth and his friend Banquo were visited by three witches, Macbeth was told that he would someday be King. After this motive was planted in his mind, he soon planned to become King. At first, he thought the feat unimaginable but by <sup>his wife, Lady Macbeth</sup> coerced him into wanting to be King. After the deed was finished, Macbeth became very fearful for his own sake. His paranoia led him to kill the guards who were watching King Duncan. He also murdered his best friend, Banquo, for fear of being discovered. His paranoia and fear of being caught for his crimes caused him to commit many more ~~crimes~~ <sup>needed</sup> than he needed to conceal his true intentions. However, his fear of being found and fear of the ghosts of his victims brought him to the brink of insanity. Macbeth's fear stemmed from that of the unknown. His fear of being punished for his crime caused him to be paranoid and eventually had the reverse effect. If he had not

been so fearful of the unknown, he may have been able to conceal his crimes and keep him from going insane. His fear stemmed from the ignorance of the events and eventually led him to follow ~~unnecessary~~ unnecessary steps and commit unnecessary crimes.

Fear always stems from a seed of ignorance. We always fear the unknown. Just as the ancient Greeks feared hurricanes and other major storms, we fear events we cannot explain. In both *Methusalem* and *Lord of the Flies*, the main characters were driven to the point of insanity and barbaric actions through fear of the unknown. Fear always stems from ignorance.

**Anchor Level 5 – A**

<b>Quality</b>	<b>Commentary</b>
<b>Meaning</b>	<p><b>The response:</b>            Provides a thoughtful interpretation of the critical lens that clearly establishes the criteria for analysis (<i>Fear is a fabrication of the human mind. We always fear what we do not understand</i>). The response uses the criteria to make a clear and reasoned analysis of <i>Lord of the Flies</i> (<i>If the boys had listened to the logical ... they would not have acted ... in fear of an unknown being</i>) and <i>Macbeth</i> (<i>Macbeth's fear stemmed from that of the unknown</i>).</p>
<b>Development</b>	<p>Develops ideas clearly and consistently. The response makes reference to relevant and specific details in discussing fear (<i>the fear of the "beastie" soon compels the boys</i> and <i>His fear of being punished</i>) and ignorance (<i>the truth was that there was no beastie</i> and <i>If he had not been so fearful of the unknown, he may have been able to conceal his crimes</i>) in both texts. The appropriate literary elements of setting (<i>situated on a deserted island</i>), characterization (<i>become more barbaric</i> and <i>His paranoia</i>), and conflict (<i>try to quell such fears</i> and <i>fear of being found</i>) are used.</p>
<b>Organization</b>	<p>Maintains the focus established by the critical lens on the idea that <i>fear always stems from a seed of ignorance</i>. The response exhibits a logical sequence of ideas, first addressing the critical lens, then explaining how characters from each text are instilled with fear as a result of unknown beings or outcomes, and concluding by refocusing on the critical lens. Appropriate transitions are used (<i>another work</i> and <i>During one of these</i>).</p>
<b>Language Use</b>	<p>Uses language that is fluent and original, with evident awareness of audience and purpose (<i>Since we do not fully understand the universe beyond the Milky Way, we fabricate creatures and naturally fear them</i>), although some repetitiveness ("beastie") and awkwardness exists (<i>His paranoia ... caused him to commit many more needed than he needed to conceal ... intentions</i>). The response varies structure and length of sentences to control rhythm and pacing (<i>Just as the ancient Greeks feared hurricanes and other major storms, we fear events we cannot explain</i>).</p>
<b>Conventions</b>	<p>Demonstrates control of the conventions, exhibiting occasional errors in usage (<i>king for ambition</i> and <i>him</i> for "himself") only when using sophisticated language.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 5 in all qualities.</p>	

I disagree with the quote, "Fear always springs from ignorance." When one is in a situation in which they are unaware of what is going on around them, what do they have to fear? I believe that fear is a result of the discovery of the tragedy in a situation, and ignorance is bliss. Through the examination of theme & conflict in the novel The Giver, and the play "Death of a Salesman," it is clear that fear does not come from ignorance, but from acknowledgment of the truth.

In the novel The Giver a main theme is ignorance is bliss. The main character, Jonas, lived in a society absent of pain, memories, <sup>and</sup> problems. Each person is assigned a role to play in the community, as well as a family unit. In this particular community, the government is attempting to protect it's people from the factors which cause fear. When no one has to question their surroundings or worry about events that may influence their lives, they remain calm & at peace. In The Giver Jonas was assigned to be the receiver of all memories & events from the parallel real world. Once Jonas became aware of the true pain, suffering, & deprivation going on around him, his thoughts became flooded with fear & concern. Jonas' internal conflict also verifies the opinion ignorance is bliss. Once Jonas had received the world's memories, he is divided as to whether or not it is his responsibility to share these memories with the community. In the end, Jonas decides that revealing the pain to the community would result in massive chaos & fear. He decides to escape the confines of his imaginary reality & allow the rest of his society to remain at peace in their ignorance.

In the play "Death of a Salesman," by Arthur Miller, the pain of the Loman family is in <sup>not</sup> response <sup>not</sup> to being kept in the dark concerning Willy's situation, but in accepting the truth. A main theme in the play is illusion vs. reality. ~~Although~~ For Willy, his illusions protect his fragile mental state, keeping him unaware of his true surroundings. This theme disproves the quote, "Fear always springs from ignorance," because Willy purposely keeps himself ignorant to protect himself from fear and pain. Also, when the Loman family discovers Willy's attempts to commit suicide, they are forced to live each day in fear of Willy killing himself. Before Linda or Biff discovered Willy's suicide "tools," they lived in hope of Willy getting better & living a normal life. This conflict further reinforced the former statement that fear results from realization of the truth. Opposed to living in hope, Willy's ~~the~~ wife & children were forced to live in fear until the final day, when Willy succeeded in taking his life.

In conclusion, Fear does not spring from ignorance, but from exposure to the truth. The themes & conflicts of both the novel The Giver & the play "Death of a Salesman" demonstrate this idea. Throughout life, we are constantly forced to make ourselves aware of our surroundings. Although this endless quest may result in periods of fear, we cannot let that fear hinder the rest of the journey.

**Anchor Level 5 – B**

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b> Provides a thoughtful interpretation of the critical lens by disagreeing with it (<i>it is clear that fear does not come from ignorance, but from acknowledgement of the truth</i>). The response uses the criteria to make a clear and reasoned analysis of <i>The Giver</i> (<i>Once Jonas became aware of the true pain ... his thoughts became flooded with fear &amp; concern</i>) and <i>Death of a Salesman</i> (<i>the pain in the Loman family is not in response to being kept in the dark ... but in accepting the truth</i>).</p>
<b>Development</b>	<p>Develops ideas clearly and consistently. The response makes reference to relevant and specific evidence in both texts to demonstrate how the authors use theme (<i>In ... <u>The Giver</u> ... ignorance is bliss and a main theme in Death of a Salesman is illusion vs. reality ... his illusions protect his fragile mental state, keeping him unaware of his true surroundings</i>), conflict (<i>Jonas ... is divided as to whether or not it is his responsibility to share these memories</i>), and mood (<i>Willy's wife &amp; children were forced to live in fear</i>) to support the idea that <u>ignorance can protect people from the factors which cause fear</u>.</p>
<b>Organization</b>	<p>Maintains the focus on the idea that <i>fear does not spring from ignorance, but from exposure to the truth</i>. The response exhibits a logical sequence of ideas, first refuting Emerson's statement and then defending this position through a discussion of both works (<i>Jonas decides that revealing the pain ... would result in massive chaos &amp; fear and when the Loman family discovers Willy's attempts ... they are forced to live each day in fear</i>). Appropriate transitions are used (<i>In this particular community and This theme disproves</i>).</p>
<b>Language Use</b>	<p>Uses language that is fluent and original (<i>He decides to escape the confines of his imaginary reality</i>), although the use of the ampersand is inappropriate. The response reveals an evident awareness of audience and purpose, and varies structure and length of sentences to control rhythm and pacing (<i>Although this endless quest may result in periods of fear, we cannot let that fear hinder the rest of the journey</i>).</p>
<b>Conventions</b>	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>reciever, untill, succeeded</i>), punctuation (<i>it's people</i> and "<i>Death of a Salesman</i>"), and grammar (<i>When one ... they and no one ... their</i>) that do not hinder comprehension.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 5, although it is somewhat weaker in conventions.</p>	



Ralph Waldo Emerson once said, "Fear always springs from ignorance." Essentially, Emerson ~~was saying that~~ was stating that all of the fear people have ~~of~~ of specific people, places, things, and events is actually a broader fear of the unknown. I agree with Emerson that fear springs from ignorance. Knowledge holds the answers to questions, including those pertaining to our wellbeing and safety. Therefore, without knowledge we don't have these answers and our minds register the risk that ~~the~~ this unknown could ~~be~~ in some way harm us. It is then that we begin to fear it. This principle of human nature is present in literature. Two examples would be David Wright's Native Son and Arthur Miller's The Crucible. Each of the authors uses literary devices to convey this message.

Native Son is the story of young black ~~man~~ named Bigger Thomas. Bigger is hired as the chauffeur for a rich white family. One literary element used by the author is characterization. Bigger is characterized as living in fear. Every look he gets on the street, <sup>and</sup> every word a person says to him overwhelms him with fear. Because of this fear, Bigger lived his life on the defensive. He was always lashing out and picking fights in order to protect himself even when he was in no actual danger. Bigger never had a formal education, and his life experiences had left him with limited knowledge and understanding of the world outside the black belt neighborhood he was

forced to live in. When he is removed from this environment and placed in the Walton's home, he becomes fear-stricken. He knows and understands nothing about these people. He is poor and they are rich. He is black and they are white. His ignorance as a ~~stranger~~ person, and the way he is characterized demonstrates how his ignorance of their lifestyle and of them is the sole cause of his intense fear. The conflict of this novel ~~occurs~~ occurs when Bigger accidentally suffocates the Walton's daughter Mary. Bigger's ~~own~~ fear causes him to attempt to burn her body in the furnace, but traces of her bones are eventually discovered there. Bigger becomes the immediate suspect and the rest of the novel demonstrates a conflict between Bigger and white America. Bigger had murdered accidentally, but the white population's ignorance toward black people leads them to fear all black men like Bigger and believe them to be violent beasts. Bigger had acted in this way, but his actions were derived from an ignorance-fueled fear of white people. This conflict continues as ~~the~~ ignorance and fear create a white mob behaving wildly outside the courthouse of Bigger's trial. The conflict shows how ignorance leads to fear and transforms people into ~~the~~ <sup>that are</sup> monsters/worthy of fear. In addition to conflict and characterization, the author uses symbolism to convey this message. Bigger's name is symbolic. By the end of the novel he has become representative of what can happen when we let ignorance

drive us to fear. His story is ~~the~~ bigger than just him now, it is the story of all those who have ever feared the unknown.

Another novel that demonstrates the danger of allowing ~~the~~ ~~the~~ ignorance to produce fear is The Crucible by Arthur Miller. The theme of the novel is used to convey this. A few young girls take advantage of a community's ignorance and attempt to eliminate their enemies and elevate themselves by accusing specific people of witchcraft. Witchcraft essentially ~~encompasses~~ ~~signifies~~ is a ~~vague~~ ~~description~~ ~~of~~ explanation for inexplicable events. It is a title for all things that people lack ~~the~~ the knowledge to be able to understand. Their lack of understanding of these events makes them terrifying and the fearful attempt to destroy it by assigning it to people and murdering them. That is how the Salem witch trials began. The theme of the book is the tragedy of these trials, the setting also demonstrates this principle. Puritan times were a time of extreme ignorance. Their devotion to god and the bible ~~read them to believe~~ being their only source of information provided for a fear of all events and things not defined and discussed in their religious texts. Because of this setting, the theme of tragedy brought on by ignorance and fear works logically.

**Anchor Paper – Part B—Level 5 – C**

In conclusion, Ralph Waldo Emerson's statement that "fear always springs from ignorance." is true and prominent in literature. Authors have articulated this principle eloquently by using literary devices in novels such as Native Son and The Crucible.

**Anchor Level 5 – C**

Quality	Commentary
<b>Meaning</b>	<b>The response:</b> Provides a thoughtful interpretation of the critical lens that clearly establishes the criteria for analysis ( <i>without knowledge ... our minds register the risk that this unknown could ... harm us ... we begin to fear it</i> ). The response uses the criteria to make a clear and reasoned analysis of <i>Native Son</i> ( <i>the story of all those who have ever feared the unknown</i> ) and <i>The Crucible</i> ( <i>demonstrates the danger of allowing ignorance to produce fear</i> ).
<b>Development</b>	Develops some ideas more fully than others, with reference to specific and relevant evidence from <i>Native Son</i> , integrating references to the controlling idea with the literary elements of characterization ( <i>Bigger is characterized as living in fear</i> ), conflict ( <i>conflict ... occurs when Bigger accidentally suffocates ... Mary</i> ), and symbolism ( <i>he has become representative of what can happen when we let ignorance drive us to fear</i> ). The discussions of theme ( <i>tragedy of these trials</i> ) and setting ( <i>Puritan times ... of extreme ignorance</i> ) in <i>The Crucible</i> are less specific.
<b>Organization</b>	Maintains a focus on Emerson's statement that "fear always springs from ignorance." The response exhibits a logical sequence of ideas, starting with a thorough interpretation of the lens, followed by body paragraphs discussing how in each work <i>ignorance fueled fear</i> , and concluding with a return to the lens. Appropriate transitions are used throughout ( <i>This principle of, This conflict continues, Another novel that demonstrates, Because of this setting</i> ).
<b>Language Use</b>	Uses language that is fluent and original ( <i>witchcraft essentially is a vague explanation for inexplicable events</i> ), with evident awareness of audience and purpose ( <i>I agree with and when we let ignorance drive us to fear</i> ). The response varies structure and length of sentences to control rhythm and pacing ( <i>He is poor and they are rich. He is black and they are white</i> ).
<b>Conventions</b>	Demonstrates control of the conventions, exhibiting occasional errors in spelling ( <i>ignorance, shauffer, occurs</i> ), punctuation ( <i>knowledge we, characterized demonstrates, now it</i> ), and capitalization ( <i>god, the bible, the crucible</i> ) only when using sophisticated language.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 5, although it is somewhat weaker in development.	

A common occurrence in real life as well as in literature is fear resulting from lack of knowledge. It is many times the case that people fear what they do not know and what they do not care to know. Ignorance is a major part of fears as exemplified in the books To Kill a Mockingbird by Harper Lee and Lord of the Flies by William Golding. In both works of literature the characters have unfounded fears as a result of their ignorance.

In the book To Kill a Mockingbird, the protagonist (Scout) her brother (Jem) and her friend (Dill) all have an unfounded fear as a result of their ignorance. The three children had learned from gossip around the town the story of Boo Radley, a neighbor. Supposedly Boo Radley had attacked his parents and was a maniac. For this reason, the children feared Boo Radley and stayed away from his house, without making an attempt to discover the truth, Scout chose to fear Boo Radley without sufficient information. Throughout the course of the book, this fear persisted. However, it took until the very end for Scout to find out from her father (Atticus) that Boo Radley was just a man who chose to stay to himself.

Not only was he someone not to be feared, Boo Radley actually saved Jem from a man trying to kill Jem because Atticus defended a black man in court. Although the actual theme of this book is more about the lines of human fairness and equality, the side story about Boo Radley contains the theme that fear often results from ignorance. If Scout, Jem, and Dill had not taken the gossip of the town for truth, they would have had no reason to fear Boo Radley.

The ignorance of the characters also causes fear in the book Lord of the Flies. In the book the protagonist, Ralph, and the other boys from his school get trapped on an island

in the Pacific. While at first the boys get along well, a fear emerges of a monster on the island that drives the boys into a primal state. During the beginning of the book, Ralph becomes the leader of the group of boys. However, the boys feared what they thought to be a monster. In actuality this "monster" was a pilot whose plane was shot down over the island. If the boys had only approached the body and figured this out, the panic and chaos that eventually destroyed the island would not have occurred. The boys feared the man because they did not know what he was and assumed the worst. If the boys were not ignorant they would have had nothing to fear.

The two works of literature To Kill a Mockingbird and Lord of the Flies both support the lens that fear always springs from ignorance. In both stories the characters feared what they did not know. Their fears could have been absolved by simply trying to find out more about what they feared. It is true that fear is the result of what we do not know.

**Anchor Level 4 – A**

<b>Quality</b>	<b>Commentary</b>
<b>Meaning</b>	<p><b>The response:</b>            Provides a reasonable interpretation of the critical lens that establishes the criteria for analysis (<i>people fear what they do not know and what they do not care to know</i>). The response uses the criteria to make a clear analysis of <i>To Kill a Mockingbird</i> (<i>Without making an attempt to discover the truth, Scout chose to fear Boo Radley</i>). The response makes implicit connections between the criteria and <i>Lord of the Flies</i> (<i>the boys feared the man because they did not know what he was</i>).</p>
<b>Development</b>	<p>Develops some ideas more fully than others. The response uses specific and relevant evidence from <i>To Kill a Mockingbird</i> to explain why the children feared Boo Radley (<i>Supposedly Boo Radley had attacked his parents</i>), but the discussion of theme is less specific (<i>human fairness</i>). The response explains that the boys confusedly believed that the dead body was a monster, but it is less specific in explaining why the boys developed fear and became uncooperative (<i>While at first the boys get along ... a fear emerges</i>).</p>
<b>Organization</b>	<p>Maintains the focus established by the critical lens that <i>it is true that fear is the result of what we do not know</i>. The response exhibits a logical sequence of ideas, explaining in separate paragraphs the fears of the children in each text, and then explaining why facts would have negated the fears. The response uses appropriate transitions (<i>For this reason, The ignorance of the characters also causes fear, the two works of literature</i>).</p>
<b>Language Use</b>	<p>Uses appropriate language (<i>A common occurrence and Throughout the course of the book, this fear persisted</i>), with some awareness of audience and purpose. The response shows some awareness of audience and purpose and occasionally makes effective use of sentence structure (<i>The three children had learned from gossip ... the story of Boo Radley, a neighbor</i>).</p>
<b>Conventions</b>	<p>Demonstrates partial control, exhibiting occasional errors in punctuation (<i>the protagonist [Scout] her brother [Jem] and her friend, Supposedly Boo Radley, The two works of literature <u>To Kill a Mockingbird</u> and <u>Lord of the Flies</u> both</i>) that do not hinder comprehension.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 4, although it is somewhat stronger in organization.</p>	

Fear is one powerful emotion. It can stop even the strongest of people. Fear may be strong, but it can be beaten. If someone ~~is~~ faces their fear head on they will get over it. Although they ~~do~~ have to learn that their fear isn't as bad as they think, because if ~~you~~ <sup>someone</sup> ~~don't~~ <sup>doesn't</sup> know about something the fear the unknown. This is shown in a quote by Ralph Waldo Emerson. Emerson said, "Fear always springs from ignorance". Ralph Waldo Emerson is totally correct. Two books that explain this quote are Killer's Cousins and The Catcher in the Rye.

In the Killer's Cousins the main character has to get over his fear of everyone hating him. Foreexample, the main character had accidentally killed his girlfriend. He served his time, and now he lives with the fear that everyone is judging him. He didn't know that his younger ~~man~~ cousin had accidentally killed her sister too. He ~~thought~~ ~~thought~~ thought there wasn't anybody ~~on~~ on the Earth that understood him. He had to overcome his fear, ~~at least~~ and he needed to ask for help. Once his cousins revealed that she had killed her sister the main character had found someone in the same boat as him. He now didn't need to worry and fear ~~at~~ what others thought of him because he found someone who could share thought with. This is a perfect example of when people become frightened when they have no idea about the whole situation.

Another fabulous novel that elaborates on this idea of fear through ignorance is The Catcher in the Rye. The main character was going through a depression in his life. He had no idea how he got into it or how to get out of it. Like the man in the Killer's Cousins he needed to ask for help. The only problem with that was ~~that~~ he ~~is~~ was afraid



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**Anchor Paper – Part B—Level 4 – B**

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of what people thought about him because he did drugs, and drank alcohol, and paid for sex. He finally ~~is~~ found the light. He had a younger sister and through her happiness he knew he didn't have to be afraid anymore. He finally asked for help and got over his fear.

Fear is one of the scariest things in life, but you have to learn to get over it. Fear is only produced through not knowing. So if people are well educated and are ~~feel~~ willing to take a ~~is~~ risk they have \$ nothing to fear. That and the fact you have to be confident in your self do take a risk.

**Anchor Level 4 – B**

Quality	Commentary
<b>Meaning</b>	<b>The response:</b> Provides a reasonable interpretation of the critical lens that establishes the criteria for analysis ( <i>the fear the unknown</i> ). The response makes implicit connections between the criteria and <i>Killer's Cousins</i> ( <i>He had to over come his fear</i> ) and <i>The Catcher in the Rye</i> ( <i>He finally asked for help and got over his fear</i> ).
<b>Development</b>	Develops some ideas more fully than others. The response uses specific and relevant evidence to explain that both characters feared what others thought of them ( <i>he lives with the fear that everyone is judging him and he was afraid of what people thought about him because he did drugs</i> ). The response is less specific about the information that helped them ( <i>He now didn't need to worry and He finally found the light</i> ).
<b>Organization</b>	Maintains a clear and appropriate focus that <i>fear is only produced through not knowing</i> . The response exhibits a logical sequence of ideas, explaining the lens and showing in separate paragraphs how each character's fears were overcome through another person's help ( <i>he found someone who could share thought and a younger sister ... through her happiness he knew he didn't have to be afraid</i> ). The concluding advice is inconsistent ( <i>you have to be confident</i> ).
<b>Language Use</b>	Uses appropriate language ( <i>Fear is one powerful emotion and elaborates on this idea</i> ), with some awareness of purpose ( <i>This is a perfect example</i> ). The response occasionally makes effective use of sentence structure ( <i>Fear may be strong, but it can be beaten</i> ).
<b>Conventions</b>	Demonstrates partial control, exhibiting occasional errors in spelling ( <i>totaly, Forexample, afraid</i> ), punctuation ( <i>head on they, sister too, <u>Killer's Cousins</u> he</i> ), and agreement ( <i>someone faces their fear and cousins revealed that she</i> ) that do not hinder comprehension.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 4 in all qualities.	

People use ~~defense mechanism~~ ignorance to hide their true fear. In *Lord of the Flies* by William Golding the author uses symbolism and imagery to show the boys' true fear. In *The Chosen* by Chaim Potok the author uses conflict and ~~imagery~~ irony to show that ignorance hides people's true fear. There are many cases where ignorance springs fear, and people truly do use ignorance to hide that fear.

In *Lord of the Flies*, Golding symbolizes the Beastie as the fear on the island, or more so the scapegoat of fear on the island. For the boys it is easier to just be afraid of some creature instead of showing their true fear of being alone on the island. ~~without their parents or caregivers.~~ On the island the "head boys" Jack and Ralph ~~are~~ are ignorant of their fear/their reality and therefore, make the younger boys ignorant as well. Because they ~~are~~ are ignorant of their true fear, they lead ~~to~~ themselves to destruction, and savage ways. Golding also uses imagery to show the boys' utter ignorance and fear. When Ralph is running away from ~~everyone~~ everyone on the island, because they are trying to kill him, one can see in their mind the ignorance of these boys. As ~~the reader~~ a reader, one can see how the boys' ignorance

to their fear has caused these boys to change from good school boys to savage beasts. The boys were so busy trying to ~~act like adults or be on their own~~ that, suppress their fear of being on their own that they became ignorant enough to become uncivilized, and want to kill someone. The image that Goblein creates screams of young boy's trying to act tough through ignorance to hide their true fears.

In The Chosen ~~by~~ Potok uses conflict between a Jewish boy, named Reuben's father and Reuben's friend's father, who is the head Rabi in ~~the~~ Reuben's friend's community. When Reuben and his friend meet ~~they~~ Reuben and his friend are both Jewish however, Reuben's friend is a stricter Jewish follower called a Hasidan. Reuben's friend's father does not want his son to hang around <sup>with</sup> people who ~~do~~ do not believe in the same religion, ~~so~~ therefore, Reuben was not allowed to talk to his best friend, again. ~~The~~ ~~only~~ ~~Reuben's~~ ~~father~~ ~~and~~ ~~the~~ Since Reuben's friend's father is ignorant to ~~a~~ ~~the~~ Reuben because of ~~a~~ slight ~~&~~ differences in religion, the friend's father is being ignorant to hide his true fear of self-consciousness. ~~The~~ The Rabi, ~~the~~ the friend's father, is ~~a~~ afraid ~~&~~ what his people would think of him if he



**Anchor Level 4 – C**

<b>Quality</b>	<b>Commentary</b>
<b>Meaning</b>	<p><b>The response:</b> Provides a reasonable interpretation of the critical lens (<i>People use ignorance to hide their true fear</i>) that establishes the criteria for analysis. The response makes implicit connections between the criteria and <i>Lord of the Flies</i> (<i>it is easier to just be afraid of some creature</i>) and <i>The Chosen</i> (<i>he is ignorant to people to hide the fear of change</i>).</p>
<b>Development</b>	<p>Develops some ideas more fully than others. The response states that for the boys in <i>Lord of the Flies</i> and the rabbi in <i>The Chosen</i>, <i>ignorance is used as a defense mechanism</i>. The response refers to Golding’s use of symbolism (<i>the Beastie ... fear on the island</i>), but references to imagery are less specific (<i>The image that Golding creates ... young boy’s trying to ... hide their true fears</i>).</p>
<b>Organization</b>	<p>Maintains an appropriate focus that <i>ignorance is used to hide fear</i>. The response exhibits a logical sequence of ideas by explaining the critical lens, then discussing in one paragraph how ignorance affects the boys in <i>Lord of the Flies</i> (<i>Because they are ignorant of their true fear, they lead themselves to destruction</i>), and in a separate paragraph how <i>the friend’s father</i> in <i>The Chosen</i> is <i>being ignorant to hide his true fear of self-consciousness</i>. Each paragraph discusses two literary devices and a concluding paragraph restates the critical lens. The presence of repetition in the conclusion weakens internal consistency.</p>
<b>Language Use</b>	<p>Uses appropriate language (<i>Potok also uses irony to show ignorance hiding fear</i>). The response exhibits some awareness of audience (<i>As a reader, one can see</i>).</p>
<b>Conventions</b>	<p>Demonstrates emerging control, exhibiting occasional errors in spelling (<i>surpress, Rabi, Hasidan, Torrah</i>), punctuation (<i>or more so the, boy’s it is, boy named Reuben’s father and Reuben’s friend’s father</i>), grammar (<i>is ignorant to Reuben and is ignorant to things and people</i>), and usage (<i>the boys’ ignorance to and he is ignorant to people to hide the fear</i>) that hinder comprehension.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 4, although it is somewhat weaker in conventions.</p>	

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## Anchor Paper – Part B—Level 3 – A

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Ralph Waldo Emerson once said "Fear always springs from ignorance." This quote can be interpreted to mean fear always comes from a lack of understanding. I agree with this quote because it's shown through the main characters Jem and Scout Finch in To Kill A Mockingbird by and Bilbo Baggins in The Hobbit by J.R.R. Tolkien.

In To Kill A Mockingbird, Jem and Scout Finch are afraid of Boo Radley. Jem and Scout hear a bunch of rumors going around that scare them. Such as Boo Radley killed his parents. Mr. Radley rarely leaves his house and never talks to anyone. Jem and Scout do not understand him so they are afraid of him.

In The Hobbit, Bilbo Baggins is afraid to join Gandalf and the dwarves because he doesn't understand what was going on outside of the Shire. Bilbo thought that what happens outside of the Shire was none of his business and wanted nothing to do with it, until he got volunteered to go fight with Gandalf and the dwarves.

"Fear always springs from ignorance," once said by Ralph Waldo Emerson. This quotation can be interpreted to mean fear always comes from a lack of understanding. I agree with this quote because it's shown by Jem and Scout in To Kill A Mockingbird and ~~and~~ Bilbo Baggins in The Hobbit by J.R.R. Tolkien.

**Anchor Level 3 – A**

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b> Provides a simple interpretation of the critical lens that suggests some criteria for analysis (<i>fear always comes from a lack of understanding</i>). The response makes superficial connections between the criteria and <i>To Kill a Mockingbird</i> (<i>Jem and Scout ... are afraid of him</i>) and <i>The Hobbit</i> (<i>Bilbo Baggins ... doesn't understand what was going on outside of the Shire</i>).</p>
<b>Development</b>	<p>Develops ideas briefly, using some evidence from the texts, explaining that <i>Mr. Radley rarely leaves his house and never talks to anyone</i> and <i>Bilbo ... wanted nothing to do with the world outside the Shire</i>. The response relies primarily on plot summary.</p>
<b>Organization</b>	<p>Establishes, but fails to maintain, an appropriate focus on characters who are afraid due to their ignorance. The response exhibits a rudimentary structure by referring to the lens at the beginning, following with separate paragraphs summarizing the texts, and ending with a conclusion.</p>
<b>Language Use</b>	<p>Relies on basic vocabulary. The response exhibits some attempt to vary sentence structure and length for effect, but with uneven success (<i>Jem and Scout Finch are afraid of Boo Radley</i>).</p>
<b>Conventions</b>	<p>Demonstrates partial control, exhibiting occasional errors in punctuation (<i>its</i> and <i>scare them. Such as</i>) and grammar (<i>Bilbo thought that what happens</i> and <i>once said by Ralph Waldo Emerson</i>) that do not hinder comprehension.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in conventions.</p>	

"Fear always springs from ignorance". This quote stated by Ralph Waldo Emerson means that fear always comes from ignorance. Two literatures that I have read that apply to this quote is To Kill a Mockingbird and A Streetcar Named Desire. They both greatly deal with fear and ignorance. This quote made by Ralph Waldo Emerson is a true statement. I think that I agree with what he is saying.

In the story To Kill a Mockingbird there is a lot of fear but it comes from the ignorance of a rumor. The literary elements used in this story are theme, characterization. One theme of To Kill a Mockingbird is fear, ~~racism~~. Fear is a big part of the story because the children feared their neighbor Boo Radley. The ignorance was that everyone thought that Boo Radley killed someone and that's why everyone feared him.

The story A Streetcar Named Desire dealt with fear because Blanche feared everything. The literary elements used in this story are characterization and setting. The characterization used was how strongly the characters were viewed. The setting is placed in a broken-down house where all streetcars and vendors passed by. Blanche was ignorant for lying to her sister and she feared what was going to happen to her.

When you're ignorant you may start to fear a lot of things. That's why these two stories relate to this quote. There is a lot of ignorance and fear in both. That is



**Anchor Paper – Part B—Level 3 – B**

Why I agreed with the statement made by  
 Ralph Waldo Emerson. I believe it true and  
 that I've seen it before.

**Anchor Level 3 – B**

Quality	Commentary
<b>Meaning</b>	<b>The response:</b> Provides a simple interpretation of the critical lens that suggests some criteria for analysis ( <i>fear always comes from ignorance</i> ). The response makes superficial connections between the criteria and <i>To Kill a Mockingbird</i> ( <i>there is alot of fear but it comes from the ignorance of a rumor</i> ) and <i>A Streetcar Named Desire</i> ( <i>Blanche feared everything</i> ).
<b>Development</b>	Develops ideas briefly, using some evidence from the texts ( <i>Fear is a big part of the story and she feared what was going to happen to her</i> ), but relies primarily on plot summary.
<b>Organization</b>	Establishes, but fails to maintain, an appropriate focus ( <i>There is alot of ignorance and fear in both</i> ). The response exhibits a rudimentary structure, presenting an introduction, separate paragraphs for each text, and a conclusion which ends with an irrelevant statement ( <i>I believe it true and that I've seen it before</i> ).
<b>Language Use</b>	Relies on basic vocabulary. The response attempts to vary sentence structure, but with uneven success ( <i>The literary elements used in this story are theme, Characterization</i> ).
<b>Conventions</b>	Demonstrates partial control, exhibiting occasional errors in spelling ( <i>lieing</i> and <i>alot</i> ), punctuation ( <i>there neighbor Boo Radley, thats, your ignorant</i> ), and capitalization ( <i>Made, Ignorance, Setting</i> ) that do not hinder comprehension.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in conventions.	

Ralph Waldo Emerson once said "Fear always springs from ignorance". This quote ~~is~~ may be interpreted as "Fear always shown is always shown by ignorant people". This is certainly true in many works of literature such as "The Adventures of Huckleberry Finn" by Mark Twain and "The Scarlet Letter" by Nathaniel Hawthorne.

In the novel "The Adventures of Huckleberry Finn" by Mark Twain, the setting takes place along the Mississippi River during the time of slavery. The way Emerson's quote can be related to this novel is because during this time, the white community was racist towards the black man. The community's racism and prejudice ~~for~~ became ignorance. This became their fear by realizing that a black man such as the protagonist Jim did not kill Huck Finn.

Also in the novel "The Scarlet Letter" by Nathaniel Hawthorne, the protagonist Ester Prynne was accused of committing adultery and she was sentenced to be lynched. The setting of the novel took place during the witch trials, and how a countless number of women were being accused of witchcraft. Many people men and women during this time became very ignorant, and feared the people around them worked for Satan and that they were capsules for demonic spirits.

These two ~~are~~ pieces of literature, prove the quote to be true, mainly because it takes to time periods, both of which have two societies that

**Anchor Paper – Part B—Level 3 – C**

are ignorant and prejudice. These two novels show the true nature and the reality of society and how it can be a cruel superstitious world.

**Anchor Level 3 – C**

Quality	Commentary
<b>Meaning</b>	<b>The response:</b> Provides a simple interpretation of the critical lens that suggests some criteria for analysis (“ <i>Fear is always shown by ignorant people</i> ”). The response makes superficial connections between the criteria and <i>The Adventures of Huckleberry Finn</i> (during this time, the white community was racist towards the black man) and <i>The Scarlet Letter</i> (Many people men and women ... feared the people around them worked for Satan).
<b>Development</b>	Is incomplete and largely undeveloped, hinting at ideas, but references to the text are vague (a black man such as the protagonist Jim did not kill Huck Finn and both of which have two societies that are ignorant and prejudice).
<b>Organization</b>	Establishes, but fails to maintain, an appropriate focus. The response exhibits a rudimentary structure, presenting an introduction, separate paragraphs focusing on the texts, and a conclusion, but contains inconsistencies (a countless number of women were being accused of witchcraft and they were capsules for demonic spirits).
<b>Language Use</b>	Relies on basic vocabulary. The response attempts to vary sentence structure, but with uneven success ( <i>This is certainly true in Many works of literature</i> ).
<b>Conventions</b>	Demonstrates partial control, exhibiting occasional errors in spelling ( <i>Ester Prinn, adultry, superstitious</i> ), punctuation ( <i>Adventure’s and communities racism</i> ), and usage ( <i>prejudicy and to</i> ) that do not hinder comprehension.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in conventions and weaker in development.	

I agree with the quote "Fear always springs from ignorance." ~~because when you fear something,~~  
~~the ignorant~~ I choose the books Julius Caesar and Romeo and Juliet by Shakespeare will agree with the quote.

Julius Caesar was about the Romans under Caesar's rule. His friends were staging to kill him. Brutus agreed that Caesar should be killed and that they will kill him. So at a meeting they turn on Caesar and kill him. I think that Brutus had fear from ignorance when he killed himself.

Romeo and Juliet is about two different families that don't like each other. Montague was Romeo who had fallen in love with Juliet Capulet. The fear of ignorance ~~from~~ from the families would ~~not let~~ not let the two to get married.

Both books have fear of ignorance which shows they both agree with the quote.

Julius Caesar you saw it in Brutus when he died. Romeo and Juliet with the conflicting families. The Montagues don't like the Capulets a vice versa. Romeo and Juliet love one another.

In conclusion both books ~~is~~ agree with the quote "Fear always springs from ignorance" which means when you are ignorant you fear as well.

### Anchor Level 2 – A

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b> Provides an incomplete interpretation of the critical lens, stating that <i>when you are ignorant you fear as well</i>. The response alludes to the critical lens, but does not use it to analyze <i>Julius Caesar</i> and <i>Romeo and Juliet</i>.</p>
<b>Development</b>	<p>Develops ideas briefly, using some evidence from the text (<i>Brutus agreed that Caesar should be killed and Romeo ... had fallen in love with Juliet</i>). The response relies primarily on plot summary.</p>
<b>Organization</b>	<p>Establishes, but fails to maintain, an appropriate focus on <i>fear from ignorance</i>. The response exhibits a rudimentary structure, with an introduction, a paragraph discussing <i>Julius Caesar</i>, and two paragraphs discussing <i>Romeo and Juliet</i>. The response concludes by repeating the critical lens, ending with the statement <i>when you are ignorant you fear as well</i>.</p>
<b>Language Use</b>	<p>Uses language that is imprecise (<i>Montague was Romeo and the two to get married</i>). The response reveals little awareness of how to use sentences to achieve an effect.</p>
<b>Conventions</b>	<p>Demonstrates a lack of control, exhibiting frequent errors in spelling (<i>eachother</i> and <i>vise versa</i>), punctuation (<i>Caesars rule, In conclusion both, ignorance" which</i>), grammar (<i>Brutus agreed ... that they will kill, Both book have, Romeo and Juliet with the conflicting families</i>), and usage (<i>from the families and the Capulets a</i>) that make comprehension difficult.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in development and organization.</p>	

"Fear always springs from ignorance."

This quote means that people who are ignorant always have fear built up inside of them from being ignorant. In the ~~novel~~ <sup>play</sup> ~~the~~ Crucible, John Proctor shows fear springing out of his ignorance. When he is being judged by everybody in the town that he worships the devil and has those imaginary ~~with~~ witchcraft spells he becomes ignorant. Now while he is being ignorant he has fear building up inside of him because he now knows that the village people are going to prosecute him.

Anchor Level 2 – B

Quality	Commentary
	<b>The response:</b>
<b>Meaning</b>	Provides a confused and incomplete interpretation of the critical lens ( <i>people who are ignorant always have fear built up inside of them</i> ). The response alludes to the critical lens but refers to only one text, <i>The Crucible</i> .
<b>Development</b>	Is incomplete and largely undeveloped. The response refers to John Proctor as being afraid because <i>the people are going to prosecute him</i> , but references to the text are vague, with Proctor's ignorance hinted at, but not explained.
<b>Organization</b>	Suggests a focus on the critical lens, but lacks organization. The response consists of one paragraph that begins with a restatement of the lens, followed by an interpretation of the lens and references to John Proctor.
<b>Language Use</b>	Relies on basic vocabulary ( <i>shows fear springing out, being judged ... that he worships the devil, has these imaginary</i> ), with little awareness of audience or purpose. The response exhibits some attempt to vary sentence structure for effect, but with uneven success ( <i>Now while he is being ignorant ... village people are going to prosecute him</i> ).
<b>Conventions</b>	Demonstrates emerging control, exhibiting occasional errors in spelling ( <i>Crucibal</i> and <i>imaginery</i> ) and punctuation ( <i>spells he</i> and <i>ignorant he has</i> ) that hinder comprehension.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in language use and conventions.	

"Fear always Spring from ignorance", Many people began to have a guilty conscience after they have done something Bad, or hurt someone, they began to fear of many things. People began to Fear many things when they feel that something Bad is going to happen to them because they have done something Wrong to someone or something else.

like in a Book that I am Reading Now at the Moment 'Named' Black Boy", it's ABOUT A young Black Boy growing up going through many different measures in life such as Segregation in his time. He was a young Boy who's father left him and his family for a mother who was a woman, and the boy had to find out different things for himself and through out the experience he treated people very mean. At a very young age the Boy began to Drink and the older people made him call people out in the street names. They & As the Boy grew older he realized that he was being mean to people, so as he got older he began to treat people different

ANCHOR LEVEL 2 - C

Quality	Commentary
	<b>The response:</b>
<b>Meaning</b>	Provides a confused and incomplete interpretation of the critical lens ( <i>after they have done something Bad ... they began to fear</i> ). The response does not use the critical lens when analyzing the single text, <i>Black Boy</i> .
<b>Development</b>	Is incomplete and largely undeveloped. The response hints at the idea of the young man in <i>Black Boy</i> being afraid that treating others badly will harm himself, but references to the text are vague ( <i>the Boy began to Drink ... call People out in the Street Names</i> ). The response discusses only one text.
<b>Organization</b>	Suggests a focus on the critical lens by discussing the idea that people are afraid for themselves when they treat others badly. The response suggests some organization with an introductory paragraph and a paragraph using <i>Black Boy</i> as an example ( <i>I am Reading Now ... "Black Boy"</i> ), but offers no conclusion and statements about <i>Black Boy</i> are loosely related.
<b>Language Use</b>	Uses language that is imprecise and unsuitable ( <i>like in, at the Moment, A young Black Boy growing up going there</i> ). The response reveals little awareness of how to use sentences to achieve an effect.
<b>Conventions</b>	Demonstrates a lack of control, exhibiting frequent errors in spelling ( <i>consince, manythings, differcult, a nother</i> ), punctuation ( <i>ignorance";, 'Named; People different</i> ), capitalization ( <i>he was, a Very, the Boy began to Drink</i> ), and usage ( <i>of many things and who's</i> ) that make comprehension difficult.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 2 in all qualities.	



**Anchor Paper – Part B—Level 1 – A**

Fear always Spring's from ignorancy. For example Mrs. Thomas's cat peek-a-boo. He doesn't eat his food because a bigger cat eats it. I also no this to be true through my own expiience racing Snocross. When you get ignorgant and forget the danger you make mistakes leading you to be fearful.

**Anchor Level 1 – A**

Quality	Commentary
<b>Meaning</b>	<b>The response:</b> Provides an incomplete interpretation of the critical lens ( <i>When you get ignorgant and forget the danger you make mistakes</i> ). The response contains no analysis of any texts.
<b>Development</b>	Is incomplete. The response hints at ideas, but references are of a personal nature with no mention of any texts.
<b>Organization</b>	Suggests a focus on the critical lens, but is brief and shows no organization.
<b>Language Use</b>	Relies on basic vocabulary ( <i>He doesn't eat his food because a bigger cat eats it</i> ), with little awareness of audience or purpose. The response exhibits some attempt to vary sentence structure and length for effect, but with uneven success ( <i>For example Mrs. Thomas's cat peek-a-boo</i> ).
<b>Conventions</b>	Demonstrates partial control, exhibiting occasional errors in spelling ( <i>expiience</i> ), punctuation ( <i>Spring's, example Mrs, danger you</i> ), and capitalization ( <i>Spring's and peek-a-boo</i> ) that do not hinder comprehension.
<b>Conclusion:</b> Although the response fits the criteria for Levels 2, 3, and 4, it remains at Level 1 because the response makes no reference to any text.	



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**Anchor Paper – Part B—Level 1 – B**

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"Fear always springs from ignorance."  
—Ralph Waldo Emerson

People only fear what they do not know, if  
you understand something there is no  
reason to fear it.

**Anchor Level 1 – B**

Quality	Commentary
<b>Meaning</b>	<b>The response:</b> Provides an incomplete interpretation of the critical lens, stating that <i>people only fear what they do not know, if you understand something there is no reason to fear it</i> . The response does not use the critical lens to analyze any texts.
<b>Development</b>	Is minimal, with no evidence of development.
<b>Organization</b>	Suggests a focus on the critical lens, but is too brief to demonstrate any organization.
<b>Language Use</b>	Is minimal.
<b>Conventions</b>	Is minimal, making assessment of conventions unreliable.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 1, although it is somewhat stronger in meaning and organization.	

"Fear always springs from ignorance." a statement from Ralph Waldo Emerson that has threaded its way into many of the <sup>great</sup> novels of our time. Throughout literary history authors have been drawn to character's fears and what ~~caused~~ <sup>causes</sup> them to act so rashly. Ralph Waldo Emerson found the answer, ignorance. Ignorance ~~causes~~ <sup>causes</sup> people and characters to act before they think and drives them to do stupid things like murder, steal, run away or commit suicide. I agree with Emerson's statement and two works of literature that help to support my agreement through theme and characterization are Charlotte Bronte's *Jane Eyre* and William Shakespeare's "Othello."

*Jane Eyre* by Charlotte Bronte is ~~about a~~ <sup>about a</sup> ~~girl~~ girl named Jane Eyre and her life experiences as an orphan from childhood to adulthood. Upon leaving her school she becomes the governess for a young lady that lives with Mr. Rochester. Over time Mr. Rochester and Jane grow from friendship to romance and a wedding is planned. Unfortunately Mr. Mason comes in during the wedding cries, "I Object!" and it is revealed that Mr. Rochester is already married to a mad woman that lives in the attic. Almost immediately Jane runs away because she is driven by fear. Jane left the wedding and Mr. Rochester's residence without the slightest thought of her future. Jane's ignorance towards her situation with Mr. Rochester caused her to

be afraid of her love towards Mr. Rochester and ~~the~~ the sin they would have committed by getting married. It is because of Jane's ignorance that she runs away in terror and almost dies. This same ignorance and fear eventually leads to ~~her~~ her return to Mr. Rochester once she realized what a horrible thing she has done.

"Othello" by William Shakespeare is another wonderful example of fear that springs from ignorance. Throughout the play we watch as Iago ~~deceives~~ <sup>deceives</sup> deceivingly tricks Othello into believing that Desdemona was having an affair with Cassio. Othello is eventually tricked by Iago's schemes and we witness a devastating change in <sup>Othello</sup> ~~Iago~~ from honest military man to ruthless, revenge seeking, ~~murdering~~ killer. Because of Othello's ignorance towards Iago's schemes he is forced to fear for both his marriage and his reputation. Othello doesn't wish to be thought of as a cuckold and because of this he begins to plan Desdemona and Cassio's deaths with Iago. It is because of Othello's fear that springs from ~~his~~ ignorance that he murders his love Desdemona and upon seeing the ~~treacherous~~ treacherous act that he committed he kills himself. In the final lines of the book Othello realizes what a horrible thing he has done because of his ignorance towards his situation and realizes that he can not go on.

It is evident through characterization and theme that *Jane Eyre* by Charlotte Brontë and "Othello" by William Shakespeare support Emerson's quote. "Fear always springs ~~from~~ from ignorance," let us hope that by reading great novels from our time we may keep this mistake out of the real world and ~~there~~ contain it in the literary one.

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## Part B — Practice Paper — B

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The idea that "fear springs from ignorance" is one that has been explored many times, both in literature and as a credited psychological theory. In the book Brave New World, by Aldous Huxley, a fear of new ideas themselves leads to fear of individualism in a paradoxical and inescapable loop. This predicted society presents a similar scenario to that in the play of The Crucible by Arthur Miller. The ignorance of a small town leads to a large mob mentality, and again fear is not only born from, but is conducive to ignorance.

These literary works take place in very different settings; past and present, rural and urban; and yet the prevailing message is the same: "fear springs from ignorance."

While the setting of Brave New World is entirely fictionalized, the basic ideas and attitudes of the projected society are perfectly believable. The evolution of mainstream government and society has led to the thorough categorization and uniformity of humankind. It is the opinion of the officials of this new world that society can only survive in such a state, and any other arrangement would result in anarchy.

These ideas, placed beside the laissez-faire, capitalist ideas of modern society today, seem utterly excessive. The projected world is functional, but so too is our modern world. The characters of Brave New World are ignorant of this simple knowledge, and this causes a fear of individualism and originality so thorough that all traces are quashed immediately. Thus, not only has the initial ignorance led to fear, the fear itself prevents

## Part B — Practice Paper — B

the end of the ignorance. The circle cannot be broken and society cannot evolve in any direction. In Arthur Miller's play The Crucible, the events of Salem Village are approximately in accordance with real life. Thus, the mood of the town and the people of Salem is bent on an air of realism. An ignorance of the outside world, born of the town's isolation, coupled with thought patterns drawn mainly from the Bible, lead Salem's inhabitants to fear anything and everything, ~~very~~ unusual.

When the accusations of witchcraft begin, they are directed at the most noticeable person in town — Tituba, a slave from Barbados. The misunderstanding and ignorance of her culture sets off a chain of events lasting almost fifty years. From the lack of knowledge about Tituba's culture — coupled with a doctor who cannot identify an ailment so, <sup>instead</sup> suggests witchcraft — comes the mass hysteria of an entire town. Further, this hysteria makes it impossible for anyone to believe an accused could be innocent, ~~and~~ leading to convictions on "spectral evidence," which is not evidence at all.

Once again, while ignorance leads to fear, that same fear feeds the original ignorance.

Thus, the idea that fear is born of ignorance is demonstrated both in Arthur Miller's play The Crucible, and in Aldous Huxley's book Brave New World. These books, when explored, also demonstrate the circle formed from ignorance and fear, and the link between these attitudes. In conclusion, both these works of

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**Part B — Practice Paper – B**

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literature show the idea that "fear springs from  
ignorance."

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Ralph Walden Emerson once said "Fear always springs from ignorance" in other words ~~means~~ when you're scared or afraid you might say things that are unacceptable or just ignorant. I agree with this statement because there is always going to be a time when you say something you don't mean ~~when~~ whether you're happy, sad or scared.

~~The two~~ Two works of literature that go with the quote are "Of Mice and Men" by John Steinbeck and "Othello" by William Shakespeare.

In "Of Mice and Men" by John Steinbeck took place in the 1930's. The two protagonists are George and Lennie who wanted to own their ~~own~~ farm. George was very bright and responsible, he also was like an older brother to Lennie even though they were just friends. Lennie was a big guy who had many animal-like characteristics. He was mentally challenged and was known as being very strong, like a bear and a dog.



When a person is ignorant of anything, he or she becomes scared. That object or situation or person is unknown to him or her. Anyone would be scared of something they did not know. In Gabriel Garcia Marquez's award winning novel, 100 Years of Solitude, Aureliano Segundo Buendía's wife, Fernanda, comes to Macondo with a very different lifestyle. She is ignorant of the way the Buendías live. Fyodor Dostoevsky's novel, Crime and Punishment, also demonstrates an ignorance in its protagonist, Raskolnikov. He is ignorant of the mistake he made and therefore fears his consequences. Many aspects in people's lives demonstrate how ignorance provokes fear, but Fernanda and Raskolnikov are quintessential examples of Emerson's belief that Fear always springs from ignorance.

Fernanda Buendía is brought to the imaginary village of Macondo by her husband, Aureliano Segundo. When she arrives, she immediately begins to make changes in the Buendía household. She closes windows and doors and isolates the family. She has no idea how the household runs. She was brought up in a certain way in her home and tries to bring that to Macondo. Although she may just want to be comfortable in her new home, the way in which Marquez characterizes Fernanda, it is clear that she is scared by change. She does not understand the way the Buendías live, and therefore is scared of changing. Her ignorance of life in Macondo constitutes a fear in her that cannot be ~~removed~~ removed. Marquez's ~~100~~ One Hundred Years of Solitude portrays Fernanda in a certain way. From Marquez's point of-

view, Fernanda fits Emerson's belief that fear is an effect of ignorance.

Dostoevsky's protagonist, Raskolnikov, in his novel *Crime and Punishment*, murders a woman to prove his "extraordinary man theory." After the murder, however, his life completely changes. He starts to become physically ill and is driven to near-insanity. However, it is not necessarily the murder that changes Raskolnikov. He is a terrified man that cannot handle the consequences of his action. He is ignorant of law enforcement, and therefore does not really know what will happen to him if he is caught. He is so caught up in his own theory that he still believes that he will be forgiven. When he begins to realize that all may not go according to plan, he makes himself sick with fright. This fear came from his ignorance of the future. He did not know how his life would turn out and his fear consumed him.

Many different works of literature represent how real people would act in situations. The fact that so many characters from different novels can represent Emerson's quotation proves the realism of ~~novels~~ some books. Marquez's novel, *One Hundred Years of Solitude*, and Dostoevsky's book, *Crime and Punishment*, are just two works that prove how fear is always caused by the ignorance of a person.

"Fear always springs from ignorance", this is a quote from Ralph Waldo Emerson. To interpret this critical lens, I would say it means, when you act stubborn toward something, you will most likely be afraid of the later outcome. That's why you were putting it off and being ignorant in the first place. I completely agree with this statement. Two works of literature that back up the statement are *A Streetcar Named Desire* by Tennessee Williams and *The Catcher in the Rye* by Jerome David Salinger.

*A Streetcar Named Desire* by Tennessee Williams backs up the critical lens completely. When Blanche comes to visit her sister Stella, and Stella's husband Stanley, she comes with terrible news. Blanche has lost Belle Reve, and lingers on telling Stella, because she is afraid of what Stella will think. Blanche is an alcoholic and afraid to admit it, but Stella and Stanley know. Blanche is also afraid of people knowing her age, because she doesn't want people to think she is old. Stanley is an abusive husband, but Stella will not leave him because she is pregnant and very attracted to Stanley. A symbol in this play is Desire, because all Blanche really wants is love, and desire.

The Catcher in the Rye by Jerome David Salinger also backs up the critical lens "Fear always springs from ignorance." Holden is a sixteen year old boy who is too afraid to confront everything wrong in his life, so he just decides to run away to New York City. The only person he tells is his younger sister, because she is the only person he can confide in. While in New York City, Holden goes to clubs, and drinks a lot. A symbol of The Catcher in the Rye is phoniness. Holden is constantly commenting on the phoniness of people and events.

"Fear always springs from ignorance," said Ralph Waldo Emerson. To me this means that when you're stubborn and ignorant toward something it's because you're afraid of what the later outcome might be. I completely agree with this quote. Two works of literature that back up my interpretation are A Streetcar named Desire by Tennessee Williams and The Catcher in the Rye by Jerome David Salinger.

**Practice Paper A–Score Level 4**

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

**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 in all qualities.

**Practice Paper D–Score Level 4**

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

**Practice Paper E–Score Level 3**

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

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

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





***The Chart for Determining the Final Examination Score for the January 2009 Regents Examination in Comprehensive English will be posted on the Department's web site <http://www.emsc.nysed.gov/osa/> on Wednesday, January 28, 2009. Conversion charts provided for previous administrations of the Regents Examination in Comprehensive English must NOT be used to determine students' final scores for this administration.***

### **Submitting Teacher Evaluations of the Test to the Department**

Suggestions and feedback from teachers provide an important contribution to the test development process. The Department provides an online evaluation form for State assessments. It contains spaces for teachers to respond to several specific questions and to make suggestions. Instructions for completing the evaluation form are as follows:

1. Go to [www.emsc.nysed.gov/osa/exameval](http://www.emsc.nysed.gov/osa/exameval).
2. Select the test title.
3. Complete the required demographic fields.
4. Complete each evaluation question and provide comments in the space provided.
5. Click the SUBMIT button at the bottom of the page to submit the completed form.