

SESSION TWO

FOR TEACHERS ONLY

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

ENGLISH

E

Thursday, June 18, 2009 — 9:15 a.m. to 12:15 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>Session Two Correct Answers</p>
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<p>Part A</p>

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

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

Introduction to the task—

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

Introduction to the rubric and anchor papers—

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

Practice scoring individually—

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

- (2) When actual rating begins, each rater should record his or her individual rating for a student's essay on the rating sheet provided, *not* directly on the student's essay or answer sheet. Do *not* correct the student's work by making insertions or changes of any kind.
- (3) Each essay must be rated by at least two raters; a third rater will be necessary to resolve scores that differ by more than one point. The scoring coordinator will be responsible for coordinating the movement of papers, calculating a final score for each student's essay, and recording that information on the student's answer paper for Session One, and determining the student's final score for the examination. The chart located 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: 6	Responses at this level: 5	Responses at this level: 4	Responses at this level: 3	Responses at this level: 2	Responses at this level: 1
<p>Meaning: the extent to which the response exhibits sound understanding, and analysis of the task and text(s)</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>Development: the extent to which ideas are elaborated using specific and relevant evidence from the text(s)</p>						
<p>Organization: the extent to which the response exhibits direction, shape, and coherence</p>						
<p>Language Use: the extent to which the response reveals an awareness of audience and purpose through effective use of words, sentence structure, and sentence variety</p>						
<p>Conventions: the extent to which the response exhibits conventional spelling, punctuation, paragraphing, capitalization, grammar, and usage</p>						

- 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.

Childhood memories become the lessons which form the future. These memories, both pleasant and unpleasant, linger and seem real again as we recall them in flashback.

As an adult, the author of Passage I dreams of Mai Ling, a motherly person from his childhood. In his dreams, he sees his family sleeping together in their yurt, and Mai Ling was "kneading over me and talking to me." Even though the author cannot speak to her, this does not appear to be a scary dream. Mai Ling is always smiling and her presence comforts the child and the adult.

Comforting also is the yurt itself. It is heated by the constantly stoked fire. Its colors are a warm red and gold. So secure is the child that he is able to reach out and touch with a comforting hand a new-born lamb. The child, his family and their "new-born animals" were all "safe from the cold and the wolves." The lesson which is carried from the past into the present is the importance of security. The dream that recurs to the author is of Mai Ling's smile and the comfort he felt in his warm and safe tent. Even though storms and predatory animals lurked outside, he felt no fear. Today, his dreams are not nightmares, but a pleasant memory.

The author of Passage II is ironing her family's clothes, but each piece of clothing triggers an unpleasant memory from the past. For example, as she irons her father's shirt, she remembers how his back was "cramped and worried with work." Her forehead is described as wrinkled, and he appears to be prematurely aged, as crumpled as is his shirt in the laundry basket. In the second stanza, the mother is characterized as a frowning, busy woman who is preoccupied with her household chores. She says to her clingy little girl, "This is no time for love!" The daughter's "dreaming iron" is really a symbol of herself. The author/daughter wishes to cuddle in her mother's lap, but is "forced to express... excess love on cloth" as she irons to win her family's approval.

By making the iron a symbol of herself, the author can repair the relationships with her family members and "iron out" the defects in the past. The lesson for the future is that things can be changed and made better by the author's "careful hand." Even though there were problems, that were a "test of the patience of a person" the poem has a hopeful tone that things in this family could become better.

Memories from childhood may be dreamlike but their reflection can put the past in perspective and the pleasant and unpleasant times can be the basis for a future that is secure and optimistic. The author who remembers sleeping in a yurt remembers a family which offered comfort and security. The author who remembers a challenging childhood amid busy, hardworking parents now tries to offer some kind of understanding to them as she fulfills her role with her ironing chore. The flashback is an excellent tool to reveal how events from the past build the present character and perhaps predict the future.

Anchor Level 6 – A

Quality	Commentary
Meaning	<p>The response: Establishes a controlling idea that reveals an in-depth analysis of both texts, stating that <i>childhood memories become the lessons which form the future</i>. The response makes insightful connections between the controlling idea and the ideas in Passage I (<i>The lesson which is carried from the past into the present is the importance of security</i>) and Passage II (<i>The lesson for the future is that things can be changed and made better by the author’s “careful hand”</i>).</p>
Development	<p>Develops ideas clearly and fully, making effective use of a wide range of relevant and specific evidence from Passage I to describe the narrator’s <i>pleasant</i> childhood memories (<i>The child ... was “safe from the cold and the wolves”</i>) and from Passage II to present the narrator’s views of her <i>challenging</i> childhood (her mother <i>says to her clingy little girl, “This is no time for love!”</i>). The response uses appropriate literary elements such as imagery (<i>It is heated by the constantly stoked fire. Its colors are a warm red and gold</i>) for Passage I, simile (<i>as crumpled as is his shirt in the laundry basket</i>) and symbolism (<i>The daughter’s “dreaming iron” is really a symbol of herself</i>) for Passage II, and characterization (<i>Mai Ling, a motherly person and the mother is characterized as a frowning, busy woman who is preoccupied with her household chores</i>) for both passages.</p>
Organization	<p>Maintains the focus established by the controlling idea that <i>memories from childhood ... can be the basis for a future that is secure and optimistic</i>. The response exhibits a logical and coherent structure, first presenting a discussion of the narrator’s memory of both Mai Ling and the yurt as being <i>comforting</i> for Passage I, followed by a discussion of the narrator’s desire <i>to win her family’s approval</i> in Passage II, and incorporating information about literary elements into both discussions. Appropriate transitions are skillfully used (<i>As an adult, Today, The author of Passage II</i>).</p>
Language Use	<p>Is stylistically sophisticated, using language that is precise and engaging (<i>Comforting also is the yurt itself</i>), with a notable sense of voice and awareness of audience and purpose (<i>“iron out” the defects in the past</i>). The response varies structure and length of sentences to enhance meaning (<i>Even though storms and predatory animals lurked outside, he felt no fear</i>).</p>
Conventions	<p>Demonstrates control of the conventions with essentially no errors, even with sophisticated language.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 6 in all qualities.</p>	

For some, childhood memories are a pleasant journey into the past. A common childhood memory that offers comfort is the memory of family and the closeness of its members. Whether it is the extended family living together in Passage I or the nuclear family in Passage II, the narrators in each offer fond flashbacks to their families.

Passage I begins with the memory of a recurring dream about a person named Mai Ling, whose most distinctive feature was her smile. This fact about her reinforces the pleasant nature of this childhood memory. As a "mother figure," Mai Ling hovers over the child and gets up at night to add fuel to the fire, keeping everyone warm. Her position in the family is not revealed by the narrator, but as the sensory description of the yurt continues, more family members are named, as they sleep peacefully together. The narrator remembers, "I was reassured by the breathing of all those bodies. Even though outside the wind blew and the dogs howled restlessly, the shadowy yurt was full of familiar presences."

The long, central paragraph of development in Passage I relies mainly on sensory details to describe what the narrator remembers. The child sees the brazier's fire rise and fall, the "crimson of the carpets," the oil lamp which burned in front of the family's religious icon. The colors turn from dark reds to gold as the morning sun fills the tent. There is the smell of smoke which makes the narrator remember coughing, but also the touch of the "silken coat of a new-born lamb" which offers an image of peacefulness.

Passage II is a poem titled "Ironing Their Clothes." The central metaphor of the poem is the likening of clothing items to each member of the narrator's family. As she ironed each piece, she flashed back to her relationship with her father, mother and sister. In the first

stanza, the narrator's childhood memory of her father is of a younger man with a "broad chest" and "arms spread for a hug." Now, he is as wrinkled with worldly cares as his "rumpled" shirt. The narrator wishes she could iron out the wrinkles on his back and forehead to "make a boy again out of that tired man" he has become.

In the second stanza, the narrator's relationship with her mother is compared with the "complications of darts, scallops, ties, pleats" in her mother's clothing. The mother is remembered as a frowning taskmaster who is too busy with daily chores. But, although the narrator's patience is "tested," she wishes that her personified "dreaming iron" could be a substitute for herself, and she could rest contentedly on her mother's lap. By the final stanza, the narrator is playfully ironing her fussy sister's clothing. Her expression of her "excess" love on cloth does not seem to be resentful, but loving. Her childhood memories of her family members return every time she is able to help them by ironing their clothes. They are ^{realistic} memories of the good and the complicated in family life.

Family can offer comfort by their presence in a child's life, and, ultimately, by the memory of past relationships. Family is a constant to a growing child. The ability of these two narrators to remember their families, different as they were, and share them with us, is a loving gift.

Anchor Level 6 – B

Quality	Commentary
Meaning	<p>The response: Establishes a controlling idea that reveals a thorough understanding of both texts, stating that <i>a common childhood memory that offers comfort is the memory of family and the closeness of its members</i>. The response makes clear and explicit connections between the controlling idea and the ideas in Passage I (<i>“I was reassured by the breathing of all those bodies</i>) and in Passage II (<i>Her childhood memories of her family members return every time she is able to help them by ironing their clothes</i>).</p>
Development	<p>Develops ideas clearly and fully, making effective use of a wide range of relevant and specific evidence to describe Mai Ling and the yurt in Passage I (<i>Mai Ling, whose most distinctive feature was her smile and the shadowy yurt was full of familiar presences</i>) and the narrator’s family in Passage II (<i>her father is wrinkled with worldly cares and her fussy sister’s clothing</i>). The response makes effective use of the literary elements of characterization (<i>As a “mother figure,” Mai Ling hovers over the child</i>) and sensory details (<i>The colors turn from dark reds to gold as the morning sun fills the tent</i>) for Passage I, and metaphor (<i>The central metaphor of the poem is the likening of clothing items to each member of the narrator’s family</i>) and personification (<i>she wishes that her personified “dreaming iron” could be a substitute for herself</i>) for Passage II.</p>
Organization	<p>Maintains the focus established by the controlling idea that <i>family can offer comfort by their presence in a child’s life, and, ultimately, by the memory of past relationships</i>. The response exhibits a logical and coherent structure, first addressing <i>the extended family living together in Passage I</i> by presenting a physical description of the yurt from the narrator’s visual perspective (<i>the fire, family members ... sleep, outside the wind blew</i>) and then addressing <i>the nuclear family in Passage II</i> by presenting sequential information about the narrator’s family relationships, following the stanza order of the poem (<i>father, mother, sister</i>). Appropriate transitions are skillfully used (<i>Whether it is, Passage I begins, In the second stanza</i>).</p>
Language Use	<p>Is stylistically sophisticated, using language that is precise and engaging (<i>he is as wrinkled with worldly cares as his “rumpled” shirt</i>), with a notable sense of voice and awareness of audience and purpose (<i>The ability of these two narrators to remember their families, different as they were, and share them with us, is a loving gift</i>). The response varies structure and length of sentences to enhance meaning (<i>They are realistic memories of the good and the complicated in family life</i>).</p>
Conventions	<p>Demonstrates control of the conventions with essentially no errors, even with sophisticated language.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 6, although it is somewhat weaker in meaning.</p>	

Family members ~~family members~~ are a source of comfort for each other. Sometimes the actions of an older family member will bring comfort to a child, while other times a child may be challenged to bring comfort to the older members of the family. In either instance, the child will ~~feel~~ remember these times later in life. The now adult person will look back on ~~the~~ ^{these} memories because of the comfort she either felt from her family members or gave to them. In Passage I, the narrator remembers a time when she was comforted by the actions of an older member of her family. In Passage II, the ~~narrator~~ ^{narrator} ~~speaker~~ remembers a time when she was challenged to bring comfort to her parents and sibling.

In Passage ~~I~~ I, the memories are so strong that the narrator relives them in dreams. The center of her dreams is Mai Ling, a mother figure, whose simple action of keeping the yurt that the family slept in warm made the narrator feel safe and secure. The narrator uses sensory detail to convey this ~~idea~~ memory. She says that Mai Ling would awaken to add fuel to the brazier, the source of heat for the yurt, and "the air filled with that sharp smell I knew well, a mixture of burnt hay and earth." The memory is still so strong that the narrator is able to convey it to the reader many years later.

The ~~memory~~ memory of safety and security associated with Mai Ling leads the narrator to remember other sources of comfort from this time. The author uses imagery to describe the "gleam of the little oil lamp" and the sight of the morning's arrival "when the first rays

settled on the ceremonial saddle... reflecting off its trim... [and] the whole yurt seemed to fill with gold." These sights brought much comfort to the narrator, and she is able to recall every detail as if she were still right there.

While the narrator of Passage I remembers the actions of an older family member bringing her comfort, the narrator in Passage II remembers trying to bring comfort to her family members through her own actions. The narrator's ironing is a symbol of her love for her family. She attempts to comfort them during a time when there "is no time for love" ~~is~~ through her actions. Each wrinkle in her parents' clothing that she irons is a metaphor for the challenges they face. Her father's shirt becomes his "back, cramped and worried with work." Her mother's bed jacket becomes "complications" that she tries to straighten out.

As does the narrator of Passage I, the narrator of Passage II also uses sensory details to further convey this memory. The narrator can still remember "the smell of ~~the~~ baked cotton" and the "breeze out the window." Even though this may have been a challenging time for the narrator, who was being "forced to express her excess love ~~in~~ on cloth," the memories are still strong because of the comfort she believes she was bringing to her family.

Childhood memories often center around family and the comfort one either gave or received during that time. Often, the memories are so strong that, as adults, people are still able to see, feel, taste, and

Anchor Paper – Part A—Level 5 – A

smell the environment surrounding those memories. The childhood memories of both narrators are deeply rooted in the comfort which they derived from their family environments and experiences. The narrator of Passage I finds comfort in the recollection of Mai Ling and the yurt. The narrator of Passage II finds comfort in the recollection of her care for her family.

Anchor Level 5 – A

Quality	Commentary
Meaning	<p>The response: Establishes a controlling idea that reveals a thorough understanding of both texts, stating that <i>family members are a source of comfort for each other</i> and that <i>sometimes ... an older family member will ... comfort ... a child, while other times a child may ... bring comfort to the older members of the family</i>. The response makes clear and explicit connections between the controlling idea and the ideas in Passage I (<i>the narrator of Passage I remembers the actions of an older family member bringing her comfort</i>) and in Passage II (<i>the memories are still strong because of the comfort she believes she was bringing to her family</i>).</p>
Development	<p>Develops ideas clearly and consistently, with reference to relevant and specific evidence from Passage I to describe a family member’s relation to a child (<i>Mai Ling ... whose simple action of keeping the yurt ... warm made the narrator feel safe and secure</i>) and a child’s relation to her family (<i>She attempts to comfort them ... when there “is no time for love”</i>). The response refers to the use of imagery (<i>she is able to recall every detail as if she were still right there</i>) in Passage I, symbolism and metaphor (<i>Each wrinkle in her parents’ clothing ... is a metaphor for the challenges they face</i>) in Passage II, and sensory details from both passages.</p>
Organization	<p>Maintains the focus established by the controlling idea that <i>childhood memories often center around family and the comfort one either gave or received during that time</i>. The response exhibits a logical and coherent structure by following the progression of events in the narrator’s dream that brought her comfort (<i>Mai Ling would awaken to add fuel and “gleam of the little oil lamp” and the sight of the morning’s arrival</i>) for Passage I. The discussion of Passage II presents a contrast between narrators based on the source of family comfort (<i>the narrator in Passage II remembers trying to bring comfort to her family members through her own actions</i>). The skillful use of appropriate devices and transitions strengthens cohesion (<i>In either instance and While the narrator of Passage I remembers ... the narrator in Passage II remembers</i>).</p>
Language Use	<p>Uses language that is fluent and original (<i>deeply rooted in the comfort which they derived</i>), with evident awareness of audience and purpose (<i>the memories are so strong that, as adults, people are still able to recall the environment surrounding those memories</i>). The response varies structure and length of sentences to control rhythm and pacing (<i>Her mother’s bedjacket becomes “complications” that she tries to straighten out</i>).</p>
Conventions	<p>Demonstrates control of the conventions with essentially no errors, even with sophisticated language.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 5, although it is somewhat stronger in organization and conventions.</p>	

Parental figures play a major role in the lasting impressions of a child's memories in both positive and negative ways. In passage I, Mai Ding's comforting caring nature as a maternal figure molds the author's memories of the yurt as pleasant. However, in passage II, the author using a reference to clothes ~~she~~ reveals how unpleasant his childhood memories are because he found no time for him. Both authors make use of different literary elements and techniques to convey the idea that parental figures and family figures play an undeniable role in shaping a child's memories.

Passage I begins with the author ~~on page 1~~ with a flashback of the experiences he had as a child with Mai Ding, his maternal figure. In his first person narration, he reveals her caring nature by dreaming about Mai Ding. She is described physically with an emphasis on "her smile" which he "used to see", and "her bending over" him and "talking to" him. The loving smile is the last thing to disappear into the darkness. It is a symbol of the strongest memory of his childhood: her understanding and protective nature. The story narrative goes on to describe with great imagery of the warmth she brought with the symbol of the coals in the brazier. He describes ^{the} air and the gleam of the holy image present as Mai Ding periodically got up in the middle of the night to keep them warm. After a safe and warm night, the moment's wonder is epitomized by the beauty of the morning rays. As the first rays reflect off the brass trim, the "whole yurt seemed to fill with gold." This powerful imagery captures the feelings of happiness that the young boy feels. Another powerful moment comes with the description of the yurt in wintertime. He makes a connection with the memories of love and protection with his experiences of sleeping with animals. Him reaching out to stroke the "silken coat of a new-born lamb" is a metaphor for the way he feels about Mai Ding's

tender care in raising him. He describes the complex all young ^{children} have in learning to trust the hands involved in their lives and how he was reassured just like the Lamb of the care he received as a child.

Passage II begins with a first person narration of the author ironing his family's clothes. Each description personifies the elements of their clothing to represent the relationships he had once possessed with each member of the family. It is evident in the first stanza that his father was overbearing and oppressive. The metaphor of ironing out his father's face if it had existed above the buttoned neck is representative of the anger that is evoked when the author remembers his childhood. In the 2nd stanza, the author goes on to describe how little time his mother has for him. ~~He~~ In fact, the only time he spends with his mother is when he irons her clothes. She makes the declaration "This is no time for love!". This use of an exclamation/punctuation to describe this situation portrays the strength of the emotion of detachment and abandonment he feels in regards to his mother. In fact, he ends it with a wish to lay on her lap using the "iron" to represent him as a boy dreaming of her love and attention. The 3rd stanza describes the relationship between this boy and his sister. She seems to only care about herself and the way she looks, never desiring his presence since he messes things up like he messes up her clothes. He says "she too would have warned me not to muss her fresh blouses." In conclusion, he expresses his anger and disappointment in not receiving the love and kindness he had once expected. He says "All that my careful hand had ironed out, forced to express my excess love on cloth."

Both passage I and II revealed the power parental figures played in the development of both these author's memories of their childhoods. Whereas the first author felt protected and loved like a new-born Lamb the second felt neglected and taken advantage of like a person being

Anchor Paper – Part A—Level 5 – B

ironed flat. This passage reflects the need for all people to think about the impact they have the potential to mold a person's entire perception of a huge portion of a person's life. Therefore, it is clear that literature often reveals significant truths about life.

Anchor Level 5 – B

Quality	Commentary
Meaning	The response: Establishes a controlling idea that reveals a thorough understanding of both texts (<i>parental and family figures play an undeniable role in shaping a child's memories</i>). The response makes clear and explicit connections between the controlling idea and the ideas in Passage I (<i>He makes a connection with the memories of love and protection with his experiences of sleeping with animals</i>) and in Passage II (<i>he expresses his anger ... in not receiving the love and kindness he had once expected</i>).
Development	Develops ideas clearly and consistently, with reference to relevant and specific evidence from Passage I to describe Mai Ling's positive effect on the author's memories of the yurt (<i>reaching out to stroke the "silken coat of a new-born lamb" is a metaphor for the way he feels about Mai Ling's tender care</i>) and from Passage II to portray the narrator's negative impression of his family relationships (<i>The metaphor of ironing out his father's face ... is representative of the anger that is evoked when the author remembers his childhood</i>). The response refers to flashback, symbolism (<i>the coals in the brazier symbolize the warmth she brought</i>), and imagery for Passage I; personification (<i>Each description personifies the elements of their clothing to represent the relationships he had ... with each member of the family</i>) for Passage II; and point of view and metaphor for both passages.
Organization	Maintains the focus established by the controlling idea on <i>the power parental figures played in the development of both these author's memories of their childhoods</i> . The response exhibits a logical sequence of ideas in Passage I, first presenting information about the narrator's dream of Mai Ling, and the narrator's <i>feelings of happiness</i> , then comparing Mai Ling's <i>tender care</i> to the narrator's interaction with the lamb. The discussion of Passage II begins with an interpretation of the personification of the clothes, then connects <i>ironing</i> to both the narrator's <i>anger</i> with his father and his wish for his mother's <i>love and attention</i> , and concludes that the narrator uses the iron to show his <i>dissappointment</i> . Appropriate transitions are used (<i>However, Another powerful moment, In fact</i>).
Language Use	Uses language that is fluent and original (<i>the moment's wonder is epitomized</i>), although occasionally informal (& for "and," 2 nd , 3 rd), with evident awareness of audience and purpose (<i>This passage reflects the need for all people ... a person's life</i>). The response varies structure and length of sentences to control rhythm and pacing (<i>The loving smile is the last thing to disappear into the darkness</i>).
Conventions	Demonstrates partial control, exhibiting occasional errors in spelling (<i>received, prescene, wheras</i>) and punctuation (<i>comforting caring nature</i> and <i>He says "All ... cloth.</i>) that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 5, although it is somewhat weaker in conventions.	

Childhood memories can be very pleasant and vividly remembered if they were meaningful moments that brought a sense of security. Something that has a special meaning to someone as a child will stick with that person forever. A childhood memory can have a great impact on someone even as an adult. Passage I is about a person who can remember precisely the comfort of his home as a child and the important figures in his life. In Passage II, the author recalls his love for his family and the peaceful feeling of ironing all of the wrinkles out of their clothes. It's these moments of familiarity that can have a strong meaning to certain people.

In Passage I, the narrator dreams of his days as a Mongol nomad in the comfort of his childhood yurt. He remembers Mai Ling, who he viewed as a mother figure, as he writes, "Above all it was her smile that I used to see, and her bending over me and talking to me". He also remembers the peace of the yurt in which he lived in. He describes the heating techniques of his home, the "sharp smells" of the burnt hay and earth, and the thin smoke. Next, he remembers the image of the Padma Sambhava (their religious icon), the cabinet that was "red and gold," the rugs which were "a glowing crimson," and the yurt in the morning filling with gold. The thought of his family members all lying comfortable in the same room with the new-born animals near by brings a very pleasant picture to the author's mind. These images and memories make him feel secure.

In Passage I, the author makes effective use of point of view and vivid description to convey his thought on peaceful memories having a strong meaning. The fact that he is an adult who can remember his childhood in such vivid detail gives it very strong meaning. He writes in first person point of view to explain his experiences, and the story is more believable because of his detailed memories. He has a great picture of Mai Ling's physical features, ^{we also remembers} a "ceremonial saddle hanging on the wall, reflecting sun rays off its trim," the order in which his family slept, and petting the newborn animals' soft fur coats. The detail that the author uses says that the author's childhood memory is very meaningful to him.

In Passage II, the author recalls the love that he had for his family and the security of ironing his parent's and sister's clothes. In the beginning, he is ironing his father's shirts and feeling comfort at the thought of "making a boy again out of that tired man." Then he is lingering over his mother's clothes, imagining that instead of a "crease down each side of her mouth," he could lay his "dreaming iron on her lap." Lastly, he remembers ironing his sister's petticoat and, secretly, her pyjamas. He takes comfort from pretending to "tickle the underarms" and "secretly pat the backside" of her clothes. This childhood memory has special meaning to the author because it made him feel secure in his family.

The author of Passage II, "Ironing Their Clothes," makes effective use of symbolism to convey his view on childhood memories. First, he uses the cloths of his family members to symbolize the problems they had. Ironing the wrinkles out of the clothes means that he is trying to help his family members and connect to them. He recalls ironing out his "father's back, cramped and worried with work," and how after they were ironed, "the shoulders shrugged off the world" and "the collapsed arms spread for a hug." With his mother, he uses the symbolic iron to "kiss at the damp puckers of her wrists" to put her at ease. The author does a superb job using symbolism to demonstrate how in this childhood memory, what he remembers is the peace he could achieve.

As demonstrated in Passages I and II, ^{the most vivid} childhood memories are the ones that brought us comfort. Whether it was a young boy living in a nomadic yurt with his extended family or a boy wishing he could fix his family problems with the "glide" of an iron, these memories gave each author a sense of security.

Anchor Level 5 – C

Quality	Commentary
Meaning	<p>The response: Establishes a controlling idea that reveals a thorough understanding of both texts (<i>Childhood memories can be very pleasant and vividly remembered if they were meaningful moments that brought a sense of security</i>). The response makes clear and explicit connections between the controlling idea and the ideas in Passage I (<i>These images and memories make him feel secure</i>) and in Passage II (<i>the author recalls ... the security of ironing his parent's and sister's clothes</i>).</p>
Development	<p>Develops ideas clearly and consistently, with reference to relevant and specific evidence from Passage I to discuss the narrator's <i>peaceful memories (the narrator dreams of his days ... in the comfort of his childhood yurt)</i> and from Passage II to explain the family's effect on the narrator (<i>he is ironing his father's shirts and feeling comfort at the thought of "making a boy again out of that tired man!"</i>). The response discusses point of view (<i>He writes in first person point of view to explain his experiences</i>) and imagery (<i>He has a great picture of Mai Ling's physical features ... the order in which his family slept, and ... the new-born animals soft fur coats</i>) in Passage I and symbolism (<i>the cloths of his family members ... symbolize the problems they had</i>) in Passage II.</p>
Organization	<p>Maintains the focus established by the controlling idea that <i>the most vivid childhood memories are the ones that brought us comfort</i>. The response exhibits a logical sequence of ideas, beginning with Passage I and the narrator's memory of <i>the peace of the yurt</i>, followed by a discussion of the author's <i>vivid detail and first person</i> narration. The response continues with Passage II, first discussing the <i>childhood memory ... that made him feel secure in his family</i>, followed by information about the <i>symbolic iron</i>. Appropriate transitions are used (<i>He also remembers, In the beginning, As demonstrated in Passages I and II</i>).</p>
Language Use	<p>Uses appropriate language, with some awareness of audience and purpose (<i>It's these moments of familiarity that can have a strong meaning to certain people</i>). The response occasionally makes effective use of sentence structure and length (<i>Whether it was a young boy living in a nomadic yurt with his extended family or a boy wishing he could fix his family problems with the "glide" of an iron, these memories gave each author a sense of security</i>).</p>
Conventions	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>rember, percisely, comfterble</i>) and punctuation (<i>authors mind; features, he also; animals soft fur</i>) that do not hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 5, although it is somewhat weaker in language use and conventions.</p>	

Anchor Paper – Part A – Level 4 – A

In both essays, childhood memories are used to portray a sense of warmth and familiarity. They bring about a good ~~feeling~~ and happy feeling. Both narrators use childhood memories to signify something in their life that was special and important. Because these thoughts and memories are seen through the eyes of a child, certain observations are very different from what a teenager ~~of~~ or adult may see. The memories from each narrator give off a feeling of reassurance.

The narrator of passage one has many distinct memories of the yurt he lived in and its surroundings. Certain memories show that this was a place of comfort for the narrator. He ~~mentions~~ mentions when he says, "... the air filled with that sharp smell I knew well, a mixture of burnt hay and earth..." ~~he~~ it shows that this was something very familiar to him. The smell of the yurt in which he lived gave him a sense of comfort and warmth. The narrator also mentions the new born animals that slept with them, "safe from the cold and the wolves." In a way, the narrator is like the animals, safe from any harm. At the end he talks about the harsh and scary weather outside compared to the safe yurt that was "full of familiar presences." The narrator feels comfort and safety inside the yurt.

The narrator of passage two portrays his comfort through his families various clothing items. When he says, "Here I could lay my dreaming iron on her lap", it shows the level of comfort he feels with his mother. Through his families

Anchor Paper – Part A—Level 4 – A

clothing items he can find happiness. He wants to His love for clothes takes him ~~beyond~~ beyond ironing, it takes him to a place of familiarity, a place he knows and loves. He mentions, "the smell of baked cotton rose from the board and blew with a breeze out the window...", this shows how well the narrator has gotten to know the smell of his families fresh clean clothes.

Childhood memories, in both passages, were used to portray a sense of warmth and familiarity. They brought about a good, happy feeling and signified something important in their life. For the narrator of passage one, it was the safety of his yurt. For the narrator of passage two it was ~~the~~ his families clothing.

Anchor Level 4 – A

Quality	Commentary
Meaning	<p>The response: Establishes a controlling idea that shows a basic understanding of both texts, stating that <i>childhood memories are used to portray a sense of warmth and familiarity</i>. The response makes implicit connections between the controlling idea and the ideas in the Passage I (<i>The narrator feels comfort and safety inside the yurt</i>) and in Passage II (<i>it takes him to a place ... he knows and loves</i>).</p>
Development	<p>Develops some ideas more fully than others. The response refers to specific and relevant evidence from Passage I to illustrate the narrator’s memories of the yurt (<i>a mixture of burnt hay and earth and new born animals</i>). The discussion of Passage II is less developed and more general (<i>this shows how well the narrator has gotten to know the smell of his families fresh clean clothes</i>). The response makes reference to sensory details in both passages (<i>The smell of the yurt ... gave him a sense of comfort and warmth and the smell of baked cotton</i>).</p>
Organization	<p>Maintains the focus established by the controlling idea that <i>childhood memories, in both passages, were used to portray a sense of warmth and familiarity</i>. The response exhibits a logical sequence of ideas, presenting for Passage I the yurt as <i>a place of comfort for the narrator</i> as compared to <i>the harsh and scary weather outside</i> and then, for Passage II showing <i>the narrator [who] ... portrays his comfort through his families various clothing items</i>. Appropriate transitions are used (<i>The narrator also mentions and At the end</i>).</p>
Language Use	<p>Uses appropriate language, with some awareness of audience and purpose (<i>In a way, the narrator is like the animals, safe from any harm</i>). The response occasionally makes effective use of sentence structure and length (<i>Because these thoughts and memories are seen through the eyes of a child, certain observations are very different from what a teenager or adult may see</i>).</p>
Conventions	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>reassurance</i> and <i>cortain</i>), punctuation (<i>families ... items; lap”;</i>; <i>ironing, it</i>), and grammar (<i>Both ...in there life and their life</i>) that do not hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 4, although it is somewhat stronger in organization.</p>	

Childhood memories are filled with love. ~~Though~~ These memories may not be about something extravagant, but rather everyday life experiences. The simplicity of these memories provides a comforting warmth to one. In both passage I and the poem "Ironing their clothes" this is proven.

In passage I, the narrator dreams of a girl from ~~her~~ ^{their} childhood memory named Mai Ling. In ~~her~~ ^{their} childhood memory, ~~she~~ ^{they} cares a lot for Mai. This is shown by ~~the~~ the narrator lingering on minor details about Mai in the opening paragraph. "I know that I dreamed about her and that it was her, it was Mai Ling, with her almond eyes in her pale face, her plait (braid) hanging before her as she bent over me, and her smile. One normally shows adoration for another by noticing every fine detail like the narrator did. The ^{simple, everyday} memory that is closest to the narrator is when on ~~an~~ dark winter nights, when the cold threatened the people in their yurt (tent) "Mai Ling would get up from time to time to add more dung (fuel)" to the brazier (pan for holding fuel/ coals) to heat up the yurt. ~~The miniature fire flame brought about by Mai's actions dimly lit the tent for the narrator to look around at her surroundings which were filled with "winding carpets" and "deer horns".~~ ~~From the setting~~ Mai Ling provides ~~to~~ a comforting feeling almost as a mother figure, caring for those in the yurt. By taking the time to get up and do such a small task

shows that she cares for those around her, giving the passage a warm tone. The author of this essay uses the heat from the fire ~~as~~ for symbolism. The warmth created by Max, or the caring feelings bring comfort to the narrator in her childhood memory.

In "Ironing their clothes", the narrator's ^{the everyday task of} childhood ^{simple} memory is about ~~ironing~~ ironing their family members' clothes such as his mother, father and sister. Here the narrator ~~is~~ greatly cares for each one of them. Images such as "of my father's broad chest the shoulders shrugged off the world, the collapsed arms spread for a hug", "kiss at the damp puckers of her wrists with the hot tip" and "Here I could tickle the underarms of my big sister's petticoat" show adoration. One ~~person~~ can show love and caring for others by hugs, kisses and tickling. These images provide a comforting a warm tone to the poem. The author of "Ironing their clothes" uses personification to bring out the warmth and caring feeling. An iron can't kiss the puckers of the wrist of a ~~bed~~ bedjacket nor tickle the underarms of a petticoat. ~~An iron cannot~~ A shirt cannot spread ~~its~~ its arms for a hug, ~~though~~ when you iron it looks like these things are happening.

In both passage I and "Ironing Their Clothes" the settings also bring a warmth tone and feeling to the ~~poems~~ literary pieces. In passage I, the miniature flame brought about by Mai's actions dimly lites the tent for the narrator to see her natural habitat. The items around her that were familiar and comforting to her include the winding carpets and deer horns. In the poem, the narrator is surrounded by a breeze that came in through the window. Through this window the family's wardrobe was outside hanging on a clothesline. The feeling of the breeze and seeing the family member's clothes hanging up brings comfort to the narrator. ~~It makes them feel without the comfort~~ warm feeling of a setting, a character isn't as comfortable. If you take a ~~character~~^{one} out of their natural setting, then one isn't as comfortable or relaxed without the reassurance of their natural habitat.

Anchor Level 4 – B

Quality	Commentary
Meaning	<p>The response: Establishes a controlling idea that shows a basic understanding of both texts, stating that <i>childhood memories are filled with love and the simplicity of these memories provides a comforting warmth</i>. The response makes implicit connections between the controlling idea and the ideas in Passage I (<i>Mai Ling provides a comforting feeling almost as a mother figure, caring for those in the yurt</i>) and in Passage II (<i>The feeling of the breeze and seeing the family member’s clothes hanging up brings comfort to the narrator</i>).</p>
Development	<p>Develops some ideas more fully than others. The response makes reference to specific and relevant evidence from Passage I to show <i>the warmth created by Mai and the caring feelings she conveyed</i> and from Passage II to suggest the narrator’s feelings about ironing <i>family member’s clothes (An iron can’t kiss the puckers of the wrist of a bedjacket nor tickle the underarms of a petticoat)</i>. The response refers to the use of <i>symbolism</i> in Passage I, <i>personification</i> in Passage II, and <i>tone</i> and <i>setting</i> in both passages, but discussion is limited.</p>
Organization	<p>Maintains a clear and appropriate focus on comfort (<i>The items around her ... were familiar and comforting and The feeling of the breeze ... brings comfort to the narrator</i>). The response exhibits a logical sequence of ideas about childhood memories, first addressing for Passage I the narrator’s memories of Mai Ling and then for Passage II the narrator’s memory of <i>the everyday task of ironing their family members’ clothes</i>. The response lacks internal consistency, introducing new information in the concluding paragraph (<i>one isn’t as comfortable or relaxed without the reassurance of their natural habitat</i>).</p>
Language Use	<p>Uses appropriate language, with some awareness of audience and purpose (<i>These memories may not be about something extravagant, but rather everyday life experiences</i>). The response occasionally makes effective use of sentence structure and length (<i>One can show love and caring for others by hugs, kisses and tickling</i>).</p>
Conventions	<p>Demonstrates partial control, exhibiting occasional errors in punctuation [<i>“I know ... smile.; nights. When; (tent) “Mai Ling</i>] and grammar (<i>narrator ... from their childhood and They cares</i>) that do not hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 4 in all qualities.</p>	

Certain experiences one goes through as a child can be with that person forever. Childhood memories provide people with a sense of comfort from times in their lives when everything was good. The authors of the two passages share their childhoods with the reader. ~~##~~

Passage one is about the author's experience growing up with her extended family. The yurt they all shared, although crowded with people and animals, made the author feel protected. The author shows the connection between every living being in the yurt when she talks about the lamb. The narrator "would stroke the animals warm body" and was reassured by the breathing of all those bodies." No matter how frightening or unfriendly the outside world was, the narrator will never forget the comfort she felt in the yurt with her family and the animals.

In the second passage the author talks about ironing. ~~##~~ What the narrator does to the clothes while ironing them is symbolic of what she would do ~~the~~ to the person that owned the clothes. For example the ironing of ~~his~~ ^{her} "father's back, cramped and worried with work," to try to make "a boy out of that tired man." The narrator goes on to vividly describe the actions she takes with her mother's clothing and her sister's clothing. She expresses her love in

Anchor Paper – Part A—Level 4 – C

the way she irons the clothes of her family.

Childhood memories often have a lasting impact on people. The comfort and love felt in the original moment are carried through in the memory and provide a sense of protection to the author.

Anchor Level 4 – C

Quality	Commentary
Meaning	The response: Establishes a controlling idea that shows a basic understanding of both texts (<i>Childhood memories provide people with a sense of comfort from times in their lives when everything was good</i>). The response makes implicit connections between the controlling idea and the ideas in Passage I, stating that <i>the narrator will never forget the comfort she felt in the yurt</i> . The response makes no direct reference to memory or comfort in the discussion of Passage II.
Development	Develops ideas briefly, using some evidence from Passage I to describe the yurt which was <i>crowded with people and animals</i> . Discussion of Passage II is based on more general statements about ironing with little elaboration (<i>The narrator goes on to vividly describe the actions she takes with her mother's clothing and her sister's clothing</i>). The response makes no reference to literary elements or techniques in Passage I and only to symbolism in Passage II.
Organization	Establishes an appropriate focus on childhood memories and their <i>lasting impact on people</i> , but fails to maintain this focus in the discussion of Passage II. The response exhibits a rudimentary structure, beginning with an introduction, then addressing each passage in a separate paragraph, and ending with a conclusion.
Language Use	Uses appropriate language, with some awareness of audience and purpose (<i>The authors of the two passages share their childhoods with the reader</i>). The response occasionally makes effective use of sentence structure and length (<i>She expresses her love in the way she irons the clothes of her family</i>).
Conventions	Demonstrates partial control, exhibiting occasional errors in punctuation (<i>animals warm body; and was reassured ... bodies.</i> ; <i>For example the ironing</i>) that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 4, although it is somewhat weaker in development and organization.	

Childhood memories are very fond memories. These memories will remain with us for the rest of our lives. Not everyone's memories are the same, ~~therefore~~^{because} everyone had a different childhood. But some could possibly be the same as others. For example a memory of working is a strong remembrance, for many ^{and loved ones}.

In passage one, the narrator ~~tells us~~^{recalls} her memories of a childhood acquaintance, Mai Ling. ~~She~~ The narrator remembers her in a very positive way, always helping out and making their yurt a better place. The narrator even said in the morning the yurt seemed to fill with gold. The narrator ~~knows~~ remembered all her memories by either looking at an old place in her house, or even smelling the air ^{familiar} around her childhood yurt.

In passage two the narrator shows great amounts of feeling for her family, even if she has to work hard for them. The narrator realizes that her whole family is working hard, so she must also. The narrator also did not get the love in return from her mother, because she thought work was more important. The narrator would express her love for her family on clothes, by ironing out the flaws in the clothes of her family.

Childhood memories will stay with us forever. These memories are often remembered by the touch or sight of old familiar objects. In both passages work was a strong childhood memory, as well as the people who you cared for and admired.

Anchor Level 3 – A

Quality	Commentary
Meaning	<p>The response: Establishes a controlling idea that shows a basic understanding of the texts (<i>Childhood memories ... will remain with us for the rest of our lives</i> and <i>a memory of working ... is a strong remembrance</i>). The response makes superficial connections between the controlling idea and the ideas in Passage I (<i>The narrator remembers her in a very positive way</i>) and in Passage II (<i>The narrator realizes that her whole family is working hard, so she must also</i>).</p>
Development	<p>Develops ideas briefly, using some evidence from Passage I to describe what the narrator remembered (<i>the narrator recalls ... Mai Ling and in the morning the yurt seemed to fill with gold</i>) and from Passage II to describe the narrator’s connection with her family (<i>The narrator also did not get the love in return from her mother, because she thought work was more important</i>). The response makes no reference to literary elements or techniques.</p>
Organization	<p>Establishes an appropriate focus (<i>Childhood memories will stay with us forever</i>). The response exhibits a rudimentary structure, with an introduction, a paragraph for each passage, and a conclusion.</p>
Language Use	<p>Relies on basic vocabulary, with little awareness of audience and purpose (<i>Not everyones memories are the same ... But some could possibly be the same as others</i>). The response exhibits some attempt to vary sentence structure and length for effect, but with uneven success (<i>In both passages work was a strong childhood memory. as well as the people who you cared for and admired</i>).</p>
Conventions	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>remembrance, aqaintance, familular</i>) and punctuation (<i>everyones memories; For example a memory; childhood memory. as well</i>) that do not hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in conventions.</p>	

The story of passage I and the poem of passage II are both about childhood memories. The authors both use many lit devices to show ideas about their pasts and the effects it had on them.

In passage I the author uses characterization and explains Mai Ling enough to imagine what she looks like and how she acts. This allows the author to remember what this person did for the family and won't ever forget about it. ~~It also shows the effects the author's life today and how he lives today.~~ The author uses imagery to show his surroundings with the family around him to the feeling of the animals. This is a strong feeling of remembering about the past or how it affects the author's life.

In the passage II the author uses the main character to show its day to day life. From ironing the clothes with her mother. To fixing her father's ~~bedjacket~~ "bedjacket." She remembered the images and feelings of wanting to fix the wrinkles in cloth because of her "love cloth." She still has this feeling that is why she remembers this so much.

So as one can see, the memories of the past affects life today. Also how strong memories can create strong feelings.

Anchor Level 3 – B

Quality	Commentary
Meaning	<p>The response: Establishes a controlling idea that shows a basic understanding of the texts (<i>The authors both use many lit devices to show ideas about their pasts and the effects it had on them</i>). The response makes few and superficial connections between the controlling idea and the ideas in the texts (<i>the author uses characterization and explains Mai Ling enough to imagin what she looks like and how she acts and the author uses the main character to show its day to day life from ironing the clothes with her mother</i>).</p>
Development	<p>Develops ideas briefly, using some evidence from Passage I (<i>The author uses immigery to show his surroundings. With the family around him to the feeling of the animals</i>) and from Passage II (<i>She remembered the imiges and feelings of wanting to fix the wrinkles in clother because of her “love on cloth”</i>). The reference to <i>fixing her fathers “bedjacket”</i> is inaccurate.</p>
Organization	<p>Establishes an appropriate focus on the effect of memories (<i>the memories of the past effects life today</i>). The response exhibits a rudimentary structure with a brief introduction, a paragraph for each passage, and a brief conclusion.</p>
Language Use	<p>Relies on basic vocabulary (<i>This allows the author to remember what this person did for the family and won’t ever forget about 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>Also how strong memories can create strong feelings</i>).</p>
Conventions	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>imagin, imiges, clother</i>) and punctuation (<i>authors life; mother. To; fathers “bedjacket”</i>) that do not hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in conventions.</p>	

In both the excerpt from the novel and the poem, childhood memories seemed to be expressed in a form of pride.

In the first selection, a nomadic Mongol child in the presence of an elder woman, The woman, Mai Ling, would take care of the yurt (a circular domed tent). The child would even dream of Mai Ling, but could not speak to her however. The child dreamed about Mai Ling's face and what she did in the tent.

Mai Ling would get up from time to time and add more dung to the fire. The child realized that this was so they could stay warm ^{during} the winter nights. The child saw this and it was quite obvious that the child thought of Mai Ling as a mother figure.

In the second passage however, it was a poem about a child, although, the child was the one doing the chores, and ironing her or his family's clothes, along with washing and hanging them out to dry.

The child thought of the father as a man who has been worked too hard, ~~who~~ someone who deserves a break; wishing to turn him back into a young boy.

Next, the narrator talked about the mother. The mother seemed to be a woman whom was rushed all of the time and didn't seem to see any time for emotions or love.

The ~~poet~~ child seems to look at the parent's and older sister's clothes as the people themselves.

Anchor Paper – Part A—Level 3 – C

The author of the first passage seems to show that childhood memories are a good thing to have and a good thing to look back on when you're grown up because you'll never be young again.

Anchor Level 3 – C

Quality	Commentary
Meaning	<p>The response: Establishes a controlling idea that shows a basic understanding of the texts (<i>In both the excerpt from the novel and the poem, childhood memories seemed to be expressed in a form of pride</i>). The response makes few and superficial connections between the controlling idea and the ideas in Passage I (<i>The child saw this and it was quite obvious that the child thought of Mai Ling as a mother figure</i>) and in Passage II (<i>The child seems to look at the parent's and older sister's clothes as the people themselves</i>).</p>
Development	<p>Develops ideas briefly, using some evidence from Passage I (<i>The woman, Mai Ling, would take care of the yurt</i>) and from Passage II (<i>the child was the one doing the chores, and ironing her or his family's clothes</i>). The response relies primarily on plot summary.</p>
Organization	<p>Establishes, but fails to maintain, an appropriate focus on childhood memories as a source of pride. The response exhibits a rudimentary structure with a one-sentence introduction, six short body paragraphs, and a one-sentence conclusion that only addresses the first passage and introduces an idea inconsistent with the controlling idea (<i>childhood memories are a good thing to have and a good thing to look back on when you're grown up because you'll never be young again</i>).</p>
Language Use	<p>Relies on basic vocabulary (<i>Next, the narrator talked about the mother</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>The child thought of the father as a man who has been worked too hard, someone who deserves a break; wishing to turn him back into a young boy</i>).</p>
Conventions	<p>Demonstrates partial control, exhibiting occasional errors in punctuation (<i>dream of Mai Ling, but; saw this and it; second passage however, it</i>) that do not hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in conventions.</p>	

In Passage I the narrator talked about a girl who was on her bed sleeping and dreaming at the same time, she felt comfortable with the things around her even though she cannot speak with them because they ^{were} objects, ~~she~~ like her ~~blanket~~ blanket and ~~things~~ her ~~bedsheet~~ bedsheet.

In the passage II the narrator talks about a young person who has a family and that that person feels bad about ~~his~~ her father's job and she realized that her family were having a hard life, she had to take care of her sister washing her clothes and doing other things in her house. She felt that she was getting ^{older} so she ~~does~~ not want her mother give love to her ~~because~~ because she ~~was~~ wanted to do things by herself ~~hers~~ her self.

In both passages the narrators talk about different stories but with some connections ~~between~~ between both in passage I the girl ~~sees~~ ~~but~~ saw her bedsheet as if the bedsheet love her as a ~~love~~ love of mother ~~but~~, while in passage II, the girl ~~do~~ did not want love from her mother because she wanted to ~~do~~ do something by her own, the girl in the passage ~~needed~~ needed the love from her mother but her mother wasn't even with

Anchor Paper – Part A—Level 2 – A

her and in the passage II the girl's mother wanted to give love to her but like it says in story she did not have time love.

Anchor Level 2 – A

Quality	Commentary
Meaning	The response: Conveys a confused understanding of the texts (<i>she cannot speak with them because they were objects, like her blanket and she did not want her mother give love to her because she wanted to do things by her self</i>). The response makes a few connections to the texts but fails to establish a controlling idea.
Development	Is incomplete and largely undeveloped, hinting at ideas (<i>a girl who was one her bed sleeping and dreaming and a young person who has a family</i>), but references to the text are vague (<i>her family were having a ba life and differents stories</i>) and unjustified (<i>the girl saw her bedsheet as if the bedsheet love her as a love of mother and she wanted to d do something by her own</i>).
Organization	Suggests a focus on the narrators' relationships with their mothers and suggests organization by paragraphing.
Language Use	Uses language that is imprecise for the audience and purpose (<i>one her bed, thought for "though," In the passage II</i>). The response reveals little awareness of how to use sentences to achieve an effect (<i>In Passage I the narrator talked about a girl ... dreaming at the same time, she felt comfortable with the things around her ... like her blanket. and her bedsheet</i>).
Conventions	Demonstrates emerging control, exhibiting occasional errors in spelling (<i>differents and conections</i>), punctuation (<i>Passage II the narrator, between both In Passage I, story she did</i>), and omission of words (<i>mother give love, love of mother, says in story, time love</i>) that hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in conventions.	

The most important part of our life is when we are children. At that moment; how we grow up define our future. When we are adult the childhood memories bring to us a feeling to be a child again and do things than usually you do when you are a child. Passage I and passage II prove this statement.

In passage I, the child use to dream of Mailing every night. She represent for him the light in the dark and when we are children, we are afraid to the dark. In his dreams she is a figure of a mother who take care of him. When he wake up the dream disappear and begin his normal life. His childhood memories are base in a dream who will give him always protection.

In passage II, he remember when his mother has to iron his father's clothes and the smeel of baked cotton. His childhood memories represent his mother's work and his love for her. She always has time for him, to give

Anchor Paper – Part A – Level 2 – B

him a kiss or a hug. This is something that he never will forget.

The childhood memories represent a time of relax when we are adult and we have to worry for other things. That memories give to you a feeling than you still being a child.

Anchor Level 2 – B

Quality	Commentary
Meaning	The response: Conveys a confused and incomplete understanding of the texts. The response makes a few connections to Passage I (<i>In his dreams she is a figure of a mother who take care of him</i>) and to Passage II (<i>His childhood memories represent his mother's work and his love for her</i>).
Development	Is incomplete and largely undeveloped, hinting at ideas, but references to Passage I are vague (<i>She represent for him the light in the dark and when we are children, we are afraid to the dark</i>) and references to Passage II are unjustified (<i>he remember when his mather has to iron his father's clothes and She always has time for him, to give him a kiss or a hug</i>).
Organization	Establishes an appropriate focus on <i>childhood memories</i> and their effect on adults. The response exhibits a rudimentary structure, addressing each passage in a separate paragraph and ending with a conclusion.
Language Use	Uses language that is imprecise (<i>chise; afraid to the dark; a time of relax</i>). The response reveals little awareness of how to use sentences to achieve an effect (<i>That memories give to you a feeling than you still being a child</i>).
Conventions	Demonstrates a lack of control, exhibiting frequent errors in spelling (<i>whe, smeel, adult</i>), punctuation (<i>moment; how and dark and when</i>), and grammar (<i>how we grow up define, She represent, a mother who take care, he wake up, he remember</i>) that make comprehension difficult.
Conclusion: Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in organization.	

~~By~~ the dream there where a woman who has a dreamed with other girl that she named Mai ling, when ever that girl have a dream she dream Mai ling like she ^{was} imaginary friend. so she dreamed her with her Eyes was like Almond, her smile and that girl also imagine ~~that~~ Mai ling was banding on her and she also was talking at that girl. By the way Mai ling was kind of her friend because that other girl ~~is~~ was imagine her as a person but was only a dream. so when she was in a dream with Mai ling then she dissolved into the darkness and then she would wake up so when she would wake up. so then she was Realizing like if that was a dream or what but then. she know was a dream that she dreamed like a person.

then she look for to Pray like that religion was danba Panda. and she was start Pray because she thought that there is something happen in her dream like something bad that happen only to her.

Anchor Level 2 – C

Quality	Commentary
Meaning	The response: Conveys a confused and incomplete understanding of the texts (<i>the dream there where a women ... with other Girl that she Named Mai ling, when ever that Girl Have a dream</i>). The response makes a few connections to Passage I (<i>Mai ling was kind of her friend</i>) but fails to establish a controlling idea.
Development	Is incomplete and largely undeveloped, hinting at ideas, but references to the text are vague (<i>Mai ling was banding on her</i>), repetitive (<i>So she dreamed her with her Eyes was like Almond, was only a dream, something Happen in her dream</i>), and unjustified (<i>then she look for to Pray like that Religion was danba Panda</i>). There is no discussion of Passage II.
Organization	Lacks an appropriate focus but suggests some organization through paragraphing.
Language Use	Uses language that is imprecise and unsuitable for the audience and purpose (<i>so then she was Realizing like if that was a dream or What but then. she know was a dream</i>). The response reveals little awareness of how to use sentences to achieve an effect.
Conventions	Demonstrates a lack of control, exhibiting frequent errors in spelling (<i>beuase</i> and <i>danba Panda</i>), punctuation (<i>dream she dream</i> and <i>her and she also</i>), capitalization (<i>Mai ling; Almond. her; Girl; Religion</i>), grammar (<i>Girl ... imagine, Girl was imagine, she was start Pray</i>), and usage (<i>talking at that Girl</i>) that make comprehension difficult.
Conclusion: Overall, the response best fits the criteria for Level 2 in all qualities.	

Childhoods are a time of exploration, a time of discovery, ~~in~~ innocence, & growth. A time where you not only find out the people & world around you, but about yourself. Because of the joyous & adventurous times of child, ~~the~~ the memories we get from that time can be worth more than gold to some people.

One of my favorite & touching memories from my childhood was the 1st family trip I ever took with my family when I was 7 yrs old. It was the 1st time I really got to spend time with my family & through that time spent I grew to know my family more than I ever would. I remember how we sat together in a car for nearly 12 hours, & didn't mind it one bit. When we arrived in Florida Orlando, Florida at the hotel, we made plans on everything we would do for a 2 week span. There were no arguments or conflicts. The days consisted of waking up to a huge breakfast, rushing to the amusement parks, & just having fun. At night we came home to make shift dinners curiously of my cousins, talking about future plans, even spending the rest of the night by the pool. Everything felt perfect. Everyone was happy. It couldn't get any better.

To most people, this is just a memory, a flashback. But I am also sure that everyone's memory is more meaningful to themselves than to others. To me these memories are more

Anchor Paper – Part A—Level 1 – A

then just that, memories. They are windows to the past showing the steps I took, mirrors reflecting a younger me growing slowly into what I am today. Sometimes they are a dream, a desire, & a need. Without them I wouldn't know where I came from & how I got to where I am now or who influenced me along the way. These memories are my legacy from when I was a child. And because I can never go back & be a child again to make more, all I can do is hold on to the ones I have, until I can't hold on any more.

Anchor Level 1 – A

Quality	Commentary
	The response:
Meaning	Provides no evidence of textual understanding. The response provides only a personal response.
Development	Is incomplete. The response hints at ideas, but references are of a personal nature with no mention of any text.
Organization	Suggests a focus on childhood memories (<i>the memories we get from that time can be worth more than gold to some people</i>) but only writes about a personal childhood experience. The response suggests some organization through paragraphing.
Language Use	Relies on basic vocabulary (<i>didn't mind it one bit</i>) that is sometimes imprecise (& for "and," <i>times of child, then</i> for "than," <i>1st, 7 yrs old</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>At night we came home to make shift dinners curtisy of my cousins, talking about future plans, even spending the rest of the night by the pool</i>).
Conventions	Demonstrates emerging control, exhibiting occasional errors in spelling (<i>joyus, breakfest, amusment</i>) and punctuation (<i>exploration. A time; growth. A time; everyones memory</i>) that hinder comprehension.
Conclusion: Although the response fits the criteria for Levels 1, 2, and 3, it remains at Level 1 because the response makes no reference to either text.	

Anchor Paper – Part A—Level 1 – B

Childhood is a very significant
~~part~~ time period in one's life. The way a child's
mind is formed and how the littlest details
are seen as extraordinary through the eyes
of is just meticulous.

Anchor Level 1 – B

Quality	Commentary
Meaning	The response: Provides no evidence of textual understanding, only making references to the task (<i>Childhood</i> and <i>a child's mind</i>).
Development	Is minimal, with no evidence of development beyond the general statements about childhood.
Organization	Is too brief to demonstrate organization.
Language Use	Is minimal.
Conventions	Is minimal, making assessment of conventions unreliable.
Conclusion: Overall, the response best fits the criteria for Level 1 in all qualities.	

Childhood memories often takes us back to a point in our childhood that was once happy, comforting and secure. Passage one and passage two are both supporters of this controlling idea with the help of literary elements.

The author of passage one supports the controlling idea by using imagery. The author is very descriptive of the character Mai Ling from her "almond shaped eyes" to the braid in her hair, ~~a~~ you given very vivid details. Another literary element the author uses is setting. The author describes the setting as kind of crowded with extended family, and kind of noisy ~~because~~ ^{because} the wind howled and dogs barked at the moon. Through all of these things thought, she was relaxed and comfortable in her childhood settings.

The author of the second passage also supports the controlling idea with the literary element imagery also. This author was also very descriptive. With each person in the family the author described how ironing their cloths had an effect on them. The author also used metaphor. The author compares the wrinkles on the fathers shirt to the cramps ~~of~~ ^{of} ~~base~~ and worries from work.

Childhood memories are often there to remind us of the comfort and security of our childhood days, as these authors have demonstrated with the help of literary elements.

Childhood memories of certain people can be illuminating. Such memories are the subject of a great many texts. Two such texts are Passage I about Maifeng and Passage II titled "Ironing Their Clothes." These two ~~works~~ ~~are~~ works are united by their extremely descriptive details and their nostalgia for the past.

Passage I is a ~~the~~ narrator's ~~own~~ memory of a mother figure named Maifeng who is the subject of his dreams. The author uses first-person point of view to make the experience more immediate both in the yurt of his past and in his waking from the dream. The reminiscence is a flashback to his childhood. The first-person narrator of the poem is following a seemingly trivial pursuit, ironing the family's laundry. But the ~~character's~~ characterizations of the family members make them visible to the reader and ~~also~~ show us how they formed the narrator as ~~a~~ a human being.

The narrator of passage I is waking from a dream about his childhood, and the scene that recurs to him is his extended family sleeping in their yurt, warmed ~~by~~ ~~by~~ by the fire that Maifeng tends. The scene is described with detailed sensory images. One can smell the "sharp... ~~mixture~~ mixture of burnt hay and earth" while seeing the red

and gold lacquered cabinet and the "glowing crimson" "fringed door." The narrator reaches out his hand to touch a baby lamp's silky coat. But mainly, he remembers Maiying's face as she reaches down to comfort him. In his memory, everything fades ~~but~~ her smile. Such images evoke nostalgia in the ~~narrator~~ narrator.

There exists much love and empathy in the poem for the family members whose clothes are being ironed by the narrator. Each ~~piece~~ piece of ~~clothing~~ clothing symbolizes the wearer. The back of the father's shirt is ~~the~~ "wornied with work," while the mother's bedjacket has ~~the~~ fussy, hard to iron details. The big sister's clothes ~~are~~ must be ~~iron~~ ironed carefully because she is concerned about her looks. We learn about the character of the narrator when she says "I could lay my dreaming iron on [her mother's] lap," meaning that she could become closer to her mother by doing her chores well. But the memories of her young father with an unwrinkled ~~brow~~ brow and of the mother working so busily that there was ~~no~~ "no time for love" bring to the poem a sweet

nostalgia for the childhood of the
ironic's past.

Passages I and II are united by
the common thread of childhood
memories of the important people
who influenced narrators to recall
a past with love. Extended families
and ~~the~~ nuclear families created
certain personalities like Mai Ling, and
the father, mother, and sister of the
poem evoke good memories of
~~growing up~~ growing up.

Childhood memories can lead a person to realize who ~~they~~^{he/she} really ~~are~~^{is}. In Passage I, the narrator comes to the realization that he needed to be in the presence of familiar things to feel comfortable. In Passage II, the narrator realizes the admiration he has for his family. Both authors make use of different literary elements and techniques to convey the idea that remembering events from one's childhood can help a person to realize ~~his~~^{his/her} true self.

Passage I begins as the narrator tells the readers about his dreams of Mai Ling. The narrator is in a barn with many other people. This passage is in first person point of view. The author has the narrator say, "At first I used to dream of Mai Ling ~~the~~^{every} night." This shows that he is dependent on the dream of a familiar face. In the end of the passage, the narrator felt the new born lamb, and then looked around. He was "reassured by the breathing of all those bodies." Once again, the author shows that the narrator is dependent on others for comfort.

Passage II begins as the narrator is ironing his father's shirt. In the

beginning, the ~~author~~ ~~says~~ narrator says that he would iron out his father's head, if he could. This is symbolic of the fact that he knows what his father has done for him, and he would make it up to him if he could. He goes on to say that he hung on to his mother's skirt as she worked. This can symbolize that he knows she loves him and he appreciates the work she has done for him.

It is evident that reflecting on the past can help a person realize who they really are. The passages show that reflecting on your past can help you appreciate the things that you should. These lessons can be applied to one's life by reflecting on the past and changing who you are if you don't like it. It is clear that literature often reveals significant truths about life.

Some people say growing up as a child and having different experiences throughout that time molds people into the adults they become. Childhood memories are some things people remember and often share when they grow up. I have little childhood memories and some times at the age I am now they relate to certain situations I go through. ~~When~~ I can definitely say that my childhood reflects of the person I am to day. In the story/ passage I am in, their fathers shirts, clothes is something to be remembered, the smell, the spacial techniques the used to iron was an important memory. People remember different things, weather their good or bad, people remember their childhood and use

It as an outline for when they grow up, and are now on their own. In another passage the character remembers all types of things and those are the things she or he will remember to reflect on, in case the same ~~thing~~ occurs again. In conclusion childhood is something that every one goes through. It is a phase where you remember your good times and bad and use that knowledge to continue on, and being ~~aware~~ aware of the things you have ~~learned~~ learned and moving forward in your life knowing you have the opportunity to now live out your dreams.

Childhood memories are a very important part of every life. They represent the innocence of childhood and are memories that stay with people forever. In Passage I, an excerpt from a novel, and Passage II, the poem "Ironing Their Clothes," both narrators talk about unique childhood memories. While the memories are different, they ~~both~~ both include the importance of family in ~~of~~ childhood.

In Passage I, the narrator recalls dreaming and waking up in the night. She dreams about Mai Ling, a teacher and mother figure. Flashback is used to describe how Mai Ling was almost a part of the narrator's family. After waking up, the narrator uses imagery to describe the surroundings in her hut, say "the crimson of the carpets ignited for an instant" and the air smelled like "burnt hay and earth." Here the importance of family shows up. The narrator looks around and is comforted by the sight of her family, sleeping her cousins, her aunts and her uncles. Even the baby animals are part of ~~her~~ her family, as she reaches down to pet a lamb. From the narrator's description, it is clear that ~~the~~ family is the thread that winds her childhood together.

In the poem "Ironing Their Clothes," the narrator also talks about childhood memories that involve family. The narrator uses a symbol of an iron to show how she relaxed her parents by "Ironing Their

clothes." The narrator deeply loves both her father and mother, taking care to spend time with both of them. By "ironing," she is able to transform her father from a tired man to a man with "arms spread for a hug." When this narrator recalls his childhood, it is obvious that family is a huge part of those memories.

There aren't many things you take with you for your entire life. Childhood memories are some of these things. What starts in childhood continues forever in your mind. Family is a very important part of these memories, as seen in both Passage I and Passage II.

Practice Paper A–Score Level 3

Conclusion: Overall, the response best fits the criteria for Level 3 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 4

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

Practice Paper D–Score Level 2

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

Practice Paper E–Score Level 4

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