

# SESSION TWO

## FOR TEACHERS ONLY

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

### ENGLISH

# E

Thursday, August 19, 2010 — 8:30 to 11:30 a.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) 2</p> <p>(2) 1</p> <p>(3) 4</p> <p>(4) 2</p> <p>(5) 3</p> <p>(6) 4</p> <p>(7) 1</p> <p>(8) 3</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:	Responses at this level:	Responses at this level:	Responses at this level:	Responses at this level:	Responses at this level:
<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>-establish a controlling idea that reveals a thorough understanding of both texts -make clear and explicit connections between the controlling idea and the ideas in each text</p> <p>-develop ideas clearly and consistently, with reference to relevant and specific evidence and appropriate literary elements from both texts</p>	<p>-establish a controlling idea that shows a basic understanding of both texts -make implicit connections between the controlling idea and the ideas in each text</p> <p>-develop some ideas more fully than others, with reference to specific and relevant evidence and appropriate literary elements from both texts</p>	<p>-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>-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>-provide minimal or no evidence of textual understanding -make no connections among ideas in the texts</p> <p>-are minimal, with no evidence of development</p>
<p><b>Organization: the extent to which the response exhibits direction, shape, and coherence</b></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>-maintain the focus established by the controlling idea -exhibit a logical sequence of ideas through use of appropriate devices and transitions</p>	<p>-maintain a clear and appropriate focus -exhibit a logical sequence of ideas but may lack internal consistency</p>	<p>-establish, but fail to maintain, an appropriate focus -exhibit a rudimentary structure but may include some inconsistencies or irrelevancies</p>	<p>-lack an appropriate focus but suggest some organization, or suggest a focus but lack organization</p>	<p>-show no focus or organization</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>-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>-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</p>	<p>-use appropriate language, with some awareness of audience and purpose -occasionally make effective use of sentence structure or length</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>-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>-are minimal -use language that is incoherent or inappropriate</p>
<p><b>Conventions: the extent to which the response exhibits conventional spelling, punctuation, paragraphing, capitalization, grammar, and usage</b></p>	<p>-demonstrate control of the conventions with essentially no errors, even with sophisticated language</p>	<p>-demonstrate control of the conventions, exhibiting occasional errors only when using sophisticated language</p>	<p>-demonstrate partial control, exhibiting occasional errors that do not hinder comprehension</p>	<p>-demonstrate emerging control, exhibiting occasional errors that hinder comprehension</p>	<p>-demonstrate a lack of control, exhibiting frequent errors that make comprehension difficult</p>	<p>-are minimal, making assessment of conventions unreliable -may be illegible or not recognizable as English</p>

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

Nature is a delicate balance, an intricate system of infinitely varying facets that all humans are a part of. The authors of "Passage 1" and "Passage 2" realize the profound importance of nature and demonstrate this view in their writing. "Passage 1" describes a fourth-grade class that visits a beach and discovers ~~various~~ <sup>numerous</sup> wonders of ~~nature~~ on the shore. Unlike "Passage 1", "Passage 2" is a poem that stresses the responsibility of driver's to stop for wildlife on the road. Although these two pieces are written in a different format and describe different experiences, they are unified by ~~an~~ <sup>a</sup> paramount respect for nature.

By visiting a beach on the Atlantic coast, the author of "Passage 1" uncovers the wonders of nature and develops an appreciation for its complexity and endurance. The author first describes the shore by comparing it to the urban world created by humans. ~~He states that~~ The author states <sup>that</sup> "the hard angles of buildings and houses are replaced by smooth curves; dunes, the tide line, waves, the rim of the horizon, the sweep of the gulls. The light on the sea dazzles the eyes, and the waves glitter with a thousand small suns." This imagery reveals a sharp contrast between the city and the beach, and the diction ~~re-demonstrates~~ indicates that the tone of the section is for nature and against <sup>the constrictions of</sup> urban life. As the story ~~continues~~ unravels, the author encounters a dune, and then delves into an interesting observation of the sand. ~~He says~~ He alludes to William Blake's lines that state "To see a world in a grain of sand, / And a Heaven in a wildflower..." and



## Anchor Paper – Part A – Level 6 – A

then describes how sand is a symbol of durability because it is the result of the erosion of rocks and is now indestructible. This section reveals the author's deep appreciation for <sup>sand and</sup> the nature because it has ~~survived~~ <sup>endured</sup> for eons. ~~and~~ During the passage the children explore the beach, and the author describes many creatures and plants.

After describing a horseshoe crab, ~~At the conclusion of the passage~~ the author states, "I sense its force for life, and how we are all intricately and invisibly linked in this ancient world of the shore." This sentence sums up the theme of the piece; that nature is an all-encompassing system that is delicate yet indestructible, and that all people should marvel at it and respect its importance in our lives.

"Passage II" also reveals a need to respect nature, but in a contrasting fashion. The poem is ~~told~~ <sup>written</sup> from the perspective of a driver and the driver's encounters with various wildlife on the road. In lines 7-10, the author states, "I once braked for a blind little mole who try though he did could not escape the cat toying with his life. Mother-to-be possum occasionally lopes home... being naturally... slow her condition makes her even more ginger." The fact that the driver attempts to avoid hitting the animals and wants to let nature take its course reveals that the author has a respect for nature and its creatures. The driver even ~~is~~ wants to erect a sign ~~is~~ saying "Possum Crossing" to prevent possum deaths, and states "we share the streets with more than trucks

## Anchor Paper – Part A – Level 6 – A

and vans and railroad crossings". The driver's concern for woodland creatures is emphasized at the end of the poem when the driver succeeds to avoid hitting an animal and ~~she~~ realizes that what ~~she~~ was ~~avoiding~~ it was merely a leaf "struggling ... to lift itself into the wind and live." This ironic incident shows that even if one's efforts to help nature are fruitless, ~~there is~~ one still benefits from trying (the benefit being that the driver saved the personified leaf). ~~The~~ The author of this poem ~~has~~ demonstrated that it is our duty as ~~the~~ drivers to respect animals and allow them to live without the fear of being ~~or~~ killed by a ~~reckless machine.~~ vehicle.

Both "passage 2" and "passage 12" ~~are~~ were written with the intent of instilling a ~~or~~ respect for nature in the reader. By emphasizing ~~the~~ the importance of animals and plants and our impact on them, the authors achieve a tone of reverence and awe ~~in~~ ~~the~~ for the environment. It is undeniable that <sup>all</sup> humans are a part of nature, and it is our duty to ensure ~~that~~ that the environment survives, for without it we too will perish.

**Anchor Level 6 – A**

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 the passages <i>are unified by a paramount respect for nature</i>. The response makes insightful connections between the controlling idea and the ideas in Passage I (<i>the author of “Passage I” uncovers the wonders of nature and develops an appreciation for its complexity and endurance</i>) and Passage II (<i>The author of this poem demonstrated that it is our duty as drivers to respect animals and allow them to live without the fear of being killed by a reckless vehicle</i>).</p>
<b>Development</b>	<p>Develops ideas clearly and fully, making effective use of a wide range of relevant and specific evidence to describe <i>the author’s deep appreciation for sand and nature</i> in Passage I (<i>sand is a symbol of durability because it is the result of the erosion of rocks and is now indestructible</i>) and the author’s <i>respect for nature and its creatures</i> in Passage II (<i>The driver’s concern for woodland creatures is emphasized at the end of the poem when the driver swerves to avoid hitting an animal</i>). The response uses appropriate literary elements from Passage I (<i>This imagery reveals a sharp contrast between the city and the beach, and the diction indicates that the tone of the section is for nature and against the constrictions of urban life</i>) and Passage II (<i>This ironic incident shows and the personified leaf</i>) to further analysis.</p>
<b>Organization</b>	<p>Maintains the focus established by the controlling idea that both passages <i>were written with the intent of instilling a respect for nature in the reader</i>. The response exhibits a logical and coherent structure by first establishing that <i>nature is a delicate balance</i> worthy of respect, then moving to a discussion of Passage I to show how <i>nature is an all-encompassing system that is delicate yet indestructible</i>, then moving to ideas in “<i>Passage II</i>” that <i>also reveals a need to respect nature, but in a contrasting fashion</i>, and reinforcing <i>the importance of animals and plants and our impact on them</i> in the conclusion. Transitions are skillfully used (<i>As the story unravels, This section, The fact that</i>).</p>
<b>Language Use</b>	<p>Is stylistically sophisticated, using language that is precise and engaging (<i>facets, delves, fruitless</i>), with a notable sense of voice and awareness of audience and purpose (<i>It is undeniable that all humans are part of nature ... for without it we too will perish</i>). The response varies structure and length of sentences to enhance meaning (<i>The author first describes the shore by comparing it to the urban world created by humans</i>).</p>
<b>Conventions</b>	<p>Demonstrates control of the conventions, exhibiting occasional errors in spelling (<i>infinitley, invisably, reverance</i>) and punctuation (<i>responsibilty of driver’s; dune, and; piece; that</i>).</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 6, although it is somewhat weaker in conventions.</p>	

Respect is a vital attribute for humans in this day and age. If one has a respect for others, for one's surroundings, and for life, one can better appreciate the world and its miraculous contents. Respect and reverence for nature is especially ~~important~~ important because we, as humans, have the power to save or destroy it if <sup>that is what</sup> we choose. Two authors have expressed their respect for nature in their works, Passage 1 and Passage 2. Passage 1 uses symbolism and imagery to convey its view of nature, and Passage 2 uses imagery and irony. Both these works show a deep reverence for the natural world and all its contents, by use of literary elements and techniques.

Passage 1, a short story about a beach field trip, conveys its theme of respect for nature through its use of imagery. ~~As the~~ ~~story,~~ As the narrator of the story, a schoolteacher with young pupils, steps out of the crowded, rusty school bus, she is hit with a wave of appreciation for nature. This is conveyed through sharp and vivid imagery that the author uses. For example, ~~the author notes~~ <sup>the author notes</sup> "The hard angles of buildings and houses are replaced by smooth curves," showing the smoothness and tranquility of nature, as opposed to the sharp bustling of city life. She also says, "The light out

the sea dazzles the eyes, and the waves glitter with a thousand small suns" which represent the brilliant and lasting beauty of the natural world.

In this passage, the author's respect for nature can be seen by her awe-struck imagery and reverent word choice.

Also in Passage 1, the author uses symbolism to convey her deep respect and understanding of nature. She uses ~~both~~ both the sand and the horseshoe crab as ~~two~~ symbols for aspects of nature in this poem. The sand is described as "nearly indestructable. It is the heart of the rock itself, true grit. Perhaps it should be the symbol of durability." ~~The~~ The author ~~uses the sand to~~ uses the sand as a symbol for the durability and strength of nature against all odds, and shows her reverence for it through this symbol. The author also uses the horseshoe crab as a symbol of the fragility of nature. She states, "The horseshoe crab has not changed in the millions of years it has been on Earth, but this one probably would've died if we hadn't happened along," to show that the horseshoe crab is a part of nature, but it too must be helped

by mankind, because of its fragility. Respect and empathy for this creature and all of nature is apparent in this passage, as the author uses important symbols of endurance and fragility to convey her meaning.

In passage 2, a contemporary poem about the slick highways that ~~are used by many~~ <sup>are used by many</sup> the author shows her respect for nature and wildlife by use of imagery and irony. Her images such as, "a blind little mole who ~~though~~ <sup>though</sup> he did not escape the cat toying with his life," and "birds // think of themselves as invincible and pay no heed to the rolling wheels (of cars)" to show that the wildlife ~~is~~ <sup>is</sup> precious and helpless and needs to be viewed with respect and consideration. The author also uses irony to convey the respect for nature by her line "I looked relieved and exasperated... to discover I had just missed a big wet leaf struggling to live." This ~~situational~~ situational irony conveys the author's love for nature by showing that she will risk her life, and spill her coffee in her car, all to save a small animal who is, in reality, only a leaf. The deep respect and love (she feels

for these animals is conveyed strongly. In passage 2, the author shows her respect for nature by use of imagery and irony.

by his/ her ironic happens

In literature, respect and reverence for nature is a recurring theme. Of the romanticist period, nature was the quintessential element of ~~most~~<sup>every</sup> work of literature. Authors such as William Cullen Bryant ~~used~~ used their works to show their love for nature and how it guides them in their life. In these passages, Passage 1 and Passage 2, the authors show their respect for the natural world; in Passage 1, of the sand, ~~waves~~ waves, and ~~sea dwellers~~ sea dwellers, and in Passage 2, of the helpless and fascinating woodland mammals. Both authors share a love for nature, and both are greatly ~~affected~~ affected by it in many ways. Nature is a glorious power that deserves reverence and respect from all of human kind.

**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>both these works show a deep reverence for the natural world and all its contents</i>. The response makes insightful connections between the controlling idea and the ideas in Passage I (<i>As the narrator of the story, a school teacher with young pupils, steps out of the crowded, musty school bus, she is hit with a wave of appreciation for nature</i>) and Passage II (<i>His/her images ... show that the wildlife is precious and helpless and needs to be viewed with respect and consideration</i>).</p>
<b>Development</b>	<p>Develops ideas clearly and fully, making effective use of a wide range of relevant and specific evidence to portray an appreciation of nature in Passage I (<i>She also says, “the light on the sea dazzles the eyes ...” which represents the brilliant and lasting beauty of the natural world</i>) and in Passage II (<i>she will risk her life, and spill her coffee in her car, all to save a small animal</i>). The response discusses appropriate literary elements, identifying <i>symbolism</i> in Passage I (<i>sand as a symbol for the durability and strength of nature</i>) and <i>irony</i> in Passage II (<i>This situational irony conveys the author’s love for nature</i>) as well as <i>imagery</i> in both passages (<i>This is conveyed through sharp and vivid imagery that the author uses and images such as</i>).</p>
<b>Organization</b>	<p>Maintains the focus established by the controlling idea on how <i>the authors show their respect for the natural world</i>. The response exhibits a logical and coherent structure by first establishing that <i>two authors have expressed their respect for nature in their works</i>, then explaining that in Passage I this idea is demonstrated through the author’s use of <i>imagery</i> and <i>symbolism</i> and in Passage II through the author’s use of <i>imagery and irony</i>, and concluding with each author’s unique perspective. Appropriate transitions are skillfully used (<i>As the narrator of the story, as opposed to, in reality</i>).</p>
<b>Language Use</b>	<p>Uses language that is fluent and original (<i>reverence, fragility, quintessential</i>), with evident awareness of audience and purpose (<i>Both authors share a love for nature, and both are greatly affected by it in many ways</i>). The response varies structure and length of sentences to control rhythm and pacing (<i>If one has a respect for others, for one’s surroundings, and for life, one can better appreciate the world and its miraculous contents</i>).</p>
<b>Conventions</b>	<p>Demonstrates control of the conventions, exhibiting occasional errors in spelling (<i>tranquility, reoccurring, gloreous</i>) and grammar (<i>Respect and reverence ... is</i> and <i>Respect and empathy ... and all of nature is</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 language use and conventions.</p>	



Nature, a part of life typically taken for granted, deserves ~~to~~ more respect than it is given. People  ~~tend to~~ forget that the demise of nature is the demise of humans. Both Passage I and Passage II exemplify ~~the~~ ignorance ~~of~~ toward the beauty and also ~~the~~ need for wildlife. Using <sup>characterization,</sup> ~~imagery,~~ <sup>imagery</sup> characterization, and point of view, the authors ask for ~~some~~ <sup>more</sup> respect towards nature.

Both <sup>authors</sup> ~~pieces~~ <sup>include</sup> characterize their peers as ~~either~~ <sup>either</sup> ignorant or innocent to the wonder of the wild. Passage I uses the young fourth-grade children to explore the ~~world~~ <sup>of</sup> beautiful creatures of the beach. These children, unaware of man's mistreatment to plants and animals since their evolution, are free to openly enjoy the <sup>of</sup> life on the beach. Their <sup>joy</sup> reflects <sup>feelings</sup> of respect and happiness in their teacher, the author. Passage II, <sup>author, however</sup> ~~however~~ characterizes <sup>their</sup> peers as "coffee-gurging neighbors" (11-12), a name reflecting on ~~an~~ unappreciation towards nature. These neighbors ~~to~~ have forgotten the uses ~~of~~ <sup>of</sup> and sheer ~~beauty~~ magnitude of wildlife, and do not give such plants and animals due respect. The characterization used by both authors evidently proves the <sup>sometimes</sup> ~~overlooked~~ need for nature.

By using imagery in both passages, the authors engage the reader to appreciate nature's beauty. The author's thankfulness for freedom from the civilized, industrial world ~~is~~ <sup>can</sup> be found when reading the description of the departure from the city. "The hard angles of buildings and houses is replaced by smooth curves: dunes, the tide line waves, the rim of the horizon, the sweep of the gulls" (12-13). Clearly, the author is



Anchor Paper – Part A – Level 5 – A

to nature, they can see the beauty as well.

The points of view in each passage is essential in finding the true understanding of nature in order for it to gain respect.

With literary techniques and elements the passages clearly demand for the reader to respect nature. Imagery, characterization and point of view are all necessary and vital for this point to be made. The successful use of such techniques give every reader a sense of appreciation to nature, an appreciation which will hold respect, as the respect nature has always deserved.

Anchor Level 5 – A

Quality	Commentary
<b>Meaning</b>	<b>The response:</b> Establishes a controlling idea that reveals an in-depth analysis of both texts ( <i>Both authors characterize their peers as either ignorant or innocent to the wonder of the wild</i> ). The response makes insightful connections between the controlling idea and the ideas in Passage I ( <i>the reader gains an appreciation and respect toward nature through the eyes of the narrator</i> ) and Passage II ( <i>the beauty of nature cannot be missed, a beauty which deserves respect</i> ).
<b>Development</b>	Develops ideas clearly and consistently, with reference to relevant and specific evidence from each text to show how both <i>authors ask for more respect towards nature</i> . The response refers to appropriate literary elements, identifying imagery in Passage I ( <i>the author is painting a picture</i> ), description in Passage II ( <i>Describing a predator and its prey, and, more vividly, a pregnant possum</i> ), and characterization ( <i>the young fourth-grade children to explore the beautiful creatures and author ... characterizes their peers as "coffee-gurgling neighbors"</i> ) and point of view ( <i>The points of view in each passage is essential</i> ) in both passages.
<b>Organization</b>	Maintains the focus established by the controlling idea on <i>the respect nature has always deserved</i> . The response exhibits a logical sequence of ideas by first presenting a discussion of characterization, then imagery, and finally point of view. Transitions are used appropriately ( <i>By using imagery in both passages, similarly, Most important is</i> ).
<b>Language Use</b>	Uses language that is fluent and original ( <i>sheer magnitude of wildlife, magnificent wildlife roaming freely, exemplified by the everlasting grains of sand</i> ), with evident awareness of audience and purpose ( <i>Nature, a part of life typically taken for granted, deserves more respect than it is given</i> ). The response varies structure and length of sentences to control rhythm and pacing ( <i>Although Passage II does not give the reader a sense of growth in understanding, it shows how a person who comprehends the beauty of nature can discover its true personality</i> ).
<b>Conventions</b>	Demonstrates control of the conventions, exhibiting occasional errors in spelling ( <i>unappreciation and thankfulness</i> ) and agreement ( <i>angles ... is replaced, the reader ... they, use ... give</i> ) only when using sophisticated language.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 5, although it is somewhat stronger in meaning.	

No matter how insignificant it may seem, all aspects of nature deserve human respect. In Passage I, the author emphasizes this idea through thoughts and descriptions that suggest great admiration. Likewise, the poet of passage II stresses to humans the dignity of all life on earth, not just that of human beings.

The short story of passage I greatly depicts the beauty and value of nature, showing readers the dignity and respect it should be treated with. Set on a beach, the author immediately begins to describe the beauty of "the natural wonders of the Jersey Shoreline." The images of an open "space", "rush of light", as well as the absence of "buildings and houses" create a vivid picture in the minds of readers. This all creates a light and "excited" mood. The beauty of nature is illustrated through the images of the waves, which shined like "a thousand small suns", a feat that "dazzles the eyes". In addition, the author further implies the great beauty of nature when William Blake is quoted. The metaphor of "a Heaven in a wildflower" shows how truly beautiful small things in nature can be.

The true value of nature is also implied in passage I, thus demonstrating ~~the~~ <sup>the</sup> ~~its~~ <sup>and</sup> ~~need~~ <sup>its</sup> for respect. Although it was not as obvious to the students as much as animal life, plant life is extremely valuable to all life on earth. Besides the fact that trees supply humans with our oxygen to breathe and other resources, less obvious plant life is a support for several other aspects of nature. "Shops" provides shelter and sanctuary

few creatures of the world, also "small, white butterflies" also, "beachgrass... holds the dune in place", protecting the habitats of many creatures from destruction. The oceans and seas are also the habitat of countless creatures, such as "crabs and mussels," and "fish and crustaceans". The entire beach is also a source of food for many creatures. Seagulls eat fish, fish eat other fish, and the cycle of life goes on day after day. Because of its extreme beauty and value, even the smallest aspects of nature deserve respect from every human being. Environmentalist Walt Doherty shows his students this by saving the life of a "horseshoe crab", as it may have died if the group "had just shopped along." He could have set it down on the beach, "exposed to the sun" and a target for the "gulls", but he respected its life enough to save it from the sometimes harsh realities of nature. The narrator later sees that the crab had a "force\* for life". It is up to the humans of the world to respect all variations of life in order to maintain the life of all creatures.

Similarly, Passage II gives an idyllic treatment and respect for all creatures that every human being should possess. The poem begins as a description of an early morning, with images of "fog" and wet, "slick streets". The driver immediately shows ~~his~~ respect for all forms of life by "hitting the brakes", anticipating the sudden appearance of a woodland creature that may be hard to see in the "eerie glow" of the morning. The speaker also tells of the other animals previously

encountered, also "blind mole" and pregnant "possum", and ~~also~~ also, the driver wants to further protect the animals from "coffee-guzzling" drivers by putting a sign up to show them that the "road" and world are meant for more than just people, but also act as a home to countless critters. Finally, the author is so ~~for~~ precautionary ~~as~~ while driving, that the car immediately brakes at any "flutter of the sign", although sometimes it proves to be only a "wet leaf" flying "into the wind". The speaker of Passage II is an extraordinary being. She respects every form of life and encourages others to do the same, as we all should.

Respect is ~~also~~ deserved by all variations of life. Both authors of Passage I and Passage II show this ~~through~~ through their literature. If people want to ~~survive~~ survive on this earth, they need to think seriously about reckless driving, pollution, and many other things that prove to be detrimental to the earth and the Young Green efforts throughout it.



**Anchor Level 5 – B**

<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 (<i>all aspects of nature deserve human respect</i>). The response makes clear and explicit connections between the controlling idea and the ideas in Passage I (<i>It is up to the humans of the world to respect all variations of life</i>) and Passage II (<i>She respects every form of life and encourages others to do the same</i>).</p>
<b>Development</b>	<p>Develops ideas clearly and fully, making effective use of a wide range of relevant and specific evidence from the texts to show the importance of nature (<i>plant life is extremely valuable, seas are also the habitat of countless creatures, The driver immediately shows respect ... by “hitting the breaks,” the driver wants to further protect the animals</i>). The response makes use of appropriate literary elements (<i>images, metaphor, narrator</i>) to illustrate <i>nature’s extreme beauty and value</i>.</p>
<b>Organization</b>	<p>Maintains the focus established by the controlling idea (<i>Respect is deserved by all variations of life</i>). The response exhibits a logical sequence of ideas, first addressing how Passage I <i>depicts the beauty ... of nature</i> and then addressing the <i>value of nature</i> and the <i>idyllic treatment and respect for all creatures</i> in Passage II. Transitions are appropriately used (<i>Likewise, as well as, Similarly</i>).</p>
<b>Language Use</b>	<p>Uses language that is fluent and original (<i>provides shelter and sanctuary and the sometimes harsh realities of nature</i>), with evident awareness of audience and purpose (<i>thus demonstrating the need for its respect</i>). The response varies structure and length of sentences to control rhythm and pacing (<i>Besides the fact that ... less obvious plant life is a support for several other aspects of nature</i>).</p>
<b>Conventions</b>	<p>Demonstrates control of the conventions, exhibiting occasional errors in punctuation (<i>“rush of light”, and houses” create</i>) and grammar (<i>it may seem, all and set on a beach, the author</i>) only when using sophisticated language.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 5, although it is somewhat stronger in development.</p>	

Throughout the history of American literature a prevalent player within literary pieces has been nature. This can be clearly seen in the Romantic movement, which displays a certain reverence for nature and its ~~ultimate~~<sup>infinite</sup> power. The two passages each convey a respect for nature and note the minute place of mankind in the world in contrast to nature's ~~omniscient~~ omniscient character. The authors portray this eminent theme through the use of imagery and figurative language. The romantic elements which underlie both pieces also help to strengthen this theme of respect and admiration for nature.

Within the first passage, the ~~author~~<sup>narrator</sup> describes an experience that he had personally gone through. A trip to the beach even though it sounds like a simple matter may indeed hold strong significance when viewed from a certain perspective. The narrator feels a sudden and overwhelming sense of freedom as he steps on to the beach. Away from bustling towns people are finally free to appreciate the openness of nature. This is exactly what the author conveys a respect for nature through the narrator's vivid descriptions of the imagery of the beach. "The light on the sea dazzles the eyes and the waves glitter with a thousand small suns." This hyperbole shows a deep respect for the beauty of the sea. The author also uses personification to convey the overall theme. "It is the heart of the rock itself - the eye." The description of sand as a symbol of durability continues to show how when compared to nature mankind is only a small part of a much bigger world. By observing the strength of the horseshoe crab the narrator



seems to have found respect for all that nature is. "I sense its force for life and how we are all intricately and invisibly linked in this ancient world of the shore." This is the true heart of romantic literature the descriptions and ~~the use of~~ vivid imagery all emphasize one main point. The narrator leaves knowing that there is more out there "We carry with us a renewed awareness of life somehow our world here grown larger." A reverence for nature is experienced by all who are on the trip.

The second passage portrays a similar theme as the first. It also conveys a reverence for nature. "We share the roads with more than trucks and vans and railroad crossings." This lines shows man's small place with nature's motherly embrace. The narrator's concern over hitting woodland creatures on the road shows a strong respect for all nature in general. "I hit brakes for the flutter of the lights" hoping it's not a deer or a skunk or a groundhog." This continuous theme of respect and the description of the narrator's concern are just all key literary elements which serve to highlight its romantic elements. "I look relieved and exasperated to discover I have missed a big wet leaf struggling to lift itself into the wind and live." This irony of what the narrator's thought might have been an animal that turned out to be nothing more than a leaf shows how deep the author's respect of nature goes.

Anchor Paper – Part A – Level 5 – C

All in all through the use of irony, personification and techniques both passages serve illustrate the same overall theme of respect. It is conveyed through irony personification and other such elements to show how large nature truly is and how minute we are in contrast to it.

Anchor Level 5 – C

Quality	Commentary
<b>Meaning</b>	<b>The response:</b> Establishes a controlling idea that reveals a thorough understanding of both texts ( <i>The two passages each convey a respect for nature and note the minute place of mankind in the world</i> ). The response makes clear and explicit connections between the controlling idea and the ideas in Passage I ( <i>the narrator seems to have a new found respect for all that nature is</i> ) and Passage II ( <i>The narrators concern ... shows a strong respect for all nature in general</i> ).
<b>Development</b>	Develops ideas clearly and consistently, with reference to relevant and specific evidence from both texts to discuss respect for nature <i>and its infinite power</i> . The response refers to imagery ( <i>the narrators vivid descriptions of the imagery of the beach</i> ) and symbolism ( <i>The description of sand as a symbol ... continues to show how when compared to nature mankind is only a small part of a much bigger world</i> ) in Passage I and theme ( <i>a reverence for nature</i> ) and irony ( <i>This irony ... shows how deep the authors respect of nature goes</i> ) in Passage II.
<b>Organization</b>	Maintains the focus established by the controlling idea on <i>how minute we are in contrast to nature</i> . The response exhibits a logical sequence of ideas by establishing the notion of <i>romantic elements which underlie both pieces</i> and then presenting those elements first in Passage I ( <i>This is the true heart of romantic literature</i> ) and then in Passage II ( <i>highlight its romantic elements</i> ). Devices and transitions are used appropriately ( <i>Within the first passage, may indeed hold, All in all</i> ).
<b>Language Use</b>	Uses language that is fluent and original, with evident awareness of audience and purpose ( <i>The authors portray this eminent theme through the use of imagery and figurative language</i> ). The response varies structure and length of sentences to control rhythm and pacing ( <i>This hyperbole shows a deep respect for the beauty of the sea</i> ).
<b>Conventions</b>	Demonstrates partial control, exhibiting occasional errors in spelling ( <i>reverance, simalir, litery</i> ), punctuation ( <i>natures ... character, beach even ... matter may, through irony personificate</i> ), grammar ( <i>elements ... helps</i> ), and vague pronoun references that do not hinder comprehension.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 5, although it is somewhat weaker in conventions.	

Many people see respect as something to be earned, while others think it is inherent for all creatures. Still others gain respect through their actions and being. Both passages paint respect as something different, yet the ~~idea~~<sup>theme</sup> about respect is the same; that nature is something to be respected and cherished.

The first passage deals with a trip to the Jersey shore. The author uses many examples of imagery to describe the majestic wonders of the beach. He compares the "smooth curves" and "dappling sea" to the rough construction of highway roads, and buildings. He also describes the sand, and its unappreciated durability, and how sand should be the new symbol of durability. The narrator also talks about the other vast signs of life, including gulls, fish, and clamshells. The narrator uses imagery to describe those things. For example, the gulls are described to have feathers with "hard, hollow quills" and "soft barbs", while their beaks are sharp and yellow. The narrator uses the horseshoe crab as a symbol of the link between humans and nature; that they need us as much as we need them. In the last paragraph, the narrator sums up his experiences by hinting at a new found respect for ~~the~~ wildlife and all its ~~beauty~~ beauty. He states a "renewed awareness of life", increased by his new found love and respect for animals.

Passage 2 is about the narrator's love and respect for animals' life. The narrator uses imagery to describe the ominous mood of death for animals

who are unable to be seen by the "coffee gurgling neighbors." The narrator uses personal experiences to talk about her aims at saving squirrels and possums. There is also irony displayed when the narrator has the breaks, thinking a deer is in the way, when in fact it is a leaf. Yet the leaf is still cherished by the narrator, as seen through the "relieved and exasperated look." Also, the leaf is given personal qualities, such as "struggling to get itself into the wind" to live to show that even leaves have the right to live peacefully and not be given no respect from humans. The respect the narrator has for nature is seen through images.

Both passages ~~to~~ display a theme of respect for all aspects of nature. They are also both compared to human qualities, showing how important they are to humans and to the ~~the~~ environment.

**Anchor Level 4 – A**

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b> Establishes a controlling idea that shows a basic understanding of both texts, stating that <i>nature is something to be respected and cherished</i>. The response makes implicit connections between the controlling idea and the ideas in Passage I (<i>the narrator sums up his experiences by hinting at a new found respect for wildlife and all its beauty</i>) and in Passage II (<i>The respect this narrator has for nature is seen through images</i>).</p>
<b>Development</b>	<p>Develops some ideas more fully than others, with reference to specific and relevant evidence from Passage I to discuss the author’s use of <i>imagery to describe the majestic wonder of the beach</i> and from Passage II to describe the narrator’s <i>love and respect</i> for the animals. The response refers to symbolism in Passage I (<i>The narrator uses the horseshoe crab as a symbol of the link between humans and nature</i>). The discussion of <i>imagery</i> and <i>irony</i> in Passage II is less specifically developed.</p>
<b>Organization</b>	<p>Maintains a clear and appropriate focus (<i>Both passages display a theme of respect for all aspects of nature</i>). The response exhibits a logical sequence of ideas, following the experiences of each author with a discussion of literary elements as they relate to these experiences. The response lacks internal consistency, introducing a new idea (<i>They are also both compared to human qualities</i>) in the conclusion.</p>
<b>Language Use</b>	<p>Uses appropriate language that is occasionally awkward (<i>Still others gain respect through their actions and being</i>), with some awareness of audience and purpose. The response occasionally makes effective use of sentence structure and length (<i>He compares the “smooth curves” and “dazzling sea” to the rough constriction of highways, roads, and buildings</i>).</p>
<b>Conventions</b>	<p>Demonstrates control of the conventions, exhibiting occasional errors in punctuation (<i>same; that, nature; that, its a leaf</i>).</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 4, although it is somewhat stronger in conventions.</p>	

Respect is the concern and care for others. We have respect for people, monuments and nature. In the two passages read, they speak of respect for Nature as a child and an adult. Both retain respect in different manners.

In the first passage, the narrator opened up to an entire new world of life. He didn't destroy it like most humans but admired it and protected it. In line 72 he states "... somehow our world has grown larger." He has respect for these sea life animals and plants all because he learned about them. Without Walt, the kids would have missed a lot of interesting signs of life.

Setting is used very well in this passage to reinforce the theme of respect. It was in the setting of the beach only where they could appreciate these findings so much. The sand and habitat of the sea creatures gave them an atmosphere of empathy to be engulfed by.

The narrator of passage 2 has great care for the animals that cross her road everyday. Her respect goes so far as to want to put up signs warning other drivers of their presence. "All birds being the living kin of dinosaurs." from line 15 expresses the type of respect she has for them because they have been here much longer than humans. She cares for these creatures so much that she tried to avoid one and spilled her coffee when ironically it was only a leaf.

Anchor Paper – Part A—Level 4 – B

The author uses personification well to reinforce respect. She gives human value or worth to the animals. The same respect is given to them as she would give to a fellow human.

Respect is not only for us, but also for sea creatures and other wildlife as seen in the passages. Our world is so big and filled with millions of other living things. So we need to treat everything else with the same respect that we give ourselves.

Anchor Level 4 – B

Quality	Commentary
	<b>The response:</b>
<b>Meaning</b>	Establishes a controlling idea that shows a basic understanding of both texts, stating that the passages <i>speak of respect for Nature as a child and an adult</i> . The response makes implicit connections between the controlling idea and the ideas in Passage I ( <i>without Walt, the kids would have missed alot of interesting signs of life</i> ) and Passage II ( <i>the narrator of passage 2 has great care for the animals that cross her road everyday</i> ).
<b>Development</b>	Develops some ideas more fully than others. While the response relies on generalities to discuss Passage I ( <i>The sand and habitat of the sea creatures gave them an atmosphere of empathy to be engulfed by</i> ), the discussion of Passage II includes more specific references to birds ( <i>line 15 expresses the type of respect she has for them because they have been here much longer than humans</i> ) and animals ( <i>She cares for these creatures so much that she tried to avoid one ... it was only a leaf</i> ). <i>Setting</i> and <i>irony</i> are both appropriately identified, but the discussion of <i>personification</i> in Passage II is unsupported.
<b>Organization</b>	Maintains a clear and appropriate focus on <i>how we need to treat everything else with the same respect that we give ourselves</i> . The response exhibits a logical sequence of ideas, first addressing in Passage I, the narrator's <i>respect for these sea life animals and plants</i> , followed by a brief discussion of <i>setting</i> , and then, in Passage II, the narrator's <i>great care</i> for animals, followed by a brief discussion of <i>personification</i> . A lack of external transitions weakens internal consistency.
<b>Language Use</b>	Uses appropriate language, with some awareness of audience and purpose ( <i>Respect is the concern and care for others</i> ). The response occasionally makes effective use of sentence structure ( <i>Respect is not only for us, but also for sea creatures</i> ).
<b>Conventions</b>	Demonstrates partial control, exhibiting occasional errors in spelling ( <i>narrator, alot, prescence</i> ) and punctuation ( <i>In line 72 he states; dinosaurs." from; things. So</i> ) that do not hinder comprehension.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 4 in all qualities.	

In modern society, many people often forget the appreciation of nature. Just as other plants and animals, humans are one part of nature. As part of nature, humans must recognize and understand the importance of nature. People often blithely treat other creatures in our world. Passage I and Passage II somewhat didactic demonstrate how people should behave toward our nature. Both passages depict what type of respect should a man-kind have toward nature.

Passage I, a short story illustrates fourth grade field trip to the Ortleby Beach. The theme demonstrated in this passage was facile and eloquent. To walk on beach is the most special memory for me of summer. All living creatures are connected in a way and people need to realize the beauty of it. The overall tone demonstrated in the passage was very calm, humid, and lovely. By using such tone, the author derives readers to realize the calm mood of nature. The point-of-view aided the story to emphasize its theme and tone even more. The author used the first-person point of view to emphasize the reality. All the literary elements that the author used helped to conclude his thoughts about respect toward nature. The nature is beautiful and all living things are connected.

Passage II, a poem, describes how valuable and important every life is. The narrator often got involved in car accidents involving wild animals. Overall the tone or mood of this poem was somewhat anxious. To hit an animal is upsetting for people like



Anchor Paper – Part A – Level 4 – C

me who own pets. In the last stanza, the author uses irony to emphasize the theme. When the poem describes the narrator's (driver) action in the last stanza, readers may think of an animal that the driver was about to hit. Ironically, it wasn't an animal, it was a big wet leaf. A leaf is what everyone blithely treats and consider invaluable. However, the narrator, the driver himself, treated the leaf very valuable and important.

Both passages are somewhat didactic that both may influence people who behave badly toward nature or people who did not care about the nature before. As described in Passage I and Passage II, people should respect our nature because human kind is a part of nature.

Anchor Level 4 – C

Quality	Commentary
<b>Meaning</b>	<b>The response:</b> Establishes a controlling idea that shows a basic understanding of both texts ( <i>Passage I and Passage II, somewhat didactic, demonstrate how people should behave toward our nature</i> ). The response makes implicit connections between the controlling idea and the ideas in Passage I ( <i>The nature is beautiful and all living things are connected</i> ) and in Passage II ( <i>Passage II, a poem, describes how valuable and important every life is</i> ).
<b>Development</b>	Develops ideas briefly, using some evidence from the texts. The response relies primarily on a listing of literary elements for both passages, with little and often inaccurate elaboration ( <i>The overall tone demonstrated in the passage was very calm, humid, and lovely and Overall the tone or mood of this poem was somewhat anxious</i> ).
<b>Organization</b>	Maintains a clear and appropriate focus on how <i>people should respect our nature because human kind is a part of nature</i> . The response exhibits a logical sequence of ideas beginning with <i>theme (the theme demonstrated)</i> , moving on to <i>tone (by using such tone)</i> , followed by the author's use of <i>first-person point of view to emphasize the reality</i> for Passage I, and <i>tone or mood</i> , then irony ( <i>Ironically, it wasn't an animal</i> ) for Passage II. The response lacks internal consistency in its discussion of Passage I ( <i>To walk on beach is the most special memory for me of summer</i> ) and Passage II ( <i>To hit an animal is upsetting for people like me who own pets</i> ).
<b>Language Use</b>	Relies on basic vocabulary that is sometimes imprecise ( <i>what type of respect should a man-kind have toward nature and the author derives readers to realize</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>Both passages are somewhat didactic that both may influence people ... the nature before</i> ).
<b>Conventions</b>	Demonstrates partial control, exhibiting occasional errors in spelling ( <i>demonstrated, eloquent, accedicents</i> ) and punctuation ( <i>animals humans, Passage II somewhat didactic demonstrate, a short story illustrates</i> ) that do not hinder comprehension.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 4, although it is somewhat weaker in development and language use.	

In the world today, respect is huge. Many people use it, but when people do not use it, it is disrespectful. When you are little your parents always tell you to say please, and thank you. They also teach you how to be respectful.

In the first passage I read, the kids went on a field trip. They went to the beach, and they had to find signs of life. The kids in the passage were respectful to the things they found like a razor clam, a white sand dollar, a skate's black egg purse, scallops, oysters, shells, numerous clamshells, and carapaces (hard bony outer coverings) of crabs. The kids were respectful toward them, because they just picked them up and showed everyone, without killing them, and without ripping them apart. ~~Also~~ Also when ~~one~~ one of the boys finds a horseshoe crab, the kids all gather around and look at it, without hurting it. That is a respectful thing to do.

In the second passage I read, it was about a lady driving, and stopping, trying not to hit any ~~one~~ animals. One of the first things it mentions is hitting the brakes and anticipating a squirrel or a cat or a little raccoon she doesn't hit. It also says that she braked to help a little blind mole so it could escape from the cat toying his life around. The driver of this vehicle is a kind, caring, and respectful person. She is respectful, because in the passage it says, we share the streets with

## Anchor Paper – Part A—Level 3 – A

more than trucks and vans and railroad crossings. That is true, we also share it with animals. The driver is very respectful to animals.

Respect is a common thing around the world. I think everyone should be respectful because if they give respect, then they will earn it back from someone. Parents should teach their children respect when they are little, but often most parents don't teach them how to respect others, and their belongings.

### Anchor Level 3 – A

Quality	Commentary
	<b>The response:</b>
<b>Meaning</b>	Establishes a controlling idea that shows a basic understanding of the texts ( <i>respect is huge</i> ). The response makes superficial connections between the controlling idea and the ideas in Passage I ( <i>That is a respectful thing to do</i> ) and Passage II ( <i>The driver is very respectful to animals</i> ).
<b>Development</b>	Develops ideas briefly, relying primarily on plot summary for Passage I ( <i>In the first passage I read, the kids went on a field trip</i> ) and Passage II ( <i>it was about a lady driving, and stopping</i> ).
<b>Organization</b>	Establishes, but fails to maintain an appropriate focus on respect for nature ( <i>The kids ... were respectful to the things they found</i> ). The response exhibits a rudimentary structure with an introduction, a body paragraph for each passage, and a conclusion but the introduction and conclusion include irrelevancies ( <i>When you are little your parents always tell you to say please, and thank you and Parents should teach their children respect</i> ).
<b>Language Use</b>	Relies on basic vocabulary ( <i>Many people use it, but when people do not use it, it is disrespectful</i> ), with little awareness of audience or purpose ( <i>most parents don't teach them how to respect others</i> ). The response exhibits some attempt to vary sentence structure and length for effect, but with uneven success ( <i>it could escape from the cat toying his life around</i> ).
<b>Conventions</b>	Demonstrates partial control, exhibiting occasional errors in punctuation ( <i>please, and; Also when; in the passage it says, we share ... crossings; That is true, we also share</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.	

In the world there is one thing mankind shares as a desire, respect. We seek it not only for ourselves, but also for the beautiful world filled with wild life that we share the planet with. We desire respect for marine life in the sea and the wild life we encounter along side our roads. It is through respect for others we grow and carry with us a new awareness and appreciation of life.

The narrator visiting the beach found that they had a new respect for the world that surrounds them. In their trip they found they had respect for a tiny particle of life we seem to always mindlessly pass us by without a thought on it; sand. <sup>symbolized how it</sup> ~~The~~ <sup>at</sup> one particle of life <sup>and going</sup> ~~that~~ has been around after many years of attrition. They found it was stronger than a rock because it was made up the heart of the rock. The narrator had new respect for the sand and all that it had been through and thought maybe it should represent the sign of durability.

Just like the narrator in the short story, the narrator in the short poem found that they had a new respect for life also. They felt so much respect for the wild life that surrounds them on an everyday basis that they wanted a sign put up. So that people who take for granted the world around into conderation to have a little more respect for the wild life they mindlessly kill everyday. The irony that this

**Anchor Paper – Part A – Level 3 – B**

narrator uses is they did not only have respect for the wood-land creatures that they put in harms way daily, but also for the plant life that struggles to strive and keep on living in this beautiful world.

Through respecting nature that surrounds us in our daily life we gain a sense of awareness for it and appreciation. Respect can go a long way in the world, and can help us become a little more kinder and more careful to take care of our plant and everything that lives on it.

**Anchor Level 3 – B**

Quality	Commentary
<b>Meaning</b>	Establishes a controlling idea that shows a basic understanding of the texts ( <i>It is through respect for others we grow and carry with us a new awareness and appreciation of life</i> ). The response makes few and superficial connections between the controlling idea and the ideas in Passage I ( <i>The narrator visiting the beach found that they had a new respect for the world that surrounds them</i> ) and in Passage II ( <i>the narrator in the short poem found that they had a new respect for life also</i> ).
<b>Development</b>	Develops ideas briefly, using some evidence from the texts for Passage I ( <i>That one particle of life symbolized how it has been around and going after many years of attrition</i> ) and for Passage II ( <i>They felt so much respect for the wild life that surrounds them ... that they wanted a sign put up</i> ). The response refers to symbolism in Passage I ( <i>symbolized how it has been around</i> ) and irony in Passage II ( <i>the irony that this narrator uses</i> ), but development is limited.
<b>Organization</b>	Maintains a clear and appropriate focus ( <i>Through respecting nature that surrounds us in our daily life we gain a sense of awareness for it and appreciation</i> ). The response exhibits a logical sequence of ideas, first addressing for Passage I the narrator's <i>new respect for the sand</i> and then, for Passage II, addressing <i>respect for ... wildlife</i> , followed by <i>irony</i> . Reference to <i>the wildlife they mindlessly kill everyday</i> results in a lack of internal consistency.
<b>Language Use</b>	Relies on basic vocabulary that is sometimes imprecise ( <i>one thing mankind shares as a desire, hand for "had," plant for "planet"</i> ). The response exhibits some attempt to vary sentence structure and length for effect, but with uneven success ( <i>We seek it not only for ourselves, but also for the beautiful world filled with wild life that we share the planet with</i> ).
<b>Conventions</b>	Demonstrates emerging control, exhibiting occasional errors in spelling ( <i>marmine, conderation, everyday</i> ), punctuation ( <i>up. So and harms way</i> ), grammar ( <i>we ... pass us by, the narrator ... they, more kinder</i> ), and usage ( <i>In their trip and thought on it</i> ) that hinder comprehension.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in organization.	

## Anchor Paper – Part A – Level 3 – C

Respect is something that every one wants but it is not given. The authors of both passages ~~so~~ have a deep respect for wild life and the environment. They both want people to develop some respect for these things also.

In the first passage the author expresses ~~to~~ the way he feels about the beach and the animals that can be found around it. She took her fourth grade class to visit the beach to teach them about that ~~specific~~ specific environment. On these trip they observed the different people, ~~and~~ animals, and plants that can be found in the area ~~where~~ where they were. They watch sun bathers, listen to the seagulls fly around and they saw the many different ~~of~~ kinds of shell fish that can be found in the water around and on the beach. I believe the theme of this story is to explore and try something new because you might just find this interesting.

The author of the ~~second~~ second passage wants to make the people in his community aware of the wild life in the area. In the beginning of the poem he describe what he sees as he backs out the drive way. He wants to make people in his community more ~~careful~~ aware of the small animals that cross the street that often get hit. He wants the people to be careful of where and how they drive down the streets. He has an idea of putting up sign to warn ~~the~~ ~~people~~ the people around ~~the~~ the areas in which the animals ~~at~~ cross at.

The theme of this passage is to watch

**Anchor Paper – Part A—Level 3 – C**

where you are going.  
 To sum things up the two passages I  
 have read want respect for the animal and the  
 environment they live in.

**Anchor Level 3 – C**

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b> Establishes a controlling idea that shows a basic understanding of both passages (<i>The authors of both passages have a deep respect for wilde life and the environment</i>). The response makes few and superficial connections between the controlling idea and the ideas in Passage I (<i>The author wants to teach them about that specific environment</i>) and Passage II (<i>He wants the people to be careful</i>).</p>
<b>Development</b>	<p>Develops ideas briefly, listing information from Passage I (<i>She took her forth grade class to visit the beach, They watch sunbathers, they saw the many different kinds of shell fish</i>) and from Passage II (<i>He wants to make people in his community more aware, how the drive down the streets, Idea of putting up sign</i>). The statements about theme for both passages are unjustified.</p>
<b>Organization</b>	<p>Establishes an appropriate focus on the idea that the authors <i>want respect for the animal and the environment</i>. The response exhibits a rudimentary structure with an introduction, a paragraph for each passage, and a conclusion.</p>
<b>Language Use</b>	<p>Relies on basic vocabulary, with little awareness of audience or purpose (<i>They both want people to develop some respect for these things also</i>) and is sometimes imprecise (<i>there</i> for “their,” <i>the</i> for “that,” <i>the</i> for “they”). The response exhibits some attempt to vary sentence structure and length for effect, but with uneven success (<i>He has an Idea ... to warn the people around the areas in which the animals cross at</i>).</p>
<b>Conventions</b>	<p>Demonstrates emerging control, exhibiting occasional errors in spelling (<i>belive, begining, discribes</i>), comma usage (<i>wants but, passage the, up the</i>), capitalization (<i>The way, Just, Idea</i>), and grammar (<i>listen to the seagulls ... they saw and he discribe</i>) that hinder comprehension.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 3 in all qualities.</p>	

**Anchor Paper – Part A—Level 2 – A**

Respect, is to show honor or to show passion for something in a polite way. In passage one and two there is a lot of respect that is happening with nature, the respect is shown in the passage through many literary elements such as, point of view and imagery. passage one is all about how there is a field trip for fourth graders to the Jersey Shore beach, where they learn about all kinds of things that they don't normally see, and passage two is all about how as this person drives to work in the morning they always are on constant alert for the dangers of possibly hitting woodland animals on the way to work. Respect is willing to take action for someone or something that needs it.

**Anchor Level 2 – A**

Quality	Commentary
<b>Meaning</b>	<b>The response:</b> Conveys a confused and incomplete understanding of the texts. While the response attempts to establish a controlling idea ( <i>In passage one and two there is a lot of respect that is happening with nature</i> ), it makes few connections to the passages.
<b>Development</b>	Is incomplete and largely undeveloped, hinting at ideas, but references to the text are vague ( <i>passage one is all about how there is a field trip for fourth graders to the Jersey shore beach, where they learn about all kinds of things that they dont normaly see and passage two is all about how as this person drives to work in the morning they alway are on constant alert</i> ).
<b>Organization</b>	Suggests a focus on how <i>respect is willing to take action for someone or something that needs it</i> and suggests some organization, with an introductory statement, a brief discussion of each passage, and a concluding statement.
<b>Language Use</b>	Relies on basic vocabulary, with little awareness of audience or purpose ( <i>Respect, is to show honor or to show passion for something in a polite way</i> ). The response exhibits some attempt to vary sentence structure and length for effect, but with uneven success ( <i>The respect is shown in the passage through many literary elements such as, point of view and imagery</i> ).
<b>Conventions</b>	Demonstrates emerging control, exhibiting frequent errors in spelling ( <i>passtion, passege, Jersy, lern, normaly, alway</i> ), and occasional errors in comma use ( <i>Respect, is and such as, point</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.	



Anchor Paper – Part A – Level 2 – B

In passage I The School environmentalist is teaching The kid about The respects of nature. He teaches them about the beauty of the beach and the ocean animals. He teaches them about the respects of rocks and minerals. In passage II The writer explains his respect for animals. He talks about hitting his brake hoping that it is not a animal. He talks about putting up signs just so the animal can go across safe. He talks about all birds being the living skin of dinosaurs. The narrator use simile in the final stanza

Anchor Level 2 – B

Quality	Commentary
<b>Meaning</b>	<b>The response:</b> Conveys a confused and incomplete understanding of the texts. The response makes a few connections to Passage I ( <i>In Passage I The School environmentalist is teaching The kid about the respects of nature</i> ) and Passage II ( <i>In Passage II The writer explains his respect for animals</i> ) but fails to establish a controlling idea.
<b>Development</b>	Is incomplete and largely undeveloped, hinting at ideas, but references to the texts are vague ( <i>He teaches them about the respects of rocks and minerals</i> ) and unjustified ( <i>The narrator use simile in the final stanza</i> ).
<b>Organization</b>	Lacks an appropriate focus on respect but suggests some organization by addressing first Passage I and then Passage II. There is neither an introduction nor a conclusion.
<b>Language Use</b>	Uses language that is imprecise ( <i>the respects of rocks and living skin of dinosaurs</i> ). The response reveals little awareness of how to use sentences to achieve an effect.
<b>Conventions</b>	Demonstrates emerging control, exhibiting occasional errors in spelling ( <i>environmentlist and teaches</i> ), capitalization ( <i>teaching The kid and In Passage II The writer</i> ), and agreement ( <i>kid ... them and narrator use</i> ) that hinder comprehension.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in conventions.	

**Anchor Paper – Part A—Level 2 – C**

Respect is a key rule or value  
 in many peoples lives - It can mean  
 a lot to people to be treated with  
 respects.

In Passage I in early May  
 students are going on a field trip to  
 the beach. They found seashells and their  
 teacher explains they were used by Indians  
 to make stuff and the kids need to respect them

Passage II The Man in a  
 car was backing out of his driveway  
 on the brakes prepping himself to stop  
 abruptly in a small road just in his way  
 This is how respect can affect people  
 and the choices they make

**Anchor Level 2 – C**

Quality	Commentary
<b>Meaning</b>	<b>The response:</b> Conveys an incomplete understanding of the texts. While the response attempts to establish a controlling idea ( <i>It Can mean a lot to people to be treated with respects</i> ), few connections are made to the texts.
<b>Development</b>	Is incomplete and largely undeveloped, hinting at ideas, but references to the text are vague ( <i>In Passage I In early May students are going on a field trip to the beach and the Man in a car was backing out of his driveway</i> ).
<b>Organization</b>	Suggests a focus on how <i>respect can Effect people</i> and suggests some organization with an introduction, two brief paragraphs, and a one-sentence conclusion.
<b>Language Use</b>	Uses language that is imprecise and unsuitable for the audience and purpose ( <i>It can mean a lot to people to be treated with respects and they were used by Indians to make stuff</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>lifes, sheashells, explins, prepparing, chocioe</i> ), punctuation ( <i>peoples lifes, respect them Passage II, way This</i> ), and capitalization ( <i>respect, In, Man, And</i> ) that make comprehension difficult.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 2 in all qualities.	

**Anchor Paper – Part A—Level 1 – A**

R-E-S-P-E-C-T. Respect means a lot in society. They even made a song about it that everyone loves. Aretha Franklin ~~was~~ was the artist of the song and it was a big hit.

**Anchor Level 1 – A**

Quality	Commentary
	<b>The response:</b>
<b>Meaning</b>	Provides no evidence of textual understanding, making only a reference to the task ( <i>Respect means a lot in society</i> ).
<b>Development</b>	Is minimal, with no evidence of development beyond general statements about respect.
<b>Organization</b>	Shows no focus or 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 in all qualities.	

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**Anchor Paper – Part A—Level 1 – B**

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Respect comes in many forms. From as simple as acknowledgment to supporting someone's every decision. Both passage I and Passage II provide various examples of respect through the use of characterization.

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**Anchor Level 1 – B**

Quality	Commentary
<b>Meaning</b>	<b>The response:</b> Provides minimal evidence of textual understanding, making only a brief reference to the task ( <i>Respect comes in many forms</i> ). The response makes no connections between the texts beyond the mention of <i>passage I and Passage II</i> and <i>Characterization</i> .
<b>Development</b>	Is minimal, with no evidence of development.
<b>Organization</b>	Is too brief to demonstrate 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 in all qualities.	

Both passages portray a respect for nature. In passage 1 the author uses imagery to describe nature. In passage 2 the author also uses imagery to describe their respect for nature.

In passage 1 the author talks about a fourth grade trip to the beach. They talk about identifying all different types of wildlife. The author uses imagery to describe the wildlife. For example the author states, "The sand is multicolored, shiny, and varied in texture and size. Much of it appears to be smoky quartz. I consider how rock is a symbol of durability, and how quartz is one of the hardest minerals." This quote shows the author's admiration for the strength and durability of the sand. Also, the author talks about a horseshoe crab and states, "I sense its force for life, and how we are all intricately, and invisibly linked in this ancient world of the shore." This quote is an example of the author's respect for the wildlife. Both these quotes are good examples of how the author portrays respect for nature through the use of imagery.

In the second passage, the author also uses imagery to show respect for nature. For example, the author says, "We need a sign Possum Crossing to warn coffee-gurgling neighbors: we share the streets with more than trucks and vans and railroad crossings." This quote is an example of the author's respect for nature and wildlife. The author does not want to harm the wildlife. Another example is when the author says, "... I have just missed a big wet leaf struggling... to lift itself into the wind and live." This quote shows the author's appreciation for even the smallest life forms. Both these quotes show the author's respect for nature through the use of imagery.

Both passages deal with the idea of respect. In both readings, the authors talk about their respect for nature. Both authors also did so through the use of imagery. Nature is delicate and should be respected.

Part A — Practice Paper — B

In the first passage, ~~It~~ It was mostly about life and nature. It was explaining how to treat it and how to respect it. Mr. Robert was the teacher teaching students how to respect the the beach the ~~animal~~ insects and animals they see. Also teaching them about a lot of insects and things that grows here. In passage 2, it was speaking about ~~In passage~~ somebody that cares and respect stuff he see. He Always careful when he drives cause he really doesn't like to hit animals. He is very careful of that.

Part A — Practice Paper — C

Respect can be revealed in many forms or fashions. Whether it be expressed from a person to another person, or a person towards their environment and surroundings. Respect can also be revealed through forms of writing, as ~~that~~ illustrated in Passage I and Passage II. These specific passages focused on respect towards the environment and ~~human~~ nature.

Passage I's main theme surrounds <sup>s</sup> respect for small things that may go un-noticed each day; such as the calmness of the waves as they roll along the sand floor. The narrator sheds light into the simplicity of a particle of sand yet it is "nearly indestructable" (line 34). The structure of this story is <sup>the reader</sup> formed in an intentional way so that ~~you don't~~ doesn't realize until the <sup>of the story</sup> ends that the narrator is in fact a teacher. The author does this <sup>intentionally</sup> so that ~~the~~ the reader realizes <sup>even</sup> persons of older ages are just as enthralled with nature and <sup>as you're a</sup> experience newly renewed respect for the things around them. <sup>children</sup> The narrator incorporates symbolism throughout the work through objects such as a blade of grass, which symbolizes life and the important role of the smaller things, which hold the bigger things together (line 15-16).

"The long rhythm of the sea in our ears ... somehow our world has grown larger" (line 70-72). The Narrator closes the story with the feelings of a newly intensified sense of awareness, and respect for nature.

The author of passage II illustrates <sup>as</sup> the form of respect through the awareness and appreciation of the smaller creatures which inhabit our environment. Throughout the stanzas of the poem, the poet compares and contrasts the fragility of smaller life to that of trucks and vans (line 13). The poet illustrates



the characters awareness and respect for the smaller animals through the idea that the town needs "a sign Possum crossing to warn coffee-gurgling neighbors" (line 11). The poet incorporates irony into the last stanza as he describes the character missing "a big wet leaf struggling ... to lift itself into the wind and live" (line 26-27).

Passage II illustrates a characters respect for the small animals that scurry across the road going un noticed by some people too busy to respect "smaller" inhabitants.

Passages I and II are perfect examples of pieces of writing which incorporate respect through awareness ~~and~~ of life and certain aspects of nature in the surrounding world. Both authors focus on the importance of respect and appreciation for the smaller creatures and nature that may go ~~un~~noticed. Although respect can be illustrated through different situations, both composers chose to do so through nature and the surrounding environment.

Respect is something everyone deserves, not only human beings but the ~~world~~ other forms of life that surround us. Passage I describes how one ~~is able to~~ should appreciate nature, seeing ~~not only~~ its durability and how vulnerable it can be. Similarly, Passage II illustrates the vulnerability of nature and how one should show respect towards it. Nature's ~~durability~~ durability and vulnerability is something that should ~~be~~ be respected.

The story in Passage I shows that people ~~have~~ can learn from nature and thus come to respect it. As the narrator, her <sup>4th grade</sup> class, and "the school environmentalist" Walt Doberty step out of the bus and onto Ortleigh Beach they all feel a sense of freedom from the ~~business~~ ~~business~~ noise and constraints a city brings. The speaker uses imagery ~~also~~ to describe how "the hard angles of buildings and houses are replaced by smooth curves." He then goes on to list everything that replaces the city and traffic, such as dunes, tide lines, and waves. Even though there were ~~few~~ a few sun bathers out on the beach that morning, Walt focuses the children in to look at the nature that surrounds them. They gather around a ~~dune~~ ~~and~~ sand dune and Walt questions them on what types of life they see. Using dialogue the narrator describes how children answering "Insect" and "Plant life" to Walt's question. As ~~well~~ Walt ~~is~~ ~~was~~ ~~explained~~ explains the plant life ~~on the beach~~ to the children, the narrator observes the beach and admires the sand. He explains how instead of rocks as a ~~symbol~~ symbol for durability it should be sand since it ~~rests~~ is "nearly indestructible" while rocks "wear away and break" over time. The children are then sent to look for new forms of life, and they collected scallops, oyster shells, and many other life forms to show to the class. Walt makes them see how long ago the shells were respected. He explains ~~to~~

Part A — Practice Paper — D

that the wapum Indians would collect the shells and make jewelry to trade.

Also, on their way back to the bus a boy finds a horseshoe crab on its back. After observing its "underparts" the class ~~class~~ decide to throw it back into the ocean instead of letting it die. Showing respect towards the animal, and seeing ~~it~~ how vulnerable nature can be. After ~~the~~ throw the crab into the ocean, the narrator realized how everything is "intricately and invisibly linked." He was able to sense the crabs force for life. Leaving the beach the narrator describes how he has found ~~an awareness~~ "a renewed awareness of life." Going to the beach and studying ~~different~~ different life forms there allowed the students, as well as the teacher to develop a new respect for nature.

Like the First Passage, Passage II illustrates a great respect for other creatures that live around us. ~~Stanza~~ The first stanza describes the setting of the poem. The author backs out of ~~his~~ his driveway on a foggy morning. He describes how he would ~~stop~~ anticipate a creature behind the car so he would not hit them: "Hitting the brakes I anticipate a squirrel or a cat or sometimes / a little ~~raccoon~~ raccoon." (Lines 5-6). The author uses imagery to show all of the types of creatures that pass behind the car: "I once braked for a blind little mole who try though he did / could not escape the cat lying with his life. / Mother-to-be possum occasionally lopes home..." (Lines 7-9). The author explains how people need to respect animals ~~because they do not only~~ and look out for them since they share the land with people: "we share the streets with more than trucks and vans and / railroad crossings" (Lines 13-14). The ~~speed~~ author uses imagery to describe how he not only respects animals but also other life forms such as plants.

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Part A — Practice Paper — D

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He describes how he was driving with coffee in his hand and as he put it down he saw he had just missed a leaf on the seat." "... Coffee splashes over the cup which I quickly put away from me/ and onto into the empty passenger seat/ I look... / relieved and exasperated ... / to discover I have just missed a big wet leaf/ struggling... to lift itself into the wind / and live" (Lines 21-27). The author shows how he greatly respects and appreciates all types of life forms, and does whatever he can to protect it.

Everyone and everything deserve respect. Passage I shows how we are able to learn from the nature that surrounds us, and it can be an escape. Passage II is similar describing how that life forms should be respected and people should do what they can to protect them. All life no matter what type should be respected.

Respect is important to the coexistence of all beings. Without respect we would all fall apart into anarchy and chaos.

Passage 1 describes a scene set at the beach with many forms of wildlife. It is a perfect intersection of man, wildlife, and nature. The students in the passage come to respect nature and all things in it. The teacher alludes to respecting nature by telling a story about the wampum. The story stressed the importance of respect. Because of their time at the beach the group felt a more acute appreciation for nature and a greater degree of respect for all.

Passage 2 alliterates a feeling of ~~pride~~ pride in the fact the narrator respects nature explicitly. Whenever ~~she~~ <sup>they</sup> drive ~~the~~ <sup>her</sup> car they avoid all manner of critters and even leaves flapping in the wind. She spills coffee and goes to great effort to let a leaf live.

The 2 passages are all about respect. They depict the good in respecting others and nature. They show coexistence of all through respect.

**Practice Paper A–Score Level 4**

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

**Practice Paper B–Score Level 2**

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

**Practice Paper C–Score Level 4**

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

**Practice Paper D–Score Level 5**

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

**Practice Paper E–Score Level 3**

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

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

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

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

## Anchor Paper – Part B – Level 6 – A

Franklin D. Roosevelt once ~~said~~<sup>proposed</sup> that "Men are not prisoners of fate, but only prisoners of their own minds." The idea that the mind often stimulates a negative self-image of oneself provides the boundaries that limit individual ambitions in a world dominated by social stratification and the <sup>surrounding</sup> environment. However, the concept of determinism contradicts this theory by proposing that a man's life is dominated by forces beyond his control, transcending the capabilities of an ordinary mind. In Ethan Frome, by Edith Wharton, the environment serves as the principal factor in shaping the decisions <sup>made</sup> ~~set~~ by Ethan. While striving to form an enduring relationship with Mattie Silver, Ethan Frome is held captive within the confines of Starkfield, and is controlled by the demands of his <sup>ailing</sup> wife, Zeena. Similarly, in The Great Gatsby, by F. Scott Fitzgerald, Jay Gatsby seeks to reestablish the past by ~~establishing~~<sup>forming</sup> an intimate relationship with Daisy. Despite Gatsby's persistent efforts, he soon finds himself trapped in the allure of materialism and wealth, destined to keep Daisy apart from him forever. Both Ethan Frome and Jay Gatsby discover the predominant impacts of fate, which triumph over their ~~pre-conceived~~ <sup>pre-conceived</sup> ~~mindly~~ <sup>mindly</sup> conceptions of ~~the~~<sup>a</sup> world free from external vices.

The bleak setting formulated by Edith Wharton in the novel Ethan Frome serves to reinforce the concept of fatalism, stripping Ethan of his potential by molding a pre-conceived path ~~—~~ which he is to follow. The harsh, drab conditions of a typical Starkfield winter set in as Ethan attempts to court the lovely Mattie Silver, for <sup>whom</sup> ~~which~~ he shares a love unidentifiable to that surrounding his exigent wife, Zeena. When Ethan finds himself in Mattie's presence, the environment is radiating with warmth and kindness. In contrast, when Ethan is limited to the company of Zeena, the environment is shrouded by coldness and adversity. Ethan's mind is fully aware of his passion for Mattie, yet he is unable to achieve his



## Anchor Paper – Part B – Level 6 – A

aspirations due to Zeena's authority. Zeena expels Mattie from her household, even with the understanding that the young lady has nowhere true to go. Thus, ~~Zeena becomes~~ <sup>Zeena becomes</sup> absorbed into the benevolent environment and succeeds in taking down Mattie, causing Ethan to become imprisoned within his deterministic surroundings. Although Ethan ends up with Mattie ~~to~~ after acquiescing to her proposal to end their lives (leading to the "smash-up"), their passion is no longer the same. The blissful, happy companionship that Ethan once envisioned is shattered by the reality of fate that Zeena willingly brought to the forefront of their lives. If Mattie's presence ~~is~~ truly like the "lighting of a ~~small~~ fire on a cold hearth," then Zeena, ~~the antagonistic~~ <sup>the antagonistic</sup> symbol of fate, acts to extinguish the flame.

~~Existentialist philosophy~~ <sup>is</sup> evoked through the characterization of numerous ~~characters~~ personas in The Great Gatsby, creating a parallel to fate in regard to isolation. ~~Jay~~ Jay Gatsby is a man who sprung from a "Platonic conception of himself," who seeks to obtain the wealth and luxury that truly define the American dream. However, the motif of solitude constantly encompasses Gatsby, who doesn't quite fit in with the upper levels of society, marked by characters such as Tom Buchanan. Just as Ethan Frame ~~seeks~~ <sup>seeks</sup> to court Matt Silver, Jay Gatsby sets his sight on Daisy, with whom he shared an intimate relationship prior to ~~leaving for~~ <sup>leaving for</sup> the war. Gatsby's ambitions prove to be far-reaching ~~but~~ <sup>and</sup> ultimately unattainable, for Daisy is ~~locked~~ <sup>locked</sup> within her marriage to Tom Buchanan; she has a child, wealth, a luxurious home, and a man who is distinguished at the upper class of society. The reader ~~progressively~~ learns throughout the novel that Gatsby ~~has~~ possesses a dream that will inevitably fail; ~~he~~ <sup>Gatsby</sup> is conceived as a fraud, a man who wears pink suits, hosts large parties, and inflates his short ~~education~~ <sup>attendance</sup> at Oxford

## Anchor Paper – Part B – Level 6 – A

to impress his peers. Though Daisy is aware of her husband's unfaithfulness and lack of attention for their daughter, she cannot leave her social status behind and flee to the superficial riches of Jay Gatsby. Thus, Jay Gatsby becomes a man who is essentially a loner, an individual trapped in a realm of dreams and no reality. There is no hope for Gatsby once Daisy implies that she cannot leave her husband. Upon Gatsby's death, the existentialist idea of isolation is illuminated by the lack of companions who attend his funeral, as well as the absence of a call from Daisy. Gatsby attempted to re-live the past, buying a house in proximity to Daisy's, and using the help of Nick Carraway to reach out to her once again. Yet, <sup>his</sup> dreams succumb to the forces of fate and despair that ultimately shaped his destiny.

The concept that fate is the driving force behind all ~~outcomes~~ <sup>outcomes</sup> in the world is illustrated by the struggles of both Ethan Frome and Jay Gatsby. The adverse effects of an uncontrollable environment as well as the downfalls of social stratification prevent Ethan and Gatsby from attaining their goals, or rather, their dreams. Thus, men are imprisoned by the deterministic forces around them, molding a path to isolation and utter despair. Fate emerges as the sole obstacle to carrying out one's own ambitions, and it is a force with such gravity that no ordinary mind can transcend its limitations.

**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 by disagreeing with the critical lens, stating that <i>a man’s life is dominated by forces beyond his control, transcending the capabilities of an ordinary mind</i>. The response uses the criteria to make an insightful analysis of <i>Ethan Frome</i> (<i>the environment serves as the principal factor in shaping the decisions made by Ethan</i>) and <i>The Great Gatsby</i> (<i>he soon finds himself trapped in the allure of materialism</i>).</p>
<b>Development</b>	<p>Develops ideas clearly and fully. The response makes effective use of a wide range of relevant and specific evidence from both <i>Ethan Frome</i> (<i>The blissful, happy companionship ... is shattered by the reality of fate</i>) and <i>The Great Gatsby</i> (<i>his dreams succumb to ... his destiny</i>). The response uses appropriate literary elements, discussing setting (<i>The harsh, drab conditions ... attempts to court the lovely Mattie Silver</i>) and characterization (<i>Jay Gatsby becomes a man who is essentially a loner</i>).</p>
<b>Organization</b>	<p>Maintains the focus established by the critical lens (<i>The concept that fate is the driving force behind all outcomes in the world is illustrated by the struggles of both Ethan Frome and Jay Gatsby</i>). The response exhibits a logical and coherent structure, first interpreting the critical lens, then presenting situations that Ethan Frome and Jay Gatsby faced and how they dealt with them, concluding that <i>Fate ... is a force with such gravity that no ordinary mind can transcend its limitations</i>. Transitions are skillfully used (<i>Similarly, Thus, Yet</i>).</p>
<b>Language Use</b>	<p>Is stylistically sophisticated, using language that is precise and engaging, with a notable sense of voice and awareness of audience and purpose (<i>The bleak setting ... serves to reinforce the concept of fatalism</i>). The response varies structure and length of sentences to enhance meaning (<i>Gatsby is conceived ... to impress his peers</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>	

The quote, "Men are not prisoners of fate, but only prisoners of their own minds," entails the significance of one's conscience and mentality in his or her actions. I agree with this statement because the harsh reality of life should not solely be blamed on "fate" or the environment. The truth is that an individual has, and always will have, complete control of his decisions. In extreme cases, one can be so warped in his synthetic world that he confuses reality with imagination. In this instance, the person falls victim to the power of his own mind, and this case can be more destructive than one ~~so~~ that is affected physically. In Cold Blood, by Capote, gives evidence to the possibility of a man becoming a "prisoner" of his mind, as opposed to the environment. The characterization of Dick describes a twisted criminal with an astonishingly caring background. Furthermore, The Great Gatsby by F. Scott Fitzgerald supports this theory through the inner conflict of Gatsby, a man whose cannot distinguish reality from his imagination. In these two works, one point stands true: an individual's life changes drastically if ~~the~~ he succumbs to the power of his mind, regardless of reality.

In Cold Blood, by Capote, centers on the lives and mindsets of two murderers. One murderer, Dick, has an unusual characterization, which sets him apart from those of other criminals. Dick is ~~reared by~~ comes from a loving and supportive family while his partner-in-crime

Perry comes from a violent, and unhealthy environment. In spite of Dick's seemingly positive background, he is the more corrupted, apathetic, and perverted of the two. The irony of the contrast between Dick's background and his nature emphasizes the influence the mind has on a person. Dick's "fate" had once been going to college and becoming an engineer, however, he has yielded to so many of his sinful pleasures and temptations. Therefore, he has become a vile, selfish killer. Dick has no one but himself to blame.

The contrast between Dick and Perry is also a fundamental element in the novel. Perry descends from a past constituted with suicides in the family, abuse, and neglect. However, his personality, as a killer, is unusually easy to empathize with. He, unlike Dick, is the more affected with guilt. Perry, although hardened by his past, is maintains a sincerity and a kind of psychological innocence. Perry refuses to acknowledge the hopeless destiny that was evident in his childhood, and instead, resolves to teach himself and be taught by good examples like Willie-Jay. Perry's mind-set ~~does~~<sup>is</sup> not debilitated by his "fate."

Another novel that exemplifies the mind's power to overcome an unwanted fate is *The Great Gatsby*, by F. Scott Fitzgerald. Fitzgerald, through *Gatsby*, exposes the vulnerability of humans when an ~~truth~~<sup>inconvenient</sup> truth is realized. Gatsby dedicates his life to the

attainment of his former love, Daisy. When all his efforts become futile, Gatsby adamantly avoids the impracticality of his dream. During his time without her, Gatsby conjures up an unrealistic and imaginary picture of his achievement of his goal. He esteems Daisy higher than she deserves, which further distances him away from his dream. Gatsby's perspective is an ambiguous combination of reality and imagination. This source, although false, steers his life. Gatsby is too obstinate to accept the fact that he and Daisy cannot be together; thus, he creates his own fate that is based on the impossible aspirations in his mind.

Roosevelt's opinion that man is more susceptible to his own mind than to his fate or destiny is exemplified by the conflicted characters of Dick and Perry of In Cold Blood and Gatsby in The Great Gatsby. This vulnerability is not only deprecating, for it can also be rewarding to the individual. As opposed to the final misconstrued mind-sets of Dick and Gatsby, Perry exhibits the opportunity of using one's mind as an advantage to deal with his hopeless fate. The mind can do many things; it can even alter one's destiny.

**Anchor Level 6 – B**

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b> Provides an interpretation of the critical lens that is faithful to the complexity of the statement and clearly establishes the criteria for analysis (<i>an individual has, and always will have, complete control of his decisions</i>). The response uses the criteria to make an insightful analysis of <i>In Cold Blood</i> (<i>Perry refuses to acknowledge the hopeless destiny that was evident in his childhood</i>) and <i>The Great Gatsby</i> (<i>Gatsby conjures up an unrealistic and imaginary picture of his achievement of his goal</i>).</p>
<b>Development</b>	<p>Develops ideas clearly and fully, making effective use of a wide range of relevant and specific evidence to illustrate <i>the power of the mind</i> (<i>Dick comes from a loving and supportive family; Perry, although hardened by his past, maintains a sincerity and a kind of psychological innocence; Gatsby dedicates his life to the attainment of his former love, Daisy</i>). The response discusses the literary element of characterization in both works (<i>he is the more corrupted, apathetic, and perverted of the two and Gatsby is too obstinate to accept the fate that he and Daisy cannot be together</i>).</p>
<b>Organization</b>	<p>Maintains the focus established by the critical lens (<i>man is more susceptible to his own mind than to his fate</i>). The response exhibits a logical and coherent structure, moving from the introduction of the two texts, to a contrasting analysis of each major character, and ending with a conclusion that refocuses on the critical lens (<i>The mind can do many things; it can even alter one's destiny</i>). Coherence is further strengthened through the skillful use of transitions (<i>In this instance, Furthermore, However</i>).</p>
<b>Language Use</b>	<p>Uses language that is fluent and original, with evident awareness of audience and purpose (<i>he becomes a vile, selfish killer and adamantly avoids the impracticality of his dream</i>). The response varies structure and length of sentences to control rhythm and pacing (<i>Dick comes from a ... violent and unhealthy environment</i>).</p>
<b>Conventions</b>	<p>Demonstrates control of the conventions, exhibiting occasional errors in grammar (<i>becoming an engineer, However, easy to empathize</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 language use and conventions.</p>	

Franklin D. Roosevelt once said "Men are not prisoners of fate, but only prisoners of their own minds." This means that one's life is not defined by the events that take place, but by one's interpretation of these events. The meaning of this quote is true. Two works of literature that support this opinion are the Scarlet Letter, by Nathaniel Hawthorne, and the Lord of the Flies, by William Golding.

In the Scarlet Letter, the character of Arthur Dimmesdale tries to deal with his harrowing guilt due to his sin of adultery. Being the most important religious figure and authority in the town, having an illegitimate child would ruin his reputation in society if the parishioners were to find out. Because the people do not know of his adultery, a strategically used form of situation irony, his guilt basically devours him from the inside. If he had dealt with his sin in a healthier way, his life may have <sup>continued</sup> ~~ended~~ better. Instead, he chose to overanalyze it in his mind the effects of it in his mind. One character who did the opposite of this is Hester Prynne, the main character. By being forced to wear the red letter "A" on her breast as a sin of her adultery, the town expected her reputation to be beyond repair. However, she gradually regained



esteem in society because she did not place too much importance on her present situation in her own mind. By the end of the novel, the red letter "A" – the symbol of the red letter "A" ends up meaning "Able" instead of "Adulteress".

The situation in the Lord of the Flies is certainly ~~at~~ one leading to problems: a group of young English boys stranded on an island in the sea. The different reactions that characters have to this event show whether or not it can be overcome. Ralph, the protagonist of the story, represents civility and order among the boys. He treats the situation calmly, making his ~~pro~~ first priority a signal fire so that they maybe found and saved. He also organizes an attempt to ~~and~~ construct huts as shelter for the younger boys on the island. These younger boys, termed "littluns", do not take to the situation as well as Ralph. When a shadow is seen flapping and heard making noises in the higher parts of the forest on the island, they become consumed with fear. They start to believe in a "beast" on the island. Jack, who can be seen as the antagonist in the plot, reacts to the situation by letting go of his humanity and ultimately surrendering to jealousy,

savagery, and the desire to kill. The different ways in which characters, or groups of characters, behave in ~~at~~ the threatening situation at hand show that it is not the situation ~~that~~ itself ~~which~~ is not directly related to how it is overcome or succumbed to. Rather, if it is dealt with and thought of positively, as in the case of Ralph, or negatively, as with the "littluns" and Jack, leads to a good or bad outcome.

In both novels ~~mentioned~~ ~~pre~~ discussed previously, specific examples were cited which show how the interpretation of situations or problems are vital to one's wellbeing. When taken at face value, a threatening turn of events may be overwhelming, as the reactions of some characters have exemplified. But when interpreted in one's mind as having a ~~a~~ possible and attainable solution, one can work toward a better, more agreeable future, as other characters have proven.

**Anchor Level 5 – A**

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b>            Provides a thoughtful interpretation of the critical lens that clearly establishes the criteria for analysis (<i>one's life is ... defined ... by one's interpretation of these events</i>). The response uses the criteria to make a clear and reasoned analysis of <i>The Scarlet Letter</i> (<i>she gradually regained esteem in society because she did not place too much importance on her present situation in her own mind</i>) and <i>Lord of the Flies</i> (<i>if the situation is dealt with and thought of positively ... or negatively ... leads to a good or bad outcome</i>).</p>
<b>Development</b>	<p>Develops ideas clearly and consistently, with reference to relevant and specific evidence from both texts to show how <i>the interpretation of situations or problems are vital to one's wellbeing</i>. The response discusses irony (<i>Because the people do not know of his adultery</i>), conflict (<i>If he had dealt with his sin in a healthier way, his life may have continued better</i>), and characterization (<i>Ralph, the protagonist of the story, represents civility and order among the boys</i>).</p>
<b>Organization</b>	<p>Maintains the focus established by the critical lens, showing how <i>when interpreted in one's mind ... one can work toward a better, more agreeable future</i>. The response exhibits a logical sequence of ideas, moving from the introduction of the two texts, to a contrasting analysis of each major character, and ending with a conclusion that refocuses on the critical lens. Transitions are skillfully used (<i>Instead, By the end of the novel, Rather</i>).</p>
<b>Language Use</b>	<p>Uses language that is fluent and original (<i>his guilt basically devours him from the inside</i>), with evident awareness of audience and purpose (<i>The meaning of this quote is true</i>). The response varies structure and length of sentences to control rhythm and pacing (<i>Being the most important religious figure ... having an illegitimate child would ruin his reputation ... if the parishoners were to find out</i>).</p>
<b>Conventions</b>	<p>Demonstrates control of the conventions with essentially no errors, even with sophisticated language.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 5, although it is somewhat stronger in conventions.</p>	

## Anchor Paper – Part B – Level 5 – B

Although some may argue that men are only prisoners of their own mind, men are often <sup>prisoners and victims</sup> ~~victims~~ of the <sup>uncontrollable</sup> ~~force~~ force of fate. Maggie of Stephen Crane's novel Maggie: A Girl of the Streets, is a victim of her environment and the forces of fate, regardless of her ~~often~~ desire to make a better life for herself. Jay Gatsby in F. Scott Fitzgerald's novel The Great Gatsby, is also subject to the uncontrollable forces of fate, as he <sup>is unable</sup> ~~is unable~~ to win over the object of his affection because of the inability of the poor to assimilate <sup>into the upper</sup> ~~into the upper~~ class, even though he worked hard to achieve this goal.

In Stephen Crane's novel Maggie: A Girl of the Streets, Maggie, a young girl living in the harsh world of the slums, is prisoner to the force of fate. Because of the cruel environment of the slums and her harsh family life, in which Maggie is abused by her mother, Maggie desires to get out of the slums and make a better life for herself. Maggie meets Pete, a friend of her brother Timmy, and soon becomes involved with him, hoping he will be an escape from the tenements.

Although Maggie is hopeful, and maintains a certain optimism toward leaving the slums, she ~~still~~ is still subject to the brute forces of fate. After Pete ruins Maggie, she is abandoned and rejected by her mother, and consequently forced into prostitution. Even though, in her mind Maggie maintained hope for an escape from the slums and a more secure lifestyle, she was still held back by the forces of fate. Maggie did not want to be ruined by Pete, rejected and scorned by her mother, <sup>and be</sup> ~~and be~~ forced into prostitution only to die on the streets. Her mindset was always hopeful, ~~and~~ but she was still subject to the uncontrollable force of fate.

~~Similarly~~ Similarly, Jay Gatsby of F. Scott Fitzgerald's

Anchor Paper – Part B – Level 5 – B

novel The Great Gatsby, is a prisoner to his fate, regardless of his mindset. Jay Gatsby, a ~~poor~~ <sup>man</sup> from a poor working-class family in the Midwest, desires to elude his past and become wealthy and prosperous. After Gatsby returns home a decorated war veteran, he has nothing. He is so poor he is forced to wear his army uniform everywhere - it is the only item of clothing he owns. Gatsby ~~is~~ <sup>becomes</sup> involved in an organized crime ring to make money, and soon grows very wealthy. Gatsby's motivation for wealth is to impress his love, Daisy, who is a rich woman Gatsby became involved in before the war. Gatsby uses his bootlegging to grow richer and richer, and soon owns a gaudy house in a ritzy neighborhood on East Egg. Although Gatsby fully believes that his efforts to grow rich will impress Daisy and eventually win her over, his intentions are ruined by the forces of fate. Daisy's ~~other~~ <sup>series</sup> husband Tom gets in the way of Gatsby's intentions, and a ~~series~~ <sup>series</sup> of misunderstandings eventually leads to Gatsby's death. Gatsby <sup>even though he goes so far as to break the law to make money</sup> can never overcome his background of poverty. <sup>his intentions are</sup> ~~the last~~ <sup>ultimately</sup> squashed by the upper class - he can never allude them, and ~~he~~ never ends up with Daisy in the end. Daisy even claims that she never truly loved Gatsby - ~~she~~ <sup>she</sup> is in love with her rich, financially supportive husband <sup>who may be unfaithful</sup> ~~who is having~~ an affair behind her back. Although Gatsby had the mindset of success, although he truly believed that his wealth would impress Daisy and eventually win him her unwavering love, ~~he~~ <sup>but</sup> his hopes were ruined by fate and the inability of the poor to ~~even~~ <sup>successfully</sup> assimilate into the ~~upper~~ <sup>upper</sup> elite classes. Gatsby's mind told him that if he worked hard enough, it was possible for him to gain Daisy's love, but ~~the~~ <sup>the</sup> uncontrollable forces of fate did not allow his hopes and dreams to translate

Anchor Paper – Part B – Level 5 – B

into reality.

Some may argue that man is only a prisoner of his own mind, but often times man is a prisoner to the ~~un~~ uncontrollable force of fate. Maggie of Stephen Crane's novel Maggie a Girl of the Streets is forced to a tragic end by outside forces and fate, regardless of her optimistic and hopeful frame of mind, while Gatsby in F. Scott Fitzgerald's novel The Great Gatsby is prevented from achieving his lifelong dream of receiving Daisy's love by the forces of fate and the inability of the poor to assimilate with the rich and upper class. Both characters maintain a hopeful and optimistic mindset, but both are ~~unavoidable~~ ~~prevented~~ ~~from~~ true prisoners of fate. Both Maggie and Gatsby are prevented from living their dream and achieving what all they had hoped for by the uncontrollable force of ~~a~~ an inescapable fate.

Anchor Level 5 – B

Quality	Commentary
	<b>The response:</b>
<b>Meaning</b>	Provides a thoughtful interpretation of the critical lens that clearly establishes the criteria for analysis by stating that <i>men are often prisoners and victims of the uncontrollable force of fate</i> . The response uses the criteria to make a clear and reasoned analysis of <i>Maggie: A Girl of the Streets</i> (a victim ... regardless of her desire to make a better life for herself) and <i>The Great Gatsby</i> (a prisoner to his fate, regardless of his mindset).
<b>Development</b>	Develops ideas clearly and consistently, with reference to relevant and specific evidence from both texts to discuss how characters' <i>intentions are ruined by the forces of fate</i> . The response uses appropriate literary elements, such as plot ( <i>she is abandoned and rejected by her mother, and consequently forced into prostitution</i> ) and characterization ( <i>Maggie desires to ... make a better life for herself</i> and <i>Gatsby can never overcome his background of poverty, even though he ... breaks the law to make money</i> ) to support the discussion.
<b>Organization</b>	Maintains the focus established by the critical lens ( <i>man is a prisoner to the uncontrollable force of fate</i> ). The response exhibits a logical sequence of ideas, with each paragraph reinforcing the focus as it relates to the texts, and moving from introduction to textual analysis for each work to summation. Transitions are appropriate ( <i>Because of the cruel environment, After Pete ruins Maggie, Similarly</i> ).
<b>Language Use</b>	Uses language that is fluent and original, with evident awareness of audience and purpose ( <i>maintains a certain optimism, elude his past, owns a gaudy house</i> ). The response varies structure and length of sentences to control rhythm and pacing ( <i>Maggie did not want to ... die on the streets</i> ).
<b>Conventions</b>	Demonstrates control of the conventions, exhibiting occasional errors in spelling ( <i>acheive</i> and <i>vetern</i> ) only when using sophisticated language.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 5 in all qualities.	

The wise quote by Franklin D. Roosevelt, stating "Men are not prisoners of fate, but only prisoners of their own minds" is blatantly stating that a person can inflict more harm on themselves by dwelling on imaginary dreams, or recounting on negative past experiences than what fate or chance can give to them. Roosevelt believes that man is not controlled by fate - rather by himself. Only a person can choose to entangle themselves in deep pain, and they control their attitude and thoughts to steer towards depressing or imaginary images. Works of literature, such as The Great Gatsby by F. Scott Fitzgerald, and The Jungle by Upton Sinclair, give a portrayal of characters who do indeed choose to live a life of unhappiness and heartbreak, and simply dwell in the misery of their minds. Fate does not contribute as greatly to shaping the lives of Jurgis and Jay Gatsby, but the men do prove they have the power to imprison themselves.

Jurgis, a modest and promising immigrant from Lithuania, is living through the early 1900's in the novel The Jungle. As immigrants flooded into America, Jurgis was lucky enough to get a job and find a house for his family. As things were going well, Jurgis's addictive personality

lead him to drink excessively. His relationship with his fragile wife suffered, and Jurgis' mood steeply turned to anger and misery. Jurgis, being an aggressive and somewhat irrational character, began to lose his grip on reality. After the death of his wife and beloved children, Jurgis ~~and~~ abandoned his family to travel alone in misery. The setting of his life changed from a household with family, to varying box cars and shacks, with no sense of home. He continued to drink and mourn the loss of his wife and offspring. Desperate to find money, he turned to a life of crime, and his anger drove him to fight strangers. He landed in jail multiple times, and his temper or mindset failed to improve. Jurgis could have turned away from drinking, and crime, and a nomadic lifestyle, but he chose this path for himself. He chose to live imprisoned to his own negative qualities and awful memories. Therefore, Jurgis was held captive to pain as he chose to reject improving his life in a positive manner.

Like Jurgis, Jay Gatsby from The Great Gatsby lost his loved one. Gatsby mourned the loss of Daisy, his first love, and modelled his life around being closer to her. He was obsessed with getting her back, despite the fact that she was married. Gatsby even moved to Long



Island to live across the bay from her. As Gatsby reunited with Daisy and plotted to become lovers again, fate momentarily took hold. Daisy committed a hit and run, and murdered her husband's mistress. Gatsby, willing to do anything for his beloved, chose to blame. His addictive behavior for Daisy drove to his demise. By taking the fall for her, he was murdered as an act of revenge, and thus never succeeded in winning Daisy back. She did not attend the wake or funeral, for she was a careless and cold-hearted woman and moved away from Long Island to escape the memories. She never did completely care for Gatsby, although he loved her for years. He longed to be with her, and through the eyes of the narrator, was seen as pathetic and too hopeful. The point of view from a friend of Gatsby's helped contribute to a clear assessment of his qualities and futile behavior. Gatsby, since meeting Daisy, chose to build his life around her, and chose to protect her, despite having to die for her. His attitude towards earning Daisy back was an epic failure, and Gatsby's heartache was made worse every time he chose to think about her. By becoming a prisoner to the hope that he and Daisy will be together again, Gatsby sacrificed happiness and a fulfilling life to her. Little did he

know that she did not feel the same. As the quote suggests, man has the power to imprison ourselves, or rise above the loss and pain. The characters from The Jungle and The Great Gatsby perfectly display the meaning of the quote through their actions and personal behavior. Although Jurgis and Jay Gatsby did encounter some truly awful circumstances, they surely missed the theme that love and positive ~~thinking~~ thinking can heal you. Jurgis, enslaved himself to drinking and misery, while Gatsby enslaved himself to heartbreak and false hope. Man must move on with life to undoubtedly live again.

**Anchor Level 5 – C**

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b> Provides a thoughtful interpretation of the critical lens that clearly establishes the criteria for analysis by stating that people <i>can inflict more harm on themselves ... than what fate or chance can give to them</i>. The response uses the criteria to make a clear and reasoned analysis of <i>The Jungle</i> (<i>Jurgis was held captive to pain as he chose to reject improving his life in a positive manner</i>) and <i>The Great Gatsby</i> (<i>By taking the fall for her, he was murdered ... and thus never succeeded in winning Daisy back</i>).</p>
<b>Development</b>	<p>Develops ideas clearly and consistently, with reference to relevant and specific evidence from both texts to show how characters <i>do indeed choose to ... dwell in the misery of their minds</i>. The response discusses appropriate literary elements, such as plot (<i>He continued to drink and mourn the loss of his wife and offspring</i>) and characterization (<i>Jurgis ... began to lose his grip on reality and He was obsessed with getting her back, despite the fact that she was married</i>).</p>
<b>Organization</b>	<p>Maintains the focus established by the critical lens (<i>man has the power to imprison himself</i>). The response exhibits a logical sequence of ideas, moving from the introduction of the two texts, to a discussion of the experiences of the main characters, ending with a conclusion that refocuses on the critical lens. Transitions are skillfully used (<i>After the death of his wife, Like Jurgis, As the quote suggests</i>).</p>
<b>Language Use</b>	<p>Uses language that is fluent and original (<i>As immigrants flooded into America, his fragile wife, Gatsby's heartache was made worse</i>), with evident awareness of audience and purpose (<i>Fate does not contribute as greatly to shaping the lives of Jurgis and Jay Gatsby, but the men do prove they have the power to imprison themselves</i>). The response varies structure and length of sentences to control rhythm and pacing (<i>He landed in jail multiple times, and his temper or mindset failed to improve and She did not attend the wake ... to escape the memories</i>).</p>
<b>Conventions</b>	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>mistriss, assesment, undoubtibly</i>) and grammar (<i>a person ... themselves, personality lead, man ... ourselves</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>	

President Franklin D. Roosevelt once said, "Men are not prisoners of fate, but only prisoners of their own minds." I believe what Roosevelt meant was that many tend to feel as though fate is the major factor of how their life will turn out, but really it is how and what you think that truly affects it. I do agree with this quote, because I find that the fate of many people lies not in the world, but in the world that surrounds their thoughts, which is the ultimate factor. Two examples of this would be the novels, Ethan Frome by Edith Wharton and The Scarlet Letter by Nathaniel Hawthorne. In these two books, the characters' fates are greatly affected by their mind set, exemplifying the quote.

In the novel, Ethan Frome, by Edith Wharton, the main character and protagonist, Ethan, resides in the dark and dreary setting of Starkfield, with his wife, Zeena, and maid Mattie. Ethan is enraptured and intrigued with the lovely Mattie, but unfortunately, fate has cast him the short straw and provided him with a crude wife like Zeena. Throughout the story, Ethan slowly, but surely, allows his whole mind to be dedicated to thoughts of Mattie and his dream of running off with her. The turning point of the story, however, is where Ethan's mind begins to alter his fate. As he and Mattie have just declared their love for one another, they decide to slide down the old dangerous oak tree, where hopefully, they will part from this world and finally be together in death.

Unfortunately, neither of them dies, but is contained to sickness for the rest of their lives. More importantly though, after thinking so much about being with Mattie forever, he finally is. However, now he doesn't want the new her. The book exemplifies the quote because Ethan thought so much of being with Mattie, that he allowed it to affect his life and ultimately, affect his fate.

In the novel The Scarlet Letter, by Nathaniel Hawthorne, Reverend Dimmesdale is not your typical antagonist. He is well liked and respected by the townspeople and is on his way to becoming a promising reverend. However, after having a clandestine love affair with Hester Prynne, which resulted in a child, he begins to believe that he will be found out and condemned harshly by his strict, Puritanical Massachusetts society. Throughout the book's exposition, the reader learns of the great mind struggle Dimmesdale has been going through that ultimately has been affecting his choices and physical conditions. The turning point of the story is when Dimmesdale, whose hidden secret has captivated his mind so much, confesses and drops dead. The harsh reality of his secret destroyed both his mind and his fate, exemplifying the quote.

Both Ethan Frome and The Scarlet Letter represent two works of literature that show how when the mind is captivated by a situation or thought, the person's fate is ultimately prisoner

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**Anchor Paper – Part B—Level 4 – A**

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to the mind process. Edith Wharton and Nathaniel Hawthorne used their characters to portray how thoughts can guide your ultimate fate, and not the other way around, as Franklin D. Roosevelt stated

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**Anchor Level 4 – A**

<b>Quality</b>	<b>Commentary</b>
<b>Meaning</b>	<b>The response:</b> Provides a reasonable interpretation of the critical lens that establishes the criteria for analysis by explaining that people's lives are controlled by their own thinking, rather than fate ( <i>the characters fates are greatly affected by their mindset</i> ). The response makes implicit connections between the criteria and <i>Ethan Frome</i> ( <i>Ethan thought so much of ... Mattie, that he allowed it to affect his life and ... affect his fate</i> ) and <i>The Scarlet Letter</i> ( <i>The harsh reality of his secret destroyed both his mind and his fate</i> ).
<b>Development</b>	Develops some ideas more fully than others. The response discusses characterization and setting in <i>Ethan Frome</i> and <i>The Scarlet Letter</i> , but the explanations regarding the social constraints that these settings imposed on Frome and Dimmesdale and the complexity of the characters' inner turmoil and choices are less developed.
<b>Organization</b>	Maintains the focus established by the critical lens by stating that <i>when the mind is captivated ... the person's fate is ultimately prisoner to the mind process</i> . The response exhibits a logical sequence of ideas, stating and explaining the lens, agreeing with it, discussing the characters and the turning points of each plot, restating the interpretation of the critical lens as a unifying device, and concluding with a reference to the quote. The response uses appropriate transitions ( <i>Two examples and Both</i> ).
<b>Language Use</b>	Uses appropriate language, with some awareness of audience and purpose ( <i>the reader learns of the great mind struggle Dimmesdale has been going through</i> ). The response occasionally makes effective use of sentence structure and length ( <i>However, now he doesn't want the new her</i> ).
<b>Conventions</b>	Demonstrates partial control, exhibiting occasional errors in punctuation ( <i>characters fates, but unfortunately, where hopefully</i> ) and grammar ( <i>how their life and their characters ... your ultimate fate</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 organization.	

One's mind is a great vault of memories, ideas, and questions to be answered. When Franklin D. Roosevelt stated that, "Men are not prisoners of fate, but only prisoners of their own minds." he meant that if one's desire is strong and pure in meaning than fate should not interfere with one's achievements. A person's mind is powerful, but deadly tool. It is the only thing that provides sufficient excuse for failure. People's minds stop them from achieving desires constantly, because in order to protect ourselves from ~~fail~~ failure we trap ourselves behind the walls of our mind. Fate has little to do with real success it is the will and mindset that pushes us forward. Franklin D. Roosevelt is quoted saying just that.

In Kurt Vonnegut's novel "Slaughterhouse-Five", he speaks of the troubles war veterans face when they return home, finding that they must "re-invent" themselves because they have locked themselves away in their minds to protect themselves from being hurt. Fate isn't holding them back, they are.

a mind can only take so much before it snaps.

When Vonnegut repeats these phrases in the novel its to protect his mind. The main character is losing himself to his memories. Through characterization you understand his struggles and come to realize that only his imagined Tralfamadorians can save him. His repeated phrases like "So it goes." are just his mind's way of brushing off the pain, of pretending it's not there.

In much of Edgar Allan Poe's poetry one can see his suffering. In The Raven he casts himself as a mourning man. Through repetition and characterization you feel his crazed loneliness that he has trapped himself in. Poe's mind has imprisoned him with painful memories. As the raven repeats "Nevermore" one gets a feeling of loss, of love that is no more. I honestly believe Franklin D. Roosevelt's quote fits Poe's poetry to a "T". Unlike Kurt who overcame his imprisonment Poe is unwilling held back, trapped by his mind's deadly tools. With every knock upon his window and every "Nevermore" uttered Poe's character falls deeper and deeper into ~~self self imprisonment~~ self-imprisonment. It could be argued that fate drove him to take such extremes, but fate is not holding and forcing memories into the mind's eye.

Franklin D. Roosevelt is quoted as saying, "Men are not prisoners of fate, but only prisoners of their own minds." in by which he means that a mind will imprison one to protect it. In both the novel Slaughterhouse-Five and the poem The Raven, authors Vonnegut and Poe use characterization and repetition to build a suffering soul. In Vonnegut's place his character was able to re-invent itself thus escaping his mind's protective barriers. Unfortunately in Poe's case his character's mind entrapped itself with torturous memories making living and loving nearly ~~endless~~ unendurable. A mind is a fragile system, where self-preservation is an all-consuming task.



**Anchor Level 4 – B**

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b>            Provides a reasonable interpretation of the critical lens, stating <i>fate has little to do with real success it is the will and mindset that pushes us forward</i>. The response makes implicit connections between the criteria and <i>Slaughterhouse Five</i> (<i>Through characterization you understand his struggles and come to realize that only his imagined Tralfamadorians can save him</i>) and “The Raven” (<i>Poe is unwilling held back, trapped by his minds deadly tools</i>).</p>
<b>Development</b>	<p>Develops some ideas more fully than others. The response discusses characterization and repetition in <i>Slaughterhouse Five</i> and “The Raven,” referring specifically to both texts (“<i>So it goes</i>,” and <i>the raven repeats “Nevermore”</i>), but explanations of these comments and their context are less developed, as is the discussion of the characters’ inner turmoil. The response confuses the narrator and author of the poem.</p>
<b>Organization</b>	<p>Maintains a clear and appropriate focus on the idea that <i>people’s minds stop them from achieving</i>. The response exhibits a logical sequence of ideas, explaining the critical lens and discussing how, in both texts, obsessions with painful memories and repetition of certain phrases are used to show how people’s minds imprison them. The shifting viewpoints in paragraph 3 weaken internal consistency.</p>
<b>Language Use</b>	<p>Uses appropriate language (<i>crazed loneliness, falls deeper and deeper into self-imprisonment, torturous memories</i>) that is sometimes inexact (<i>loosing</i> for “losing” and <i>feel of lost</i>). The response demonstrates some awareness of audience and purpose through the repetition of comments about fate (<i>Fate has little to do, fate isn’t holding them back, fate is not holding and forcing memories</i>). The response occasionally makes effective use of sentence structure and length (<i>A mind is a fragile system, where self-preservation is an all consuming task</i>).</p>
<b>Conventions</b>	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>realize</i> and <i>barriers</i>), punctuation (<i>stated that, “Men; success it; its to protect</i>), grammar (<i>to be answer and in by which</i>), and usage (<i>feeling of lost, Vonnegut an Poe, quoted on saying</i>) that do not hinder comprehension.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 4 in all qualities.</p>	

Franklin D. Roosevelt's quote, "Men are not prisoners of fate, but prisoners of their own mind." is a true ~~quote~~ quote.

Fate does not mean a thing if you allow it to. Constant worry and anxiety, or even fear of it can entrap you into your own mind and control you, making you a prisoner of such.

In the book The Old Man and the Sea, Santiago believed it was his fate to impress the boy, and catch a large fish for his own personal reason as well.

In his mind, he believed he had to do this, he had to do such a thing and make himself known. He became stuck in his mind with many widespread thoughts, and hopes.

And once he did catch the fish he had been looking for, it became a constant and exhausting battle both physically and mentally,

and he allowed it to. Santiago, for days on end became a prisoner of his own mind, not because of his determination, but his frustration and hopes of impression on others. And his fate brought him to this instead.

In the novel, The Crucible, many of the characters were prisoners

to their own minds rather than their fate. Abigail Williams and John Proctor both were for their constant reminder for the adultery that was committed. Abigail had the constant assumption on her of being a witch, ~~and was so~~ The rest of the town were captured by their own minds and imprisoned to the thoughts of who was a witch, to burn witches, etc. And the accused were just as lost in thought as those who were the accusers. This influenced their lives heavily, and anything that keeps someone from doing or having freedom is a prisoner. Leaving them as said not only in this essay, but by Franklin D. Roosevelt when it says people are "prisoners of their own minds."

Overall we see that misunderstanding, sadness, pride, the past, and even fear can lead us away from the true fate we learn from, and are not prisoners to. That the only thing that alters and prisons our lives is simply our own minds. For without the influence of a negative mind, we would carve our own fate and ultimately our own futures.

**Anchor Level 4 – C**

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b> Provides a reasonable interpretation of the critical lens, stating that <i>constant worry and anxiety ... can entrap you</i>. The response makes implicit connections between the criteria and <i>The Old Man and the Sea</i> (<i>he beleived he had to do this ... and make himself known</i>) and <i>The Crucible</i> (<i>The rest of the town were captured by their own minds</i>).</p>
<b>Development</b>	<p>Develops ideas briefly. The response uses some evidence from <i>The Old Man and the Sea</i> to characterize Santiago (<i>Santiago ... hopes of impression on others</i>) and from <i>The Crucible</i> to characterize John Proctor and Abigale and <i>their constant reminder for the adultery</i>. The response relies primarily on brief plot summaries.</p>
<b>Organization</b>	<p>Maintains a clear and appropriate focus by stating <i>that the only thing that alters and prisons our lives is simply our own minds</i>. The response exhibits a logical sequence of ideas, stating and explaining the quote and giving examples of characters from both texts who proved the quote true. The response reiterates the interpretation of the quote, employs transitions, and draws to an emphatic conclusion. The introduction of new ideas (<i>sadness</i> and <i>pride</i>) in the conclusion demonstrates a lack of internal consistency.</p>
<b>Language Use</b>	<p>Uses appropriate language, with some awareness of audience and purpose (<i>For without the influence of a negative mind, we would carve our own fate</i>). The response occasionally makes effective use of sentence structure and length (<i>Constant worry and anxiety ... can entrap you ... making you a prisoner of such</i>).</p>
<b>Conventions</b>	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>Abigale, comitted, imprissoned</i>) and punctuation (<i>battle both; this instead; overall we</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 weaker in development.</p>	

"Men are not prisoners of fate, but only prisoners of their own mind" is a true statement. The statement means that men are only prisoners or trapped by what they think not by their fate because we choose our fate with each path we take in life & with each decision we make. Good examples of this are Brutus, from Shakespeare's play, Julius Caesar & so would Prince Hamlet, also from Shakespeare, but from the play Hamlet.

Brutus, from William Shakespeare's Julius Caesar, ~~was~~ was a man who loved Julius Caesar but he was torn by Caesar's pride & the fact that Caesar was so big headed. Caesar had started to behave as if he were untouchable, unstoppable, & that he was immortal or something. Brutus had internal conflict because Caesar was his best friend & he loved him, but he loved his country as well. As a result he ended up killing his best friend for the good of his country & was hated for it. Brutus had always felt bad for killing his best friend & he ended up killing himself with the sword he used to help kill Caesar which is ironic.

In Hamlet, also by William Shakespeare, Prince Hamlet had rethought what he ~~was~~ was going to do & instead of doing it he waited & he ended up dying because of his procrastination. Prince Hamlet chose his own fate because he kept procrastinating to kill the king & ended up getting a lot more people killed instead of just the king including, Ophelia, his mother, Laertes, & himself as well. Yes, he ended up killing the king but he himself was killed in the process. Prince Hamlet of Denmark marked his own fate when he decided not to kill the

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Anchor Paper – Part B—Level 3 – A

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king at prayer + instead procrastinated.

In conclusion, the statement "Men are not prisoners of fate, but only prisoners of their own minds" is true because of the choices we make + the actions we take. Not because of our fate.

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Anchor Level 3 – A

Quality	Commentary
<b>Meaning</b>	<b>The response:</b> Provides a simple interpretation of the critical lens that suggests some criteria for analysis ( <i>Men are only prisoners or trapped by what they think</i> ). The response makes superficial connections between the criteria and <i>Julius Caesar</i> ( <i>Brutus had internal conflict</i> ) and <i>Hamlet</i> ( <i>Hamlet had rethought what he was going to do</i> ).
<b>Development</b>	Develops ideas briefly, using some evidence from <i>Julius Caesar</i> ( <i>Brutus ... was torn by Ceasers pride</i> ) and <i>Hamlet</i> ( <i>instead of doing it he waited &amp; he ended up dying</i> ). The response relies primarily on plot summaries of each work.
<b>Organization</b>	Maintains a clear and appropriate focus ( <i>the statement ... is true because of the choices we make</i> ). The response exhibits a logical sequence of ideas, presenting an interpretation of the lens, separate paragraphs focusing on the main characters in each text, and a conclusion that restates agreement with the critical lens. The repetitive and confusing discussion of Hamlet's <i>procrastination</i> weakens internal consistency.
<b>Language Use</b>	Relies on basic vocabulary that is sometimes imprecise (the use of the ampersand, <i>or something, a lot</i> ). The response exhibits some attempt to vary sentence structure, but with uneven success ( <i>Good examples ... so would Prince Hamlet ... but from the play hamlet</i> ).
<b>Conventions</b>	Demonstrates partial control, exhibiting occasional errors in spelling ( <i>Ceaser, Shakespear, moter</i> ) and punctuation ( <i>Shakespears, As a result he ended, Ceaser which is</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 organization and conventions.	

Franklin D. Roosevelt said that, "Men are not prisoners of fate, but only prisoners of their own minds." This means that ~~there are~~ the occurrences that take place in a person's life are their own decision or fault, it isn't necessarily fate or the way things are suppose to be. I agree with this statement. Two literary ~~work~~ works I chose to support the critical lens are Frankenstein by Mary Shelly and Of Mice and Men by John Steinbeck.

In Frankenstein, the Professor was supposedly "insane." His creation wasn't the only thing that made the <sup>other</sup> citizens have this opinion on him for months he had himself locked in his castle and had little contact with anybody outside the castle. For a long time, he concentrated on creating actual life to something that wasn't already human or a living creature. After he finally did create it, he ~~was~~ literally did go insane.

In Of Mice and Men by John Steinbeck, you learn that no matter how realistic the future might seem, you still have to make an effort to make it happen or not happen. For years Lenny and George dreamed of living together and having their own place just for them. They're dream was realistic and simple but, in the

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**Anchor Paper – Part B—Level 3 – B**

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end, it wasn't at all what either of them expected or wanted.

**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>occurrences that take place in a person's life are their own decision or fault</i> ). The response makes few and superficial connections between the controlling idea and the ideas in <i>Frankenstein</i> ( <i>he concentrated on creating actual life to something that wasn't ... a living creature</i> ) and <i>Of Mice and Men</i> ( <i>no matter how realistic the future ... you still have to make ... it happen or not happen</i> ).
<b>Development</b>	Develops ideas briefly, using some evidence from the text ( <i>The Professor was ... insane and locked in his castle</i> ). The response relies primarily on plot summary.
<b>Organization</b>	Establishes, but fails to maintain, an appropriate focus on the critical lens. The response exhibits a rudimentary structure, presenting an introduction, separate paragraphs focusing on the texts, and no conclusion.
<b>Language Use</b>	Relies on basic vocabulary. The response exhibits some attempt to vary structure and length of sentences for effect, but with uneven success ( <i>For a long time ... to something that wasn't already human or a living creature</i> ).
<b>Conventions</b>	Demonstrates partial control, exhibiting occasional errors in spelling ( <i>occurrences, Shelly, supposably</i> ), punctuation ( <i>said that, "Men; fault, it isn't; Frankenstein by Mary Shelly</i> ), and grammar ( <i>a persons ... their own; opinion on him</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.	



To me this critical lens means that men are not trapped because it was supposed to happen but trapped because they have it in their minds so it happens. The men who are trapped have control of their fate. I agree with this lens because I feel everyone has control of their own lives. One example I would use for this lens would be from the book *The Great Gatsby*. In this book the character Gatsby keeps his love for a girl trapped because he thinks they should come together by fate. After many years of waiting he finally took control and then realized they weren't meant to be together. The fact of the matter is, in his mind his love was trapped but once he realized he could control the fate he figured out what he needed to. Another example to support this lens comes from the adventures of Huckleberry Finn book. Throughout this whole book the character Huck feels trapped. He is a young boy, but he likes to think he is much older and wants to do whatever he wants. So he runs away. By doing this he put fate into his own hands and took control of his life. Once he does this he isn't trapped anymore.

I feel this quote is very true, I also think every human being should read it at least once in their lives because no one likes being or even feeling trapped. If everyone would make their lives happen the way they want them to instead of being trapped by other things, the world would be happier.

**Anchor Level 3 – C**

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b> Provides a simple interpretation of the critical lens that suggests some criteria for analysis (<i>men are not trapped because it was supposed to happen but ... because they have it in their minds</i>). The response makes superficial connections between the criteria and <i>The Great Gatsby</i> (<i>After many years of waiting he finally took control</i>) and <i>The Adventures of Huckleberry Finn</i> (<i>he ... took control of his life</i>).</p>
<b>Development</b>	<p>Develops ideas briefly, using some evidence from the texts (<i>Gatsby ... thinks they should come together by fate</i> and <i>the character huck feels trapped</i>). The response relies primarily on plot summaries of each work.</p>
<b>Organization</b>	<p>Establishes, but fails to maintain, an appropriate focus (<i>If everyone would make their lives happen ... the world would be happier</i>). The response exhibits a rudimentary structure, presenting an introductory statement, a paragraph focusing on both texts, and a conclusion that reiterates the critical lens.</p>
<b>Language Use</b>	<p>Relies on basic vocabulary (<i>He figured out what he needed to</i>). The response exhibits some attempt to vary sentence structure and length for effect, but with uneven success (<i>I also think every human being should read it at least once in their lives because no one likes being or even feeling trapped</i>).</p>
<b>Conventions</b>	<p>Demonstrates emerging control, exhibiting occasional errors in punctuation (<i>waiting he, werent, trapped but</i>), capitalization (<i>adventures, huckleberry finn, huck</i>), and pronoun agreement (<i>everyone ... their own lives, every human being ... their, everyone ... their lives</i>) that hinder comprehension.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 3 in all qualities.</p>	

Franklin D. Roosevelt, a president of his time, was very famous. People looked up to him; and things he quoted on. "Men are not prisoners of fate, but only prisoners of their own minds," is just one of his many quotes. You can interpret this quote in a variety of ways, but the way I interpreted it was that men can be prisoners of just about anything. Love, lust, anything.

In Anne Frank, (the biography/diary), she and her family are prisoners for being Jewish. The setting in the book is in Germany. The leaders of the Holocaust don't like Jewish people, so they decide to compose a camp with Jews, and some other ethnic cultures, and put them in it, where they get tortured. They are prisoners of this camp, for doing nothing wrong, just for being different.

The Crucible was another book that impressed on this quote. The book is about witch trials, so they were prisoners of being innocent. They took place in Salem, Massachusetts.

Overall, I do ~~to~~ agree with this quote because prisoners have a mind of their own.

**Anchor Level 2 – A**

Quality	Commentary
<b>Meaning</b>	<b>The response:</b> Provides a confused and incomplete interpretation of the critical lens ( <i>men can be prisoners of just about anything</i> ). The response alludes to <i>The Diary of Anne Frank</i> and <i>The Crucible</i> to show concentration camps and witch trials as ways people have been physically imprisoned. The response confuses the concept of the mind imprisoning people ( <i>Prisoners have a mind of their own</i> ).
<b>Development</b>	Is incomplete and largely undeveloped, hinting at the idea that people can imprison themselves through their own thinking ( <i>love, lust</i> ). The response indicates that the Frank family <i>are prisoners for being Jewish</i> , but references to the text are vague and unjustified. The discussion of <i>The Crucible</i> hints at the idea that being tried as a witch is inherently a false accusation ( <i>they were prisoners of being innocent</i> ), but references to the text are also vague.
<b>Organization</b>	Lacks an appropriate focus on how people’s minds may make them prisoners, concluding with the statement that <i>prisoners have a mind of their own</i> . The response suggests some organization through stating and interpreting the quote and presenting statements about how and why people were imprisoned in <i>The Diary of Anne Frank</i> and <i>The Crucible</i> .
<b>Language Use</b>	Relies on basic vocabulary ( <i>just about anything</i> and <i>so they decide to compose a camp</i> ) that is occasionally imprecise ( <i>the things he quoted on</i> and <i>that impressed on this quote</i> ). The response exhibits some attempt to vary sentence structure and length for effect, but with uneven success ( <i>The leaders of the Holocaust don’t like Jewish people ... and some other ethnic cultures ... they get tortured</i> ).
<b>Conventions</b>	Demonstrates emerging control, exhibiting occasional errors in spelling ( <i>Salemn</i> ), punctuation ( <i>him; and; anything. Love, lust, anything; biography/diary</i> ), and grammar ( <i>prisoners have a mind</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.	

Anchor Paper – Part B – Level 2 – B

Franklin D. Roosevelt's famous quote "Men are not prisoners of fate, but only prisoners of their own minds." I feel is true. What happens in your life is not decided by fate. It is decided by how hard you work or how little you work. For some people, good things come to them with little or no effort. Other people can't get out of their own way and don't get anything out of it. One work of literature that I can think of would be "~~of Macbeth and Macbeth~~". ~~In this book~~ "Macbeth". In "Macbeth" Macbeth became king because he killed king Duncan. Banquo also wanted to become king and he couldn't do anything about it. Macbeth didn't have to work very hard to become king, but Banquo on the other hand worked very hard and all that happened to him was that he got killed himself.

Anchor Level 2 – B

Quality	Commentary
	<b>The response:</b>
<b>Meaning</b>	Provides a confused interpretation of the critical lens, first stating that <i>your life is not decided by fate</i> and then explaining that some people work hard but <i>don't get anything out of it</i> . The response alludes to the critical lens, but does not use it to analyze <i>Macbeth</i> .
<b>Development</b>	Is incomplete and largely undeveloped, addressing only one text. The response hints at the idea that Macbeth was not a hard worker, while <i>Banquo ... worked very hard and ... got killed</i> . References to the text are vague ( <i>Banquo ... wanted to become king and he couldn't do anything about it</i> ).
<b>Organization</b>	Suggests a focus on the idea that people's lives are influenced by how hard they work and suggests some organization using a single paragraph to state the quote, interpret it, and briefly explain how Macbeth and Banquo each relate to the idea that people's work effort influences their lives.
<b>Language Use</b>	Relies on basic language ( <i>can't get out of their own way and One ... that I can think of would be</i> ). The response exhibits some attempt to vary sentence structure and length for effect, but with uneven success ( <i>It is decided by ... little you work</i> ).
<b>Conventions</b>	Demonstrates a lack of control, exhibiting frequent errors in punctuation ( <i>own Minds.</i> ; <i>I feel is true</i> ; <i>Banquo on the other hand worked</i> ) and capitalization ( <i>Fate and Minds</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.	

Franklin D. Roosevelt once said "Men are not prisoners of fate, but only prisoners of their own minds. This could mean many things & you make your life what it is and your choices will determine your life, and not just yours. Other people. In Angry men illustrate the same feeling as the quote. In Angry men is about 12 jurors that have to make a decision if a boy is guilty for killing his father. ~~The five people~~ The five people you meet in heaven ~~is~~ is about a guy who was miserable his whole life and was beat by his father and end up saving someone's life.

Twelve Angry Men is about twelve jurors that ~~is~~ have to determine if a boy is guilty or not. They in a hot ~~room~~ ~~small~~ room with no AC and everyone <sup>want</sup> ~~once~~ to go home but this one guy thinks hes not guilty. They all have to come to a agreement. This story has a lot to do with the quote because these men are choosing someone else's destiny.

**Anchor Level 2 – C**

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b> Provides an incomplete interpretation of the critical lens (<i>you make your life what it is and your choices will determine your life, and not Just yours Other people</i>). The response alludes to the critical lens when discussing <i>Twelve Angry Men</i> (<i>This story has a lot to do with the quote because these men are choosing someone else's denisty</i>), but does not use it to analyze <i>The Five People You Meet in Heaven</i>.</p>
<b>Development</b>	<p>Is incomplete and largely undeveloped. The response hints at the idea of jurors changing their own lives through the verdict they determine for the boy, but references to <i>Twelve Angry Men</i> are vague. The response makes irrelevant references to <i>The five People You meet in haven</i> (<i>a guy who was mirsiable his whole life</i>).</p>
<b>Organization</b>	<p>Suggests a focus on the idea of people facing decisions that impact their own lives and the lives of others (<i>have to make a decsion</i> and <i>choosing someone else's denisty</i>). The response suggests an organization by stating the quote, interpreting it and referring to two texts.</p>
<b>Language Use</b>	<p>Relies on basic vocabulary that is sometimes imprecise (<i>This could mean many thing</i> and <i>They in a hot room with no a/c</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>Twelve Angry Men is about twelve Jury's that have to determine if a boy is guilty or not</i>).</p>
<b>Conventions</b>	<p>Demonstrates a lack of control, exhibiting frequent errors in spelling (<i>illstrate, Jurys, haven, mirsiable, everone</i>), punctuation (<i>not Just yours Other people, some ones life, hes not guilty</i>), and grammar (<i>end up, They in a hot room, everone want go home</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 language use.</p>	

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## Anchor Paper – Part B—Level 1 – A

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Franklin D Roosevelt wrote a quote that said "men are not prisoners of fate, but only prisoners of their own minds." To me this means that what ~~that~~ ever men think about can get stuck in their mind until they do what have to do. Men can't be prisoners of Fate because you ~~to~~ make your own Fate so if do what you want and happen in a good way ~~to~~ men wont become prisoners of fate. I do agree with what Franklin D Roosevelt was explaining ~~to~~ in the quote.

### Anchor Level 1 – A

Quality	Commentary
	<b>The response:</b>
<b>Meaning</b>	Alludes to the critical lens but does not use it to analyze any texts.
<b>Development</b>	Is minimal, with no evidence of development.
<b>Organization</b>	Suggests a focus on <i>what Franklin D Roosevelt was explaining in the quote</i> but lacks organization.
<b>Language Use</b>	Relies on basic vocabulary, with little awareness of audience or purpose ( <i>To me this means</i> and <i>I do agree</i> ). Exhibits some attempt to vary sentence structure and length for effect, but with uneven success ( <i>To me this means ... they do what have to do</i> ).
<b>Conventions</b>	Demonstrates a lack of control, exhibiting frequent errors in punctuation ( <i>To me this means, Fate so if do, a good way men, wont become</i> ) and grammar ( <i>what have to do, if do what, and happen in</i> ) that make comprehension difficult.
<b>Conclusion:</b> Although the response fits the criteria for Levels 1, 2, and 3, it remains at Level 1 because the response makes no reference to any text.	



Anchor Paper – Part B – Level 1 – B

Franklin D. Roosevelt once said  
"Men are not prisoners of fate but only  
prisoners of their own minds. I  
disagree. Two works of literature that  
I have read would provide the proof.

Anchor Level 1 – B

Quality	Commentary
<b>Meaning</b>	<b>The response:</b> Contains no reference to any 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.
<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.	

## Part B – Practice Paper – A

"Men are not prisoners of fate, but only prisoners of our own minds" Franklin D. Roosevelt once said. I agree, men are not ~~prisoners~~ <sup>prisoners</sup> of fate, but the mind makes us believe that we are. Two books that support this are Frankenstein and Fahrenheit 9/11 by F. Scott Fitzgerald.

Frankenstein fits this, for when the creature began to kill all those close to Victor, Victor believes that it is fate's fault this happened when really it was his own for creating the creature in the first place. When the creature was wandering the woods he blamed fate for his appearance and outcome, but it was really Victor who was to blame. In both instances they believed fate was to blame, when really it was their brains telling them that fate was to blame for their misfortunes.

In Fahrenheit 9/11 the government tells the people that books should be burned for books are evil and should not be read, making the people's mind slaves to the news and to government. But from that George becomes a slave to ~~knowledge~~ <sup>knowledge</sup> as his mind tells him to search out what he can not have, books, to the point of him burning down his own house and killing his captain. In both instances they were not ~~prisoners~~ <sup>prisoners</sup> of fate, but purely prisoners of their own minds.

In closing, people are not prisoners of fate but of our own minds making us think fate is controlling us. In Frankenstein, Victor and the creature thought their horrible existence was fate, but that was their mind all along. In Fahrenheit 9/11, the government made the population's mind a prisoner to the government and the media.

As former president Franklin D. Roosevelt once said, "Men are not prisoners of fate, but only of their own minds." In other words, we are not held back due to events that occur in our lives, but rather, we are held back by how we think and feel about certain situations. I happen to agree with this statement alot and believe it to be true. We can see this in many novels and two of them are The Crucible by Arthur Miller and The Great Gatsby by F. Scott Fitzgerald.

Throughout The Crucible, one of the protagonists, John Proctor, struggles with the conflict of cheating on his wife. His guilt eats away at him and causes him to do extra things to make his wife happy. For example when he comes home for dinner, he finds the soup over the fire and seasons it. When Elizabeth comes into the room, he compliments her on how good it tastes. At the trials, when he is trying to save Elizabeth from being sentenced to death, he tries to, at first, avoid the truth about why Abigail has done this cruel thing. However, because of his feelings of guilt, he admits to his adultery with Abigail, which not only stained his social reputation but also caused him to be sentenced to death. In this situation, it wasn't that he was destined to die at this point in his life but his

feelings of guilt and remorse led him to this point.

In The Great Gatsby, we read about the life of the great Jay Gatsby chasing his American dream, a theme that is found throughout the story. He was determined to go from a simple boy from the Midwest to a wealthy, city aristocrat. Throughout his life he had only one motivation to get him to this point and that was the love of Daisy's love. His desire and want for her love was something that made him believe that this was possible. He involved himself in dangerous, illegal activities to gain the wealth that would lure Daisy toward him. Because of his obsession to make this plan work, Jay fails to see that this romance was just not meant to be. So his whole life he is trapped by this idea of ~~the~~ their love and is tortured when his plan actually doesn't work out the way he planned.

In both of these stories, it is ~~so~~ evident that both protagonists struggle with hardships that are not just brought on by fate but by their own thoughts and actions.

Part B — Practice Paper — C

According to Franklin D. Roosevelt, "Men are not prisoners of fate, but only prisoners of their own minds." In other words, one's future is determined by one's own thoughts and actions, not by a predetermined destiny. One can control one's life course.

I strongly agree with this notion. Two works that best epitomize Roosevelt's statement are Arthur Miller's All My Sons and Joseph Heller's Catch-22.

The play All My Sons written by Arthur Miller clearly shows that an individual and his or her own decisions are the guiding forces behind one's life path. Joe Keller, a hardened, laborious family man insists that his secret role in the shipment of cracked engine heads was destined to occur because of the war and its unreasonable demands. However, readers soon become aware of the fact that Joe Keller had a choice of whether or not to ship out the faulty parts that caused the deaths of over a dozen pilots. Moreover, Keller's son Chris enlightens him to the truth that Keller's own actions led him to his current situation: a strained marriage. From protecting Keller's involvement (his business partner was blamed for the fiasco), a guilty conscience, and an emotionally wild family. If Keller had instead chosen not to ship the mangled engine heads, he could have prevented the imprisonment of his partner, saved their friendship, continued a healthy marriage, and maintained a more stable family outlet. Furthermore, Joe Keller's actions in a pressured situation guided his future, not the tensions and demands of war. As reinforced by the Nuremberg Trials after World War II, all individuals are held

accountable for ~~their~~ their wartime actions.

Joseph Heller's Catch-22 is also a war novel that lucidly exhibits the theme of crafting one's own destiny. Yossarian, the protagonist and the only sane character in the literary work, is constantly striving to leave the war and return home. Despite his efforts, he is almost always forced to remain at the airforce camp, notably for his own decisions gone awry. While Yossarian sees these repeated failures as destiny's choice to keep him in the war, the reality of the situation is that he can never successfully carry out his plans. For example, Yossarian pretends to be insane to get sent home, but his plan falters when he switches his identification tag to be closer in the hospital to his friend; when Yossarian is deemed unsuitable for war, the person with whom he switched tags is sent home. Moreover, Yossarian's missions are always successful, and the generals claim to not be able to afford to lose his success. Thus, Yossarian's own triumphs and failures determine his course of life, and destiny does not. Human beings and their choices are the masters of their destinies. There is no predetermined path of fate — people direct their own lives. Franklin D. Roosevelt's insistence upon men being prisoners of their own minds, not prisoners of fate, is further supported by Arthur Miller's Joe Keller in All My Sons and Joseph Heller's Yossarian in Catch-22. Keller and Yossarian are more bound by the confines of their decisions than by the borders of destiny.

"Men are not prisoners of fate, but only prisoners of their own minds" - Franklin D. Roosevelt. FDR is referring to is the Men trap their thoughts in their mind and don't think before ~~we~~ take action. FDR quote can be related to A Lesson Before Dying and The Pearl. Ernest Gaines of ALB D ~~but~~ wrote a novel about this man that didn't take action but learn a lesson before he died. John Steinbeck wrote a novel about a man who found a pearl and put everyone over the pearl and lost stuff that was valuable to the family.

Ernest Gaines told a story about a man who he think was innocent and convicted of murder. You can't tell if he did it or not because you only know a one sided story not the character side of the story. A man name Jefferson was sent to jail and will be killed he was charge the death penalty.



Franklin D. Roosevelt once said "Men are not prisoners of fate, but only prisoners of their own mind." In other words he is saying that men make their own fate by believing that they have no power to change what is happening to them. I disagree with Roosevelt's statement. One example of this is Santiago in Ernest Hemingway's Old Man and the Sea. If he had believed in fate he would have never survived the ocean. Another example of this is Edward in Stephanie Meyer's Twilight. Edward would have never been able to overcome his nature if he was a prisoner in his own mind.

In The Old Man and the Sea Santiago sets sail to catch a huge fish. He waits for many days and doesn't catch a thing, most men would have turned around and gone home believing it was their fate to not catch a thing. However, Santiago stays and finally hooks a fish. After he hooks it he has to fight with it for many days to reel it in. Many other men would have given up and let the fish go. When the old man finally has killed the fish and is bringing it home many sharks come to eat his kill. Santiago fought with all he had to keep as much of the fish as he could but sadly he ends up with nothing left by the time he gets home. Santiago was not a prisoner of his own mind because he believed he would catch and bring home something and he failed at that.



Another example of a person being a prisoner is Edward Cullen in Twilight. Edward was made into a vampire to save his life but with immortality came a toll. This toll was an ever growing thirst for blood. Because of this reason he isolated himself from humans so he didn't kill anyone. Eventually he began a new diet. It still consisted of blood, but it was of a different kind. It was animal blood. Though it was still very hard for Edward to be around Bella, because she is a human. If Edward was a ~~prisoner~~ prisoner of his own mind he would not have been able to attend a human school, because of his constant thirst. He was a prisoner of fate because it was his destiny to be with Bella. Edward overcame the ~~hardships~~ hardships of his situation to be with the one he was meant to be with.

When Franklin D. Roosevelt said "Men are ~~not~~ prisoners of fate, but only prisoners of their own minds." he was wrong. Santiago of The Old Man and the Sea and Edward of Twilight proved that you may think one thing but your destiny may lie somewhere else. Whether it be catching a fish only to lose it in the end or being something you wish you weren't and thinking you ~~had~~ no control when all along you really have, fate is always the winner.

**Practice Paper A–Score Level 3**

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

**Practice Paper B–Score Level 4**

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

**Practice Paper C–Score Level 5**

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

**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.

**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 August 2010 Regents Examination in Comprehensive English is also posted on the Department's web site <http://www.emsc.nysed.gov/osa/>. 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/teacher/evaluation.html](http://www.emsc.nysed.gov/osa/teacher/evaluation.html).
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.