

SESSION TWO

FOR TEACHERS ONLY

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

ENGLISH

E

Tuesday, January 28, 2003—9:15 to 12:15 p.m., only

SCORING KEY AND RATING GUIDE

Mechanics of Rating

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

Scoring of Multiple-Choice Questions

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

<p>Session Two Correct Answers</p>
<p>Part A</p>
<p>(1) 4</p>
<p>(2) 2</p>
<p>(3) 3</p>
<p>(4) 1</p>
<p>(5) 4</p>
<p>(6) 3</p>
<p>(7) 2</p>
<p>(8) 1</p>
<p>(9) 2</p>
<p>(10) 4</p>

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 at the end of these scoring materials should be used for determining the final examination score.

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

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

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

Many of us take our friendships for granted. It is often not until times of turmoil and stress that we are reminded of the value of true friendship. The authors of the two passages present strong ideas regarding the necessity for this precious gift. After reading both works, we realize clearly that the power of true friendship is indeed an invaluable resource for use in battling the perplexing problems inherent in our uncertain world.

In Passage I, a poem, the narrator implores his friend to "be true To one another!" This admonition seems, at first, to be somewhat confusing. After all, the world seems outwardly to be quite attractive, as seen in the simile "like a land of dreams." On closer inspection, however, we see why the narrator is cautioning his friend. ~~On closer inspection,~~ He observes that the world is really quite different. It has ~~no~~ "neither joy, nor love, nor light, nor certitude, nor peace, nor help for pain..." Another simile, "as on a darkling plain," suggests that the world is a kind of battlefield.

How does ~~one~~ find ^{one} comfort in this stifling and uncompromising world. ¶ The answer now becomes obvious. True friendship seems to be the antidote to use against

The problems inherent in a diseased world. In a world without comfort, peace can only be found in friendship. The narrator's plea to "be true to one another!" is the only real course for survival.

Passage II, a myth, also presents a story which stresses the theme of true friendship. The story revolves around two young nobles, Damon and Pythias, who live in the city of Syracuse. The author presents these two characters as close companions who trust each other completely -- true symbols of loyalty and friendship. Unfortunately, their friendship is threatened by their tyrannical ruler, Dionysius. This evil man, who kills at a whim, unjustly accuses Pythias of treason and sentences him to death. Unable to prove his innocence to the tyrant, Pythias accepts the sentence, but asks for a few days of freedom to settle his accounts. The king demands that Damon remain behind as a hostage. His true friendship emerges when Damon declares "it would be an honor for me to die in his place." This nearly transpires when the late-returning Pythias arrives just before Damon is to be executed.

True friendship has again prevailed. Not only does Dionysius pardon the pair, but he implores them to be their friend. The duo's

impressive show of friendship has moved him deeply. The names of Damon and Pythias are now revealed as honored members in the annals of true friendship. A myth contains a moral or lesson, and this one is clearly that "no person can do more than be willing to lay down his life for the sake of his friend."

True friendship is indeed a rare and valuable treasure. Both the poem as well as the myth underscore its importance to the individual. It is a gift that we must cling to and cherish as we navigate the waters of our uncertain lives.

Anchor Level 6 – A

Quality	Commentary
Meaning	The response: Establishes a controlling idea that reveals an in-depth analysis of both texts (<i>true friendship is indeed an invaluable resource for use in battling the perplexing problems inherent in our uncertain world</i>) and makes insightful connections between that idea and each text. For Passage I, evidence of the <i>resource</i> of friendship is seen in the response's observation that <i>on closer inspection, however, we see why the narrator is cautioning his friend</i> . In Passage II, the response notes that Damon and Pythias are <i>true symbols of loyalty and friendship</i> .
Development	Develops ideas clearly and fully, elaborating on the idea in Passage I that the world may be <i>outwardly ... attractive</i> , but is actually <i>quite different</i> . Discussion of the admonition used by the author strengthens this idea. The response describes the deep friendship of Damon and Pythias and the difficult problems that they face, effectively using relevant and specific evidence from Passage II. The discussion of literary techniques is relevant and specific, making appropriate references to <i>simile</i> in Passage I, and <i>theme</i> and <i>symbolism</i> in Passage II.
Organization	Maintains a focus on <i>the power of true friendship</i> to overcome the difficulties of the world. Coherence is maintained not only through skillful use of conventional transitions (<i>After reading both works, After all, Another simile</i>), but also through more subtle means such as pronoun reference (<i>This admonition</i>) and concise paraphrasing (<i>Unable to prove his innocence to the tyrant and Not only does Dionysius pardon the pair</i>).
Language Use	Uses language that is stylistically sophisticated, precise, and engaging throughout (<i>navigate the waters of our uncertain lives</i>). A formal tone and sophisticated vocabulary (<i>perplexing, implores, transpires</i>) reveal an awareness of both audience and purpose.
Conventions	Demonstrates control of the conventions with essentially no errors, even with sophisticated language and use of quoted material.
Conclusion: Overall, the response best fits the criteria for Level 6 in all qualities.	

An intrinsic characteristic of the human species is to seek relationships with others. These relationships have evolved over time, separating from those which involved basic needs and guaranteed physical survival, to those that offer psychological comfort and satisfaction. No longer need we hunt and gather; now we need the spiritual succor of friends. True friendship has the power to protect as well as to engender change.

The speaker in Passage I seeks psychological protection from the falseness of the world. Through a general discussion of a series of abstractions, "neither joy nor love, nor peace," the speaker leads readers to consider ~~the~~^{those} conditions potentially relieved by a true friend. The speaker sees the world around him as a cruel mirage, obscuring many evils and uncertainties. Though seeming dreamlike beautiful and new, as seen in the simile "like a land of dreams," it is in fact joyless, loveless and dark. It lacks any sense of certainty, peace or solace, portraying its metaphorically "as on a darkling plain." The speaker sees his true friend as a sole provider of support, one who will help with the struggles of

daily existence and commiserate when both perceive the ignorance of the majority, especially when confusion threatens to overcome common sense.

In Passage II, a parable, friendship is shown as a trait of character having the power to change even the hardest and most intransigent of hearts, that of the evil tyrant Dionysius. Dionysius thought all to be as treacherous as he. Through treachery he achieved and held power. His cruelty was inflicted haphazardly upon his subjects. In one such case the noble Pythias was accused of treason and sentenced to death. Pythias appealed for some time to "settle his affairs" but Dionysius was unmoved by appeals. Instead he demanded a hostage to guarantee Pythias' return or to die in his stead. Pythias turned to his true friend, Damon, who agreed to become a hostage. Not only was he willing to die for Pythias, he further exclaimed "it would be an honor" to die in his place. The characters of Damon and Pythias are excellent symbols of true friendship.

Though the death of Damon seemed imminent, his friendship never wavered. Upon the last-minute return of Pythias, we see the power of this friendship to

engender change, for the heart of Dionysius softens and he exonerates Pythias. He pledges to change his ways and to attempt to emulate the true friendship demonstrated by Damon and Pythias.

The two passages demonstrate the power of friendship. In an uncertain world, the poem proposes solidarity to protect the psyche. The parable illustrates the ability of deep friendship to produce change in those who observe its strength.

Anchor Level 6 – B

Quality	Commentary
Meaning	<p>The response: Reveals an in-depth analysis of both texts by establishing a two-pronged controlling idea (<i>True friendship has the power to protect as well as to engender change</i>), and makes insightful connections between that idea and each text. In analyzing the poem, the response notes insightfully that the narrator <i>seeks psychological protection from the falseness of the world</i>. In the myth, friendship is described as <i>having the power to change even the hardest and most intransigent of hearts</i>.</p>
Development	<p>Develops ideas clearly and fully, drawing on the author’s use of simile in Passage I to describe the <i>true friend as a sole provider of support, one who will help with the struggles of daily existence</i>. The response notes use of symbolism in Passage II to elaborate on the idea of friendship as a catalyst for change (<i>the heart of Dionysius softens and he exonerates Pythias</i>).</p>
Organization	<p>Maintains the focus established by the controlling idea, and exhibits a logical and coherent structure through the skillful use of pronoun reference (<i>These relationships and those conditions</i>) and repetition (<i>friendship has the power to protect and seeks psychological protection</i>).</p>
Language Use	<p>Uses language that is stylistically sophisticated, precise, and engaging throughout, as seen in the well-chosen vocabulary (<i>intrinsic, succor, engender</i>). The response demonstrates an awareness of both audience and purpose (<i>The two passages demonstrate the power of friendship ... to protect the psyche and to produce change in those who observe its strength</i>).</p>
Conventions	<p>Demonstrates control of the conventions with essentially no errors, even with the sustained use of sophisticated language.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 6 in all qualities.</p>	

It is often said that having one great friend is better than having a great number of acquaintances. However, one does not usually take the time to rationalize why this statement is true. The answer is quite simple. The world in which we live is often times a cruel and unyielding one, but when two friends devote themselves entirely to one another, together they can survive the elements of the world. This power of true friendship is conveyed in both the poem and myth through the use of literary ~~ary~~ elements, especially, imagery and characterization.

In passage I, the poem, the author effectively utilizes the technique of imagery to illuminate the concept of true friendship and the power which it possesses. The technique is evident throughout the entire passage, but mainly in lines three and seven. In line three the phrase "land of dreams" effectively depicts to the reader how the world is most commonly perceived by a large number of inhabitants. In line seven, however, the author attempts to contradict this perception by using the simile "as on a darkling plain." This suggests a kind of battlefield. With these two phrases, the reader can make ~~make~~ a better connection between the promising world in the poem and the proposal of friendship in the beginning. That connection is the suggestion that a friendship which is truly powerful enough can

overcame any misconceptions or hardships which our uncertain world might present.

The author of the second passage, the myth, also conveys the power of true friendship, primarily through the use of characterization. The controlling event that was key to depicting the power of friendship was when Dionysius ultimately released both Damon and Pythias. However, the author needed to actually make it happen. The author chose to do this through the use of characterization. Evidence of this is seen in line eleven, where Dionysius is described as an unjustly cruel tyrant. Through the description of Dionysius and examples of his cruel temperament, the reader understands that it would take an enormous amount of power to make Dionysius do something kind. This metamorphosis in Dionysius illustrates how the true power of friendship can produce dramatic results.

In both of these passages, the authors are attempting to convey the power of friendship and why true friendship should be cherished. The author of the poem does this largely through imagery, while the author of the myth chose to do this through the use of characterization.

Anchor Level 5 – A

Quality	Commentary
Meaning	<p>The response:</p> <p>Reveals a thorough understanding of both texts by establishing a controlling idea that true friendship helps us to <i>survive the elements of the world</i>, which ultimately expands into the realization that friendship can actually change the world. The response makes clear connections between the <i>unpromising world</i> of both passages and the ability of friendship to <i>produce dramatic results</i>.</p>
Development	<p>Develops ideas clearly and consistently through most of the response. The discussion of Passage II seems to develop the change in Dionysius, while abbreviating the narrative of Damon and Pythias. Discussion of appropriate literary elements such as imagery in Passage I and characterization of Dionysius (<i>it would take an enormous amount of power to make Dionysius do something kind</i>) in Passage II contributes to the relevance and specificity of the response.</p>
Organization	<p>Maintains the focus on the power of friendship to <i>produce dramatic results</i>. The response is connected by appropriate transitions (<i>In line three, In line seven, This suggests, also conveys, Through the description</i>) creating cohesion. However, the concluding paragraph seems to emphasize technique (<i>largely through imagery and through the use of characterization</i>) rather than the controlling idea.</p>
Language Use	<p>Is stylistically sophisticated, using well-chosen vocabulary throughout (<i>take the time to rationalize, unpromising world, This metamorphosis</i>). Complex structures are well controlled and sentences are varied to enhance meaning (<i>The answer is quite simple</i>).</p>
Conventions	<p>Demonstrates control of the conventions with essentially no errors, while exhibiting a fluid use of both commas and quotation marks.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 5, although it is somewhat stronger in language use and conventions.</p>	

Throughout the two passages the strength of a real and true friendship is conveyed. This strength, or power, is illustrated by the use of ~~theme, characterization~~ the literary elements; theme and characterization. Also, some literary techniques are used to convey the idea fore mentioned.

One unifying element is that of theme. Throughout both passages the theme of loyalty is evident. In Passage I, the theme is made clear by looking at lines one and two, "Ah, friend, let us be true to one another!" ~~For the world which seems to lie~~ This quote, in conjunction with the rest of the poem, helps much to illustrate the theme of ~~loyalty~~ loyalty. In the latter part of the poem, the author continues to illustrate the ~~real~~ strength of friendship and the theme of loyalty. In lines 6 through 9 the ~~a~~ narrator begins ~~to discuss~~ with a somber tone. This tone illustrates ~~a need~~ the ~~for friend~~ power of friendship in dark times. ~~to illustrate~~ In lines 6 and 7 rhyming is used between the last two words of each line to illustrate the somber feeling. "The world ... hath neither joy, nor love, nor light, Nor certainty nor peace, nor help for pain; And we are here ~~or~~ us on a darkling plain." As one can see the rhyming of pain with plain neatly illustrates the tone. This tone helps, in

turn, to stress the theme of loyalty. ~~As~~
This is not contained in either of the
passages but I'm sure many have heard the
proverb; "A friend in need is a friend
indeed."

In passage two the unifying theme
of loyalty is even more evident. One main
difference, however, is the fact that in
passage 2 the theme is best supported by
characterization and not literary techniques.

Damon and Pythias are characterized as
paragons of friendship by what others
in the city say and think about them.
This ~~lets a story~~ makes for a strong
structure and further enables the author
to illustrate the second unifying theme
of strength of friendship, in times of darkness.
The antagonist of the story, Dionysius, is
characterized as quite cruel. In lines
11-13 ~~the author writes about the cruel~~
~~by~~ the author characterizes Dionysius by
his actions in sentencing an innocent man
to death just because Dionysius had a bad
dream about him. This characterization
enables a contrast that helps to support
Damon and Pythias' friendship and loyalty.
In lines 35-40 Damon exclaims: "There is no
need for me to feel afraid, O King, since

I have perfect faith in the word of my true friend, and I know that he will certainly return before the appointed time unless, of course, he dies or is held captive by some evil force. Even so, even should the noble Achilles be captured and held against his will, it would be an honor for me to die in his place." This statement, through characterization of Damon, superbly demonstrates the power of friendship and the loyalty that accompanies it. Finally, the last scene of the myth illustrates ~~not~~ just how powerful ~~the~~ friendship is. After viewing a sublime display of friendship and loyalty the ~~audience~~ previously "evil" ~~king~~ Thant displays his own act of friendship and need for it, and allows the men to be freed. Thus, we can see that the power of friendship and loyalty is great. The two passages illustrate this ~~very~~ very well.

Anchor Level 5 – B

Quality	Commentary
Meaning	<p>The response:</p> <p>Reveals a thorough understanding of the texts by establishing the theme of loyalty in both passages, and implying that friendship is most powerful in <i>dark times</i>. The response makes implicit connections between this idea and the ideas in each text.</p>
Development	<p>Develops ideas clearly and consistently, discussing literary elements such as theme, tone, rhyming, and characterization (<i>In lines 6 through 9 the narrator ... carries a sombre tone. This tone illustrates the power of friendship in dark times and This makes for a strong structure and further enables the author to illustrate the second [u]nifying theme of strength of friendship in times of darkness</i>). An abrupt conclusion detracts somewhat from an otherwise well-developed response.</p>
Organization	<p>Maintains the focus on <i>friendship in times of darkness</i>. The response exhibits a logical sequence of ideas through use of appropriate transitions (<i>Also, this quote, Thus</i>), and repetition (<i>the theme is best supported by characterization ... Damon and Pythias are characterized as paragons</i>).</p>
Language Use	<p>Uses language that is generally fluent (<i>This characterization enables a contrast</i>), but efforts at sophistication sometimes result in a lack of precision (<i>Also, some literary techniques are used to convey the idea fore mentioned</i>). Sentence structure and length are varied, contributing to an even rhythm.</p>
Conventions	<p>Demonstrates partial control, exhibiting errors in spelling (<i>strength, carries, sombre, ryming, herd, innosent</i>). These errors do not hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 5, although it is somewhat weaker in meaning and conventions.</p>	

True friendship is one of the most powerful forces on Earth. This idea is supported in both Passage I, a poem and passage II, a short story. In both passages, the nature of friendship and its true meaning are proven to be of great importance and benefit.

Passage I develops the idea of camaraderie immensely. Evidence of this is shown in lines 1 and 2, where the poet immediately states his friendship with the reader. This is used to establish both the tone and the theme of the poem. The poet also uses a simile in line 3 ("like a land of dreams") to emphasize how far removed reality is from the ideal of world peace. In addition, repetition is used in lines 5 and 6 in an effort to convey the magnitude of the world's current situation. The constant use of the word "nor" hammers into the brain of the reader that which society is currently missing ("~~neighter~~ neither joy, nor love, nor light"). Finally, the poet uses a metaphor in lines 7 through 9 to display the detriments of not getting along. The simulation of a battlefield, ~~man~~ or "darkling plain," encourages the reader to think of our confusing world situation as a useless conflict.

The inclusion of the word "ignorant" solidifies this idea. Thus, friendship is seen as a powerful resource that should be relied upon often.

Passage II is another work of literature that proves the strength of true friendship. An obvious example of this is how the author bases the entire plot of the story on how two friends trust one another so much that they would each die for the other. Irony is used in the story. The tyrant, who originally could not understand the idea of companionship ends up saving the lives of both Damon and Pythias and befriending them in the end. Therefore, the author illustrates how friendship can have a great impact on life and society.

In essence, the presence of true friendship can improve life for the better. Ultimately, he who has true friendship displays a trait more powerful than that of many kings.

Anchor Level 5 – C

Quality	Commentary
Meaning	<p>The response: Reveals a generally thorough understanding of both texts by establishing the controlling idea that <i>friendship can improve life</i>. The response makes some explicit connections between the controlling idea and ideas from each text referring to friendship as <i>a powerful resource</i> in our <i>confusing world</i> and describing friendship’s life-changing effect on the tyrant Dionysius.</p>
Development	<p>Develops some ideas more fully than others with reference to relevant evidence from and specific connections with the texts. However, the analysis of <i>tone, theme, simile, repetition</i> and <i>metaphor</i> in Passage I seems clearer than the discussion of <i>irony</i> and the implied discussion of theme in Passage II.</p>
Organization	<p>Maintains a clear and appropriate focus established by the controlling idea. The response exhibits a logical sequence of ideas from the introduction to discussions of each passage with appropriate transitions (<i>In addition, Finally, Thus</i>), but the insightful conclusion is somewhat abrupt.</p>
Language Use	<p>Uses language that is generally fluent and original (<i>in an effort to convey the magnitude of the world’s current situation</i> and <i>The inclusion of the word “ignorant” solidifies this idea</i>). Sentence structures are varied to control rhythm and pacing. A formal academic tone demonstrates a clear awareness of audience and purpose.</p>
Conventions	<p>Demonstrates control of the conventions, exhibiting only one spelling error (<i>repetition</i>) and an occasional omission of commas when using complex sentence constructions.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 5, although it is somewhat weaker in development and organization.</p>	

Friendship is a word just like love. It gets tossed about without anyone really seeing the true meaning. The true meaning of friendship is when two people are there for each other no matter what. The poem and the myth have very different tones relating to the central theme of friendship. The poem has a very somber and negative viewpoint, while the myth celebrates friendship and all it has to offer.

The poem is very somber in relating to friendships. It pertains to a world that promises so much but has little to offer. What the narrator is asking his friend is that he will try to make the friendship last through all of the hardships that may come. The idea that this friendship will last is periphrastic based on lines five and six, "Hath really neither joy, nor love, nor light, nor certitude, nor peace, nor help for pain". Without these elements a friendship will not last. The world and what it does not have are being compared to a friendship and what it needs to survive. The setting is also important because it helps set the tone. "And we are here as on a darkling plain swept with confused alarms of struggle and flight, where ignorant armies clash by night". The darkling plain is pertaining to a battlefield or the world of ignorant armies.

which are people who have not yet learned to live together in peace. This poem shows the reality of friendship which is no better than racism or backstabbing.

Friendship sometimes does exceed the trials and tribulations of the world as shown in the myth. The two characters who are in this myth are Damon and Pythias. They come Syracuse and the people who live there view them as models because they were such good friends. They were good friends because they trusted one another. One day their trust was challenged because Pythias had be accused of treason and he was sentenced to death. The king coddled him but Pythias wanted to see his family before he passed on to the Land of the Shades but the king said no unless he had someone to take in his place that would die if he did not come back. Pythias asked Damon to do it and he readily agreed. Damon agreed because he trusted Pythias. "Even so, even should the noble Pythias be captured and held against his will, it would be an honor for me to die in his place". This shows that Damon also shows respect for Pythias and that he would not comeback without a suitable reason. Pythias came back and they were both freed because the king was so touched. "Eacho trusted the other so completely that nobody could ever have persuaded

one that the other had been unfaithful or dishonest..."
 This quote says the real meaning of friendship and
 the root of any relationship which is trust. In
 the myth Damon wanted Pythais with his life and
 life is the most valuable thing that we have today.
 Trust is the building block of friendship.

Friendship can be visible in many different
 forms but it can also be mistreated. In the poem
 friendship is thrown around, like a ball, with no feel or
 self expression but in the myth you see a friendship
 built on a strong foundation such as trust. If you
 have the passion to make that strong foundation
 then the possibilities are endless.

Anchor Level 4 – A

Quality	Commentary
	The response:
Meaning	Establishes a controlling idea that shows a basic understanding of both texts (<i>The true meaning of friendship is when two people are there for each other no matter what</i>). The response connects this idea with Passage I (<i>What the narrator is asking his friend ... make the friendship last through all of the hardships that may come</i>). However, all other connections are made on the subject of trust. The response contrasts the view of friendship in the texts (<i>The poem has a very somber and negative viewpoint, while the myth celebrates friendship and all it has to offer</i>).
Development	Develops some ideas more fully than others, stressing the importance of trust more than other concepts. There are several suggestions of the use of literary elements, but these are generally neither clearly identified nor specifically developed.
Organization	Maintains a clear and appropriate focus through much of the response. However, the logical sequence of ideas is interrupted by inconsistencies (<i>This poem shows the reality of friendship which is no better than racism or backstabbing and In the poem friendship is thrown around, like a ball</i>).
Language Use	Uses appropriate language generally, occasionally making effective use of sentence structure (<i>The world and what it does not have are being compared to a friendship and what it needs to survive</i>). Attempts to vary sentence structures are unevenly successful as in paragraph 3.
Conventions	Demonstrates partial control, exhibiting frequent errors in spelling (<i>Pythais, perposterous, excede, their</i> for "there," <i>visible</i>), proofreading (<i>They came Syracuse, had be accused, orded, persuad, comeback, Eacho</i>), and comma omissions that generally do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 4 in all qualities.	

Did you ever have a friend that you would do absolutely anything for? That feeling of doing anything for your friend is the feeling of true friendship. The power of true friendship is ~~a feeling~~ ^{purest} an overwhelming feeling you have for a friend has over someone else. Both passage I and passage II show great examples of the power of true friendship.

The first passage, a poem, uses many literary elements to show the power of true friendship. The author uses description in his poem to show how the world is. In line 4 it says so various, so beautiful, so new, which describes the world. The author also uses simile in line 3. The simile is "To lie before us like a ~~land~~ land of dreams," this shows how the friends have to stick together because the world is like a land of dreams which isn't true. The passage is saying that a true friend will stick ^{together} even though much stuff is going on in the world.

The second passage, a myth, ~~has~~ ^{has} many literary devices that also show the power of true friendship. Description was also used in this passage by saying "they were close companions and were so devoted to each other that all the people of the city admired them." This shows the impact, Damon ^{and} Pythias had over the city. Irony was also used when Damon said, "even if Pythias be captured and held against his will, it would be an honor for me to die in his place." This is ironic because why would he do this for his friend. This shows what the power of true friendship has over Damon. At the end,

the king realized how much friendship Damon and Pythias had for each other that he let Pythias go. The power of friendship showed the king how much he realized he wanted something like that and asked Pythias and Damon to be his friends.

As you see the power of friendship can have great effects on people. Both authors used great ~~eff~~ examples of literary elements to show the power of friendship. The feeling of knowing you always have someone there for you is a great feeling that comes from friendship.

Anchor Level 4 – B

Quality	Commentary
Meaning	The response: Establishes a controlling idea regarding the <i>overwhelming feeling</i> of true friendship that shows a basic, and somewhat confused, understanding of the texts. The response makes implicit connections between the controlling idea and Passage I (<i>friends have to stick together</i>) and Passage II (references to the friendship of Damon and Pythias and its ultimate effect upon the king).
Development	Develops ideas briefly, using some evidence from the texts as well as several references to literary elements and devices such as description, irony, and simile. Some of the discussion of these <i>many literary elements</i> is undeveloped or confusing (<i>this is ironic because why would he do this for his friend</i>).
Organization	Maintains a clear and appropriate focus on the <i>feeling that comes from friendship</i> . The concept of friendship is introduced by simple transitions, consisting of identifications of each genre. The conclusion refers to the initial focus on the power of friendship (<i>The feeling of knowing you always have someone there for you is a great feeling that comes from friendship</i>).
Language Use	Uses language that is generally appropriate (<i>The first passage, a poem, uses many literary elements to show the power of true friendship</i>), but sometimes colloquial (<i>much stuff</i>). There is some awareness of audience and purpose, but efforts to vary sentence length for effect are sometimes ineffective (<i>At the end, the king realized how much friendship Damon and Pythias had for each other that he let Pythias go</i>).
Conventions	Demonstrates partial control, exhibiting occasional errors in capitalization (<i>passage I and passage II</i> and <i>And</i>), omission of quotation marks, and errors in tense sequence that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 4, although it is somewhat weaker in development.	

~~the friendship~~ ^{EVEN STRONGER}
~~them stick together~~

At times the love of a friend ^{MAKES ONE} ~~make~~ ^{enrich} their own life. The poem in passage one and the myth in passage 2 reinforce the power of true friendship. The poem shows us the true friends should ^{BE TRUE TO EACH OTHER} ~~stick together~~ because we trust the world that promises us so much, when in reality has little to offer. ~~The myth~~ ^{is} what better than your friend to trust. The myth shows us how two friends trusted each other so much that no one, and nothing could come ~~it~~ between them.

In the poem the speaker tells its friend that they should true to one another and never deceive each other. The world puts so many things before our eyes. The world blinds us with its diversity, beauty ~~and~~ purity. The diversity of the world is its people, personalities, environments and cultural differences. Its beauty are those who smile at us, those who promise us beautiful things and those who seem to be your friends. The world's purity is that those people who haven't experienced much in life believe the world to be motivated by ~~to~~ love and kindness. One could say from personal experience, that this is all a lie. The diversity in the world does make it colorful but not honest. People come from different

backgrounds and are nurtured differently. This contributes to correct upbringing and not so good upbringing. ~~Some~~ Some are brought to be honest people some are brought to be complete liars. The world is beautiful land wise and in terms of some people. Many who smile at us, ~~and~~ promise us beautiful things and appear to be our friends are two-faced; they wish the worse for us and are jealous of our accomplishments. ~~One~~ One can see how the world is not all it appears to be when the speaker says,

For the world which seems to lie
before us like a land of dreams,
So various, so beautiful, so new,
Halt really neither joy, nor love,
Nor light / Nor certitude, nor
peace nor help for pain;

This clearly states that only one that will be there through thick and thin is that one true friend.

In the myth Damon and Pythias were viewed as the "highest examples of true friendship." They trusted each other so much that no one could come between them. A famous tyrant by the name of Dionysius, gained the throne through treachery and dishonesty. Dionysius unjustly accused Pythias of trying to overthrow him and

sentenced him to die. Damon offered to be held hostage for Pythias, while he settled business affairs and bided farewell to his loved ones. The King was astonished by the level of respect they had for each other. For Damon was named to die in Pythias' place if he didn't return. ~~But~~ However, Damon had faith in his friend and was sure he would return. This is seen when Damon says, "O King, since I have perfect faith in the word of my true friend, and I know that he will certainly return before the appointed time - unless of course, he dies or is held captive by some evil force. Even so, even should the noble Pythias be captured and held against his will, it would be an honor for me to die in his place." This shows ~~the~~ for the power of true friendship both friends are risking their lives. In the end Pythias returned, breathless and exhausted. They even changed the King's heart.

Finally, one can see that the power of true friendship is unbreakable. Not even those who persuade themselves evilly into a bond between two friends can conquer. True friendship lasts a lifetime.

Anchor Level 4 – C

Quality	Commentary
Meaning	<p>The response: Shows a basic understanding of the texts, but fails to establish a controlling idea. The response states that the texts <i>reinforce the power of true friendship</i> and asks <i>What better than your friend to trust</i>, but otherwise seems to discuss the texts separately, without clear connections.</p>
Development	<p>Develops some ideas more fully than others, observing that <i>the world is not all it appears to be</i>, and offering specific evidence from the poem to support this view. The response states that <i>Damon had faith in his friend and was sure he would return</i>, and supports this with a quote. However, there is no specific reference to literary elements, beyond plot summary.</p>
Organization	<p>Maintains a focus on the idea of friendship in a difficult world (<i>The world puts so many things before our eyes</i>). Appropriate transitions (<i>In the poem, In the myth, Finally</i>) help to establish a logical sequence of ideas throughout the response.</p>
Language Use	<p>Uses appropriate language generally (<i>One could say from personal experience, that this is all a lie</i>), but exhibits uneven success with sentence variation and sometimes lacks fluency (<i>the speaker tells its friend, The world's purity is that these people, Some are brought to be honest people, The world is beautiful land wise and in terms of some people</i>).</p>
Conventions	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>backrounds, hipcrits, ujustly, unbveallable</i>), proofreading (<i>two friend and eachother</i>), apostrophe use (<i>the Kings heart</i>), capitalization (<i>passage one and passage 2</i>), agreement (<i>makes one risk their own life</i>), and usage (<i>bidded farewell</i>) that do not hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 4, although it is somewhat weaker in meaning and language use.</p>	

To be a true friend you must always be there for one another. True friendship means that when you call on a person, they will be there for you at the drop of a dime. If you ever need someone to talk to, they will be there to listen. A true friend to me is someone who tells you the truth and you can confide in. A true friend is someone that you feel safe with and that you love and care for deeply. In both passages, true friendship is illustrated.

In Passage I the author describes the world like it is. The author doesn't lie about the problems of the world or try to cover them up. The author tells the truth. The poem describes the world as being beautiful and full of opportunities. The world that promises so much, in reality has nothing to offer. The world is still full of violence, crime, and hatred. There isn't enough love or joy. There are still ignorant people that can't get along peacefully with others. The world is full of discrimination and prejudice. There are people still fighting for their rights. There are innocent citizens being persecuted in different countries. The author illustrates these problems in the poem. He states that if the world had more love, these problems wouldn't be so crucial. Love conquers all.

In passage II, the story illustrates the power of a strong friendship between Damon and Pyrrhus, two noble young men who lived on the Syracuse island of Sicily. They were close companions and were devoted to one another. When they got older and one of them was in trouble with the government, and ~~there~~ was going to be executed, ~~they were~~ other man was willing to die for his best friend. The king was moved with pity and pardoned both lives. This story truly defines the power of true friendship. These men were willing to give up their lives for one another without hesitating. They honored and had the upmost respect for one another. They were higher than just best friends, they were soulmates. They ~~are~~ weren't necessarily alike and they didn't always agree with one another, but they had love for another. I believe that love moves you to do many things.

The power of true friendship is strong. To be a true friend you must possess love, honor, devotion, and respect towards one another. Both authors in each passage illustrates the strength of a true friendship. It's long-lasting and it's true. Everyone should have someone who can ~~define~~ ^{fulfill} the meaning of a true friend.

Anchor Level 3 – A

Quality	Commentary
Meaning	<p>The response: Establishes a controlling idea about friendship based on the phrase <i>be there for one another</i>, but connections to the texts are few and superficial (<i>The author illustrates these problems in the poem and They were close companions and were devoted to one another</i>).</p>
Development	<p>Develops ideas briefly, using some evidence from the text (<i>The author doesn't lie about the problems of the world and the king was moved with pity and pardoned both lives</i>). The response, however, tends to reiterate generalizations as in the opening paragraph. The response cites illustrations of discrimination, prejudice, and persecution, not specifically included in the text. For Passage II, the response includes the unsupported observation <i>they didn't always agree with each other</i> in a vague plot summary.</p>
Organization	<p>Establishes, but fails to maintain, a focus on the meaning of <i>true friendship</i>. The response introduces the topic of friends who <i>will be there for you</i>, then cites examples of the problems of the world. A discussion of Passage II better maintains the focus through the story of Damon and Pythias, but lapses into irrelevant observations (<i>they were soulmates</i>). The response concludes with further generalization (<i>Everyone should have someone who can fulfill the meaning of a true friend</i>).</p>
Language Use	<p>Uses appropriate language in general, but sometimes includes clichés (<i>at the drop of a dime</i>), contractions, and colloquialisms (<i>be there for you</i> and <i>like it is</i>). The response includes awkward wording (<i>They were higher than just best friends</i>) and ineffective repetition (<i>truly defines the power of true friendship</i>).</p>
Conventions	<p>Demonstrates partial control, with errors in comma use (<i>between, Damon</i>), agreement (<i>a person ... they, someone ... they, Both authors ... illustrates</i>), pronoun use (<i>me ... you</i> and <i>I ... you</i>), and usage (<i>like it is</i>) that do not hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in language use and conventions.</p>	

In a friendship as time goes by very often ^{the strength of} friendship is tested. If a friendship is weak then it will fall apart but if it is strong then it can go through anything. As time passes & the friendship is proven to be more & more stronger the people would end up doing almost anything for each other.

~~When the first passage~~ The first passage given to me I read was a poem which said how much devotion friends can have towards one another if the friendship is true. ~~When the author~~ The author is saying how nothing no matter how strong it is can break up a true friendship. ~~And in this~~ This rhyme scheme quote is saying that "Hath really neither joy, nor love, nor light, nor certitude, nor peace, nor help for pain;" If things such as the ones listed in the poem can break up a friendship then it wasn't strong enough to begin with.

The second passage given to me had two very strong friends in it as well. The author uses symbolism in this story by ^{showing} how Damon would give up his freedom & possibly his life for Pythias & how hard Pythias worked to get back in time to save Damon. This showed how strong their friendship was. ~~How~~ Their friendship was also shown when Damon said "...Even should the noble Pythias be captured & held against his will, it would be an honor for me to die in his place."

The theme of this story is to ~~always~~ trust is ~~to~~ one of the largest factors of friendship & if it isn't there then the friendship is real.

Friends should always be respected & loved. Imagine how it would be without them around. But a true friendship goes both ways. Both people need to trust each other 100% & know that the other person in the friendship trusts them 100% & that has to mean something.

Anchor Level 3 – B

Quality	Commentary
Meaning	<p>The response: Establishes a controlling idea that shows a basic understanding of the texts (<i>In a friendship as time goes by very often the strength of that friendship is tested</i>); however, connections between the controlling idea and Passage I are not supportable (<i>a poem which said how much devotion friend can have towards one another if the friendship is true. The author is saying how nothing, no matter how strong it is can break up a true friendship</i>).</p>
Development	<p>Develops ideas briefly, drawing some unjustified conclusions (<i>If things such as the ones listed in the poem can break up a friendship then it wasn't strong enough to begin with</i>). The response's vague reference to symbolism is the only reference to literary elements.</p>
Organization	<p>Establishes, but fails to maintain, an appropriate focus on how true friendship is often tested by time. The response exhibits a rudimentary structure of introduction, first passage, second passage, and conclusion. The conclusion seems to be a clichéd statement of opinion (<i>Friends should always be Respected & loved. Imagine how it would be without them around</i>).</p>
Language Use	<p>Relies on basic vocabulary, with some awareness of audience and purpose. Longer sentences exhibit uneven success (<i>As time passes & the friendship is proven to be more & more stronger the people would end up doing almost anything for each other</i>). Use of the ampersand adds to a tone of informality.</p>
Conventions	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>enother</i> and <i>Pythasis</i>), comma use, capitalization (<i>Respected</i>), and grammar (<i>more & more stronger</i>) that do not hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in conventions.</p>	

True friendship means, when two people will do anything for each other no matter what the situation is. In both passages, the authors show how friends stay with one another through their situations.

The tone the author of Passage 1 uses is hopeful. The reason I say that is because he starts off by saying how the world is a great place but towards the end he shows the negatives but no matter happens, himself and friend will always be together. The tone the author of Passage 2 uses is faithfulness. The reason is because when Pythias is accused of the crime and when he wants to live for a couple of hours, Damon takes his place.

The king then says, if Pythias doesn't show up at that time, Damon will die in his place. Both agree and Pythias leaves. Faithfulness is the tone because Damon has faith in his true friend, that he would return.

The irony used in Passage 2 was something that no one knew would happen. During the story, King Dionysius was a tyrant. He didn't like no one. He accused Pythias of a crime that he didn't commit. Pythias was then sentenced to death. The king let him go but his friend had to take his place. When this happens Pythias leaves for several hours but must return before the time has passed. The day of the execution, many towns

people gather and Damon is brought out. Rite before he is ready Pythias shows up. Damon goes and greets him. The king comes up behind them and asks if they can all be friends.

In conclusion, true friendship means when two people will do anything for each other no matter what the situation is. I believe that is the true meaning of true friendship.

Anchor Level 3 – C

Quality	Commentary
Meaning	<p>The response: Establishes a controlling idea that shows a basic understanding of both texts (<i>In both passages, the authors show how friends stay with one another through their situations</i>), but the brief analysis of Passage I (<i>he starts off by saying how the world is a great place but towards the end he shows the negatives but no matter happens, himself and friend will always be together</i>), is unsupported by the text.</p>
Development	<p>Uses some evidence from the text, but plot summary of Passage II dominates the body of the response. The analysis mentions irony, but the reference is confusing (<i>The irony ... was something that no one knew would happen</i>). The response twice mentions the tone of faithfulness, and incorrectly states that <i>the tone the author of Passage I uses is hopeful</i>.</p>
Organization	<p>Fails to maintain an appropriate focus, especially while attempting to give examples of a <i>hopeful</i> tone and a tone of <i>faithfulness</i>. The organizational structure is rudimentary, consisting of a brief introduction, two body paragraphs, and a short conclusion.</p>
Language Use	<p>Relies on basic vocabulary, with some awareness of audience and purpose. The response exhibits uneven success in varying sentence structure (<i>The reason is because when Pythias is accused of the crime and when he wants to live for a couple of hours, Damon takes his place and Damon goes and greets him</i>). Several contractions and some colloquial language (<i>show up</i>) contribute to an informal tone.</p>
Conventions	<p>Demonstrates emerging control, exhibiting occasional errors in spelling (<i>startes, committ, Rite</i>), use of the apostrophe, tense sequence (<i>his friend had to take his place. When this happens Pythias leaves</i>), and the use of a double negative (<i>He didnt like no one</i>) that do not hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in conventions.</p>	

In both passages they implied that being friends is one of the best joys in the world. Being best friends with someone is not only a joy, it's an honor.

We see in the story of Damon and Pythias that friendship can even supersede death and evil. Their friendship was so great that they were role models to the rest of the town. Through their friendship they also won the king's respect.

Through this story we see that friendship is one of the most important things in life.

Anchor Level 2 – A

Quality	Commentary
Meaning	<p>The response: Conveys an incomplete understanding of the texts, and fails to establish a substantive controlling idea. The response’s only allusion to Passage I is <i>in both passages they implied That being friends is One of the best Joys in the world.</i></p>
Development	<p>Is largely undeveloped hinting at ideas (<i>We see in the story of Damon and pythias that friendship can even superseed death and evil</i>). There are no references to specific literary elements.</p>
Organization	<p>Lacks both focus and a clear organizational pattern, a possible result of the overall brevity of the response. The response presents a brief outline of the myth, and concludes with a vague statement (<i>friendship is one of the most important things in life</i>).</p>
Language Use	<p>Uses language that is imprecise (<i>There friend was so great that they were role model’s to the rest of the town</i>). The shortness of the response approaches a minimum for the reliable assessment of language use.</p>
Conventions	<p>Demonstrates emerging control, exhibiting errors in spelling (<i>superseed, Threw</i> for “through,” <i>there</i> for “their”) and capitalization (<i>One, Joys, Joy, pythias</i>) that do not hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in conventions.</p>	

A friend is not just a person who is fun to hang around with, or have fun with. A true friend is a person who is there for you when you need them the most. They are there to open up certain roadblocks that stand in your way.

We come to establish a thought of love for one another. In the first passage we can see how the author quotes the true meaning of friendship when he says, "let us be true to one another."

Friends should have nothing to hide from each other. They should stay true and always have concerns for the other.

There are often times when everyone has their disagreements. We often find our foes even to be our best friends. Fights happen, but it's only normal for everyone to have a disagreement once in a while. Like my grammar school teacher once said, "a fight is healthy in a relationship once in a while." We can't be happy all the time.

Friends tend to run to each other for advice and even just to talk to when lonely. They clear paths when one is stuck.

Such devotion and nobility is ~~every~~ most honoring

There are always times to reflect back and look at all the fun times you had with your freinds, when in your childhood. But a true friend will always be there for you whether rain or shine to share emotions.

Anchor Level 2 – B

Quality	Commentary
Meaning	The response: Conveys incomplete evidence of textual understanding. The response provides one long sentence in paragraph 2 addressing the poem, but is otherwise a personal response.
Development	Is vague in the single sentence which mentions a text (<i>the author quotes the true meaning of friendship</i>). The response contains no mention of specific literary elements from either text.
Organization	Suggests a focus on friendship, not clearly related to the texts. The response mentions disagreement among friends, friendly advice, and the nostalgia of friendship, all tangential to the task.
Language Use	Uses language that is sometimes imprecise and unsuitable for the purpose (<i>A friend is not just a person who is fun to hang around with, or have fun with and We come to establish a thought of love for one another</i>).
Conventions	Demonstrates emerging control, exhibiting occasional errors in spelling (<i>there</i> for “their,” <i>grammer</i> , <i>Freinds</i>), punctuation (<i>its</i> for “it’s”), grammar (<i>Such devotion and nobility is most honoring</i>), agreement, and usage (<i>like</i> for “as”) that sometimes hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in conventions.	

The power of true friendship is / and / or should be one of great lengths. The second passage states of this crystal clear, one friend was willing to die for his best friend so that he may say goodbye to his loved ones before he was executed. He knew that he could trust him that much that Pythias would return in time that he risked death, when he then thought his friend would not return, he decided that he would die in his friend's place. He was willing to accept the fact that he was going to die.

The friend (Pythias) was concerned enough to run all the way back in time to save his friend. They both care so much for each other. That one would risk his life so his friend, who would be executed could say goodbye to people that he loved one last time.

And then would want to die in his friend's place, so his friend could be free. Meanwhile, Pythias was rushing back so the friend he loved so much would

not have to ~~die~~ die. His great friend who did him this huge "favor", would not have to die for him.

Anchor Level 2 – C

Quality	Commentary
Meaning	The response: Conveys an incomplete understanding of Passage II, and does not discuss Passage I. The confused controlling idea (<i>The power of true friendship is/and/or should be one of great lengths</i>) seems to be supported by the statement that <i>one friend was willing to dye for his best friend</i> .
Development	Is largely undeveloped, relying on basic and somewhat confused plot summary (<i>And then would want to die in his friend's place so his friend could be free</i>). There is a repetition of ideas (<i>One would risk his life so his friend, who would be executed could say goodbye to people that he loved</i>). The response makes no reference to literary elements.
Organization	Suggests a focus on the self-sacrifice of true friendship by using the evidence from Passage II <i>that one would risk his life</i> for a friend. The response lacks further organization in that it simply continues to repeat the story of Damon and Pythias. That friendship <i>should be one of great lengths</i> , is unconnected to the details cited. The response lacks a conclusion.
Language Use	Uses language that is imprecise (<i>They both care so much too each other</i>) and repetitive. The response connects ideas by using <i>that he, that much, that Pythais, and decided that</i> with little awareness of sentence structure or variety.
Conventions	Demonstrates a lack of control, with frequent errors in spelling (<i>exuted, Pythais, care</i> for "cared", <i>too</i> for "to") and punctuation (slashes, parentheses, and commas) that sometimes hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 2 in all qualities.	

"The Power of True Freindship"

~~Freindship is a powerfull thing. A true freind will go to the extreme for another. Having trust, companionship, and loyalty for one another. These two passages both show how true freindship is. very powerfull~~

Freindship is a powerfull thing. A true freind will go to the extreme for another. Having trust, companionship, and loyalty for one another. These two passages both show how true freindship is. very powerfull

Anchor Level 1– A

Quality	Commentary
Meaning	The response: Provides minimal evidence of textual understanding, making the general observation that <i>freindship is a powerfull thing</i> . There are no connections to the texts or references to the specific ideas within them.
Development	Is minimal. The response lists several qualities of friendship (<i>trust, companionship, and loyalty for one another</i>) with no further development.
Organization	Suggests a focus on the power of friendship (<i>go to the extreme for another</i>), but presents too little material to establish any true organizational structure.
Language Use	Is minimal. Except for one fragment (<i>Having trust ... for one another</i>), the statements are simple and clear, but too brief to make assessment of language use reliable.
Conventions	Exhibits frequent errors in spelling (<i>freindship, freind, powerfull</i>), even in an abbreviated response, but the minimal length makes assessment of conventions unreliable.
Conclusion: Overall, the response best fits the criteria for Level 1, although it is somewhat stronger in organization.	

YA I have alot of Frinds. It's good to have frinds. They can do alot for you like get you through through tough times. That is real Power when a friendship is good. The pome shows how you can lose frinds. Thats why frinds are powerful

Anchor Level 1– B

Quality	Commentary
Meaning	The response: Provides minimal evidence of textual understanding. The personal response suggests the idea of <i>real Power</i> in good friendships, but makes only one brief and incorrect reference to the texts (<i>The pome shows how you can lose frinds</i>).
Development	Is minimal, with no evidence of analysis beyond personal life experience (<i>I have a lot of Frinds</i>). The response uses no evidence from the passages to support the opinions stated.
Organization	Suggests some organization using a specific example (<i>like get you through through tough times</i>) to support the value of friends.
Language Use	Is minimal. The response exhibits little awareness of sentence structure, moving from simple structures to possible run-ons or fragments. At times the language approaches incoherence (<i>YA I have a lot of Frinds</i>).
Conventions	Is minimal, with frequent errors in spelling. The brevity of the response makes assessment of conventions unreliable.
Conclusion: Overall, the response best fits the criteria for Level 1, although it is somewhat stronger in organization.	

The power of true friendship is displayed in both Passage I, a poem + Passage II, a shorty ~~sto~~ story. The power of true friendship is when you would do anything for a friend + vice-~~versa~~ versa. True friendship is also being there for a friend in his or her time of need. True friendship is not being unfaithful or dishonest.

In ~~pass~~ Passage I, the controlling idea of the power of true friendship is showed through literary elements + techniques. The poem conveys a theme of friendship when it opens up with "Ah, friend". When the poet talks about war + friendship, he uses many symbolic words, such as, "darkling plain", "confused alarms of struggle + fight" + "ignorant armies". The poem describes the world to show what can be accomplished through the power of friendship.

In Passage II, the controlling idea of the true power of friendship is also shown through literary elements + techniques. The 2 friends, Damon + Pythias show the power so much that they would die for each other. In the short ~~sto~~ story the theme ~~is~~ the power of friendship + is shown throughout the story. The irony of the story is that the tyrant king turns almost kind. It shows that the power of friendship can change the way a person thinks + feels.

In conclusion, the power of friendship is a great thing to have + there are little things

that can overcome it. When somebody would do anything they can to help you + go as far as to die for you is the meaning of the power of Friendship. This concept is shown throughout the poem + short story.

True friendship has incredible power and potential to overcome any obstacle, regardless of the circumstances. When two individuals truly trust in one another, they can complete any task. In both Passage I and Passage II we see how the power of true friendship prevails over its adversities.

Passage I describes the world as seen through the author's eyes. The author uses a simile to describe the world as "like a land of dreams." We see its beauty, its youth, and even its individuality that makes the world seem so peaceful. However, the author also sees behind this "mask" of innocence, and reveals all of those negative characteristics that portray what the world truly is. It is a place lacking in joy, love, light, certitude, peace, and even comfort from pain. We live on a "darkling plain," a battlefield where humans have not yet learned how to survive together in peace. However, all is not lost for the author; true friendship is the only solution to these horrors of our world. Friendship is used as a kind of symbol for all of the positive attributes our world has to offer. It is through true friendship that we are able to overcome all evil that exists in our world. It is a power that can only be harvested through mutual trust and security between two people.

Passage II describes two mythological friends, living in Sicily, whose friendship is admired greatly by all of the population. Damon and Pythios demonstrate true friendship, toward one another, each trusting in the other's every word. This trust in one another is so strong that "nobody could ever have persuaded one that the other had been unfaithful or dishonest." It is through this common link that Damon and Pythios are able to avoid a tragedy and continue on with the glory of everyday life. Pythios was accused by Dionysius, tyrant of Syracuse, of attempting an overthrow of his throne. Dionysius sentenced Pythios to death, and Pythios couldn't prove his innocence to the arrogant king. Dionysius, however, did allow Pythios to settle his business affairs and see that his relatives would be taken care

of, under one condition. Pythios had to find a "replacement" so the king could kill someone else if Pythios didn't return. Pythios, of course, asked Damon, and without hesitation his friend agreed. Through Damon's brave action we can see just how powerful true friendship can be. Pythios can now attend to his personal needs, because Damon, out of true friendship, has accepted the offer to be his "replacement." Pythios headed on his way and was met with many obstacles, slowing his trip a great deal. The time grew closer to the execution without a single sign of Pythios, but Damon never felt that he had been betrayed. The author uses a great deal of imagery throughout this passage in the description of the events that take place, allowing a much clearer understanding of the plot. Even as Damon was being moved to the apparent site of his death, he "retained complete composure." Damon knew that Pythios would arrive, and he did, just in time to spare his dear friend's life. Pythios, out of love and true friendship, did everything in his power to get back in time. Despite all of the obstacles in his way, Pythios was able to overcome each and every one as a result of his true friendship with Damon. The tyrant Dionysius, was deeply touched by this show of true love and set Pythios free. Dionysius is characterized as being evil, but through his interaction with true friendship he ends up being a truly moral individual. Through true friendship Damon and Pythios are able to overcome a number of various obstacles. The power of true friendship can overcome any form of adversity and this is demonstrated in this passage.

It is through true friendship that individuals are able to conquer their fears and overcome their adversities. Sometimes that may include a world composed of evil or a tyrant who lacks morals. Either way, obstacles can be beaten through the power of true friendship.

What is friendship? Friendship is the power between two friends that should be strong enough to withstand any obstacle. The power of true friendship is great and easily allows any two friends to have complete & trusting faith in each and all look after each other. The idea

The idea of the power of true friendship in passage one is that it has the power to keep two friends together, even when the world is not so nice. Passage one is saying that during the time of crisis, war, or struggle, we should have a friend to be close with. Passage one states, "...friends, let us be true to one another! For the world... here as on a darkling plain... Where ignorant armies clash by night." This passage is generally saying that the world may seem like a place full of hopes and promises, but this is merely a dream. It is saying that we need the power of true friendship to get through the reality of this world and even though the world may lie to us, our friendships should remain true.

This passage, written in the first person point of view, shows irony of how the world isn't how we may expect it to be, or how the power of true friendship helps us get by that irony because it is true. The author also uses metaphors to show

now the world is like a battlefield full of confused fighting soldiers.

The idea of the power of true friendship in passage two, is that it should be a model for others to follow, and that the power of true friendship is even strong enough to break through even the most stubborn, or cold, evil-hearted persons.

Evidence to support this is the following: "They were such close companions... that all people of the city admired them as the highest example of true friendship." "...O King, I have perfect faith in the sword of my true friend... it would be an honor for me to die in his place." "This final exhibition of devoted love and faithfulness was more than even the stony heart of Dionysius, the tyrant, could resist." The author told this story in the narrator point of view.

In conclusion, The power of true friendship is something special that we all should have. It is too powerful for even the coldest of hearts and should bring us through our toughest times.

The poem and The myth show literary techniques to convey that idea about the power of true friendships. The poem don't show to much about True friendship the people don't seen to get alone with each others. they don't have joy, nor Love. The myth show a little more of true friendship because the two men Damon and Pythias they are good friend they were devoted to each other everybody admired them they was like a models to the people.

This convey The poem not be friendship because the people are not peaceful and helpful to each others. This convey the myth in a true friendship because it show how to friend help each other and are there and they need it.

This is like in Macbeth by: William Shakespeare it show how Two true friendship come enemies because only they want to become Thane of Cawder at

First they was like brother. one of the two friend become king and command to kill the other one.

In my opinion true friendship they should care for each others and be there with them when they need you and love your friend that is all about friendships.

Finding true friendship is extremely rare to come by. Most often, friends will not always be 100 percent dedicated. To be a good friend, one must be truly open and honest with their friends. A friend is someone you can lean on during a time of need. Sometimes a person must watch out for people who claim to be friends, because sometimes people can pretend to be something they are not. To find the true meaning of a good friendship is extremely hard to find, but once found, can be treasured for the rest of your life.

Most friendships are built out of trust. Trust is the ability to rely on a friend in time of need, and the belief, that no matter what, that friend will be there for you. It takes many years to build up trust between friends. In passage 1, the author relays a hopeful mood of the joys of friendship. He is able to prove to the reader that friendship includes both joy and love. He also expresses his idea that no matter where friendship leads, friends will be able to conquer whatever comes their way. Friendship is one of the strongest feelings for people because, it can sometimes lead to a roller-coaster ride of emotions. The author of the passage uses a metaphor to describe the joy of friendship, while comparing it to a land of dreams. Friendship is an emotion with endless possibilities for growth, love and respect, but the choice is on the friends themselves. The author also eloquently incorporates contrast in his writing by comparing the joy of friendship in the beginning and the horrors of war near the end. By using friendship and war, the author is able to

show how completely opposite the two emotions are. The narrator characterizes friendship as beautiful, joyous and loving, contrasted by his depiction of war which he describes as a struggle and flight. The author of this passage obviously had a high regard for valuing friendship. Friendships should be treasured and respected for the new world it opens to both the friends.

A key factor in becoming close friends with someone is loyalty to one another. Loyalty is the respect and sense of obligation friends hold for one another. If one doubts their friends' loyalty, there is no way they could ever become close friends. In passage 2 the author relays a myth of two friends and the loyalty friends have for one another. One friend, Damon, trusted his friend Pythias enough to be held captive for his friend's death sentence, when Pythias went to go settle business. Damon felt the universal obligation of staying loyal to his friend in his time of need. While at the same time, trusting his word, to return for his death sentence. The author uses the ongoing theme of friendship to prove that no matter what, friendship conquers all. In the beginning of the passage the antagonist, the king, was characterized as cruel and evil. Ironically, by the end of the passage, the king admired their loyalty to one another, and pardoned Pythias and asked to share in their friendship. The ending of the passage demonstrated how the ideas of friendship is admired and adopted by many.

Friendship is a beautiful thing to be granted with. Good friends are hard to come by, but once found, will remain true. In Passage 1, the author demonstrates his feeling of the joys of friendship. He also portrays his view of friendship as joyful. The author has a beautiful image of friendship that would make the reader envious of such an emotion. In Passage 2, the author tells a story of great trust and loyalty between friends. It portrayed a vision of a beautiful friendship, that one would desire. Both passages express the truths of the beauty of friendship, and the joy it brings from sharing things with one another.

Practice Paper A–Score Level 3

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

Practice Paper B–Score Level 5

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

Practice Paper C–Score Level 4

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

Practice Paper D–Score Level 2

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

Practice Paper E–Score Level 4

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

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

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

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

Duff Brenna once said, "All literature shows us the power of emotion. It is emotion, not reason, that motivates characters in literature." This quotation implies that characters act according to how they feel at a particular moment, without a sense of purpose, social influence, or pressure from their immediate environment. While some characters may act rashly as a result of emotional involvements, other factors can also have a deep impact on how a character will act. Thus, this interpretation of literature is not always accurate. The novel The Adventures of Huckleberry Finn, by Mark Twain, and the play The Crucible, by Arthur Miller, both feature characters whose actions are primarily based on rational motives.

In The Adventures of Huckleberry Finn, the characterization of Huck provides proof that emotions are not the only controlling factors of a character's actions. Huck is characterized as an adventurous individual who struggles with issues of moral justice. Lacking an education, and plagued with a superstitious mind, Huck finds himself constantly struggling to determine what is right. Though he often commits unlawful acts, like stealing food, Huck remains basically a righteous character; he was never really taught that such acts were wrong. Huck also struggles against society in his friendship with an escaped slave, Jim. Though Huck's emotions tempt him to turn

Jim in at several points in the novel, Huck listens to reasons, and remains faithful to his friend.

Twain's use of symbolism helps to explain the actions of characters. In the novel, the shore represents violence, corruption, evil, and pain. Whenever Huck and Jim are on shore, they eventually find trouble. Huck witnesses the death of a young boy during a family feud, sees a drunk named Boggs shot in the presence of his daughter, and sees the King and the Duke tarred and feathered. Jim finds even more pain as he is enslaved once by the Shepherdsons, and captured another time for the reward his owner, Miss Watson, offered for his return. The dark depths of human character, the social conditions, and the violence of the land were all circumstances dictating characters' behaviors. Conversely, the river symbolized tranquility and laziness. On the river, Huck and Jim enjoyed a life style of leisure. It was the care free atmosphere of the river, rather than their emotions, that drove Huck and Jim to behave in such a "laid back" fashion.

Finally, the theme of the novel proves that emotions are not the driving force behind characters' actions. The novel's theme is that while one's deeds and actions do, to an extent, determine how good a person is, it is not the sole judge of a person's moral worth. Several minor faulty behavioral

acts cannot blemish one who ~~acts~~ knows no better, and who has a sound, moral conscience. Though Huck committed many bad acts, was not religious, and often swore or cursed, his lack of proper upbringing was to blame, not his moral character. In the end, his quest to remain righteous dictated his actions. Huck goes against both what he has been taught, and society, to help Jim escape slavery. No emotion drove him, but a sound conscience propelled him to perform the just act. Thus, the theme concludes that even petty, negative emotions, imprinted from one's upbringing, in the end do not determine how one will act. A sense of purpose, hard realm, and environmental circumstances combine to dictate one's actions.

Miller's The Crucible similarly asserts that emotions do not control one's actions. The setting played a significant role in how the characters acted. In ~~the~~ Puritan, restrictive, colonial Salem, Massachusetts, in 1690, people readily followed their minister's lead, rather than their emotions in condemning the so-called "witches." The people of Salem had been taught that missing church, dancing, and acting in a strange manner were signs of the devil. Thus, it only made sense that they now condemn such doers of evil as "witches." The fear people exhibited, and the accusations that apparently poured from the fear, were results of the beliefs of the time.

The characterization of John Proctor also demonstrates that one's emotions are not the driving force behind actions. Proctor possesses a strong sense of righteousness and personal dignity. When his wife was accused of witchcraft, Proctor responded ~~not~~ because of his quest to promote justice. He knew that her accuser, Abigail Williams, had plotted Elizabeth's arrest, because she had broken up Abigail and John's adulterous affair. Seeing Abigail's attempt to get rid of his wife caused Proctor to stand against it, though he was most certainly plagued ~~with~~ by fear, he stood against Abigail, leading to Proctor's becoming one of the accused himself. Proctor also refused to let emotions of fear and distress overcome him to sign a false confession to witchcraft to save his life. His sense of righteousness and personal dignity caused him to go to the gallows with a pure purpose.

Finally, the theme of The Crucible illustrates that factors other than emotions drive characters' actions. The theme revolves around the title's serving as one large symbol for the Salem witch trials' burning hysteria. Like a burning crucible, the trials boiled the people down to their essences, allowing true characters to be seen. The goodness of those such as Proctor, Martha Corey, and Rebecca Nurse was revealed as they refused

to buckle ~~and~~ under the fear and frustration of being wrongfully sentenced to death. At the same time, the unjust actions of Abigail Williams revealed her stone heart, as she accused the most obviously innocent, and sent them to die. The very character, the moral quality of each individual, determined how each acted as the trials raged.

Both The Crucible and The Adventures of Huckleberry Finn presented characters who acted in response to their environments and moral consciences, rather than their emotions. Huck committed small acts of a negative nature, but remained ultimately good, as John Proctor missed church occasionally, but remained righteous. Each work of literature also had a distinct setting, influencing the actions of individual characters. Southern, pre-Civil War ideas about the legality and fairness of slavery cause many characters in The Adventures of Huckleberry Finn to treat blacks unjustly. Similarly, Puritanism, superstitions, and quests to joust with the devil drove the citizens of Salem, in The Crucible, to readily condemn the innocent. In both cases, situations, rather than emotions, dictated actions.

While emotions may have some effect on the actions of characters in literature, they do not dictate their actions. Ultimately, characters respond based on reasons, circumstances,

and moral beliefs. Thus, the statement made by Duff Brenna is not accurate. Characters often suppress their emotions to act according to the greater force of reason. The Crucible, by Miller, and The Adventures of Huckleberry Finn, by Twain, prove that there is more driving characters' actions than ^{mere} emotions. The point of literature is to show how characters deal with situations of conflict, with emotions amounting to only a part of this struggle.

Anchor Level 6 – A

Quality	Commentary
Meaning	<p>The response: Provides an interpretation of the critical lens that is faithful to the complexity of the statement, stating that characters rarely act solely on emotion and that <i>other factors can also have a deep impact</i> on characters' actions. The response uses the criteria to make insightful analysis of Twain's <i>The Adventures of Huckleberry Finn</i> and Miller's <i>The Crucible</i>, discussing issues of morality and personal responsibility.</p>
Development	<p>Develops ideas clearly and fully, effectively using a wide range of relevant evidence from both texts in discussing the way the literary elements of symbolism, setting, characterization, and theme function to support the idea that factors other than emotion influence characters' actions. The response addresses theme in Twain's work, asserting that <i>even ... emotions, imprinted from one's upbringing, in the end do not determine how one will act</i>, and in <i>The Crucible</i>, noting that <i>the trials boiled the people down to their essences, allowing true characters to be seen</i>.</p>
Organization	<p>Maintains the focus established by the critical lens, organizing with topic sentences that each tie a literary element to the idea that factors other than emotion influence the characters. The response contrasts the larger setting of each work and its negative effects on character actions with the actions of individual characters (Huck Finn and John Proctor) who are influenced by reasoned, righteous consciences to resist the pressures of their environments. Transitions are used skillfully both within paragraphs (<i>even more, Conversely, Thus</i>), and in topic sentences (<i>similarly, also, Finally</i>).</p>
Language Use	<p>Is stylistically sophisticated, using language that is precise and engaging (<i>Huck's emotions tempt him, most certainly plagued by fear, go to the gallows with a pure purpose, revealed her stone heart</i>). The response varies the structure and length of sentences (<i>Lacking an education and plagued with a superstitious mind, Huck finds himself ... struggling and Huck also struggles ... in his friendship with an escaped slave, Jim</i>).</p>
Conventions	<p>Demonstrates control of the conventions with essentially no errors.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 6 in all qualities.</p>	

Authors seek to build believable, multi-dimensional characters with whom to populate their works. Such characters are a complex of both emotion and reason. Truly great authors place emotions in conflict with reason. The attempt to apply reason to emotionally charged situations results in the most believable characters.

Two such characters are the melancholy prince Hamlet and the power-hungry Thane Macbeth created by William Shakespeare.

The application of reason to the pronouncement of his father's ghost serves as the motivation for Hamlet. He wants to know if and why his mother whom he loves has conspired with his uncle to do away with his father. He reasons that lust is a contributing factor. He reasons that the queen lusts after Hamlet's uncle while the uncle ~~the~~ covets the crown. In order to verify the veracity of the ghost's story Hamlet employs a troop of traveling players. He reasons that the performance of a play which closely resembles the sequence of events resulting in his father's demise will reveal guilt. The play within a play, a technique commonly employed by Shakespeare, only further muddies Hamlet's reason. Because of the continual conflict between Hamlet's emotions and his reason, he is unable to establish a reasonable course of action. He wishes to avenge his father's death, but is unsure of the appropriate recipient for the vengeance. Hamlet's

frustration results in the unfortunate deaths of Polonius and Ophelia and eventually his own.

Similarly, Macbeth tries to apply reason to the predictions of the three witches. He is "aided" in his reasoning by his wife who convinces Macbeth that he is deserving of the crown. The achievement of the crown, unfortunately, entails the assassination of the current king, Duncan, who is placed in harm's way when he arrives at Macbeth's castle. When considering the murder, Macbeth's reason conflicts with his ambition, but Lady Macbeth spurs him to action. The assassination is accomplished and the remainder of the play reveals the falsity of Macbeth's reasoning. The ambiguity of the prophecies of the witches unfolds as Macbeth becomes more ruthless in attempts to insure his continued rule. Macbeth's reason leads him down the path of continual misinterpretation and murder. In order to defeat the prophecy of the witches that fellow warrior Banquo will beget kings, Macbeth orders his murder. Here reason, that with Banquo dead his progeny will not achieve the crown, is incorrectly applied, as Fleance, son of Banquo, escapes.

Additional murders do little to defeat the ambiguous prophecies until, as prophesied, the surrounding wood in the lands of the encroaching army approaches "high Dunsinane hill" and Macduff, who was untimely ripped from his mother's womb, kills Macbeth.

The reason of the two characters as they attempt to make sense of the supernatural alters their actions and results in their demise.

Anchor Level 6 – B

Quality	Commentary
Meaning	<p>The response: Provides an interpretation of the critical lens that is faithful to the complexity of the statement, asserting that great authors, in building <i>believable, multi dimensional characters ... place emotions in conflict with reason</i>, clearly establishing the criteria for insightful analysis of <i>Hamlet and Macbeth</i>.</p>
Development	<p>Develops the conflict between reason and emotion clearly and fully, making effective use of a wide range of specific, relevant evidence, though the concept of creating believable characters is not explicitly addressed. The response establishes that Hamlet’s use of reason to verify Claudius as his father’s murderer is hindered by his desire <i>to avenge his father’s death</i>, and that when <i>Macbeth tries to apply reason</i> to the Witches’ prophecies, his <i>reason conflicts with his ambition</i>. The response makes use of characterization to discuss <i>melancholy prince Hamlet</i> and <i>power-hungry Thane Macbeth</i> through analysis of the way each character reacts to his situation (Hamlet <i>is unable to establish a reasonable course of action</i> and <i>Macbeth’s reason leads him down the path of continual misinterpretation and murder</i>).</p>
Organization	<p>Maintains the focus on the characters’ attempts to apply reason in situations charged with emotion. The response exhibits a logical structure, organizing each paragraph by showing each character’s reasoning process and its ultimate failure in the face of emotion. The response uses appropriate devices and transitions skillfully, structuring Hamlet’s reasoning in repetitions that unify the process and using transitional words (<i>Similarly</i> and <i>Here</i>) to strengthen the coherence of the Macbeth discussion.</p>
Language Use	<p>Is stylistically sophisticated, using language that is precise and engaging (<i>sequence of events resulting in his father’s demise</i>), and skillfully incorporates language from the play texts, although there are occasional awkward phrases (<i>to verify the veracity</i> and <i>The reason of the two characters</i>). The response varies the structure and length of sentences to enhance meaning (<i>He wants to know if and why his mother ... has conspired with his uncle.... He reasons that lust is a contributing factor</i>).</p>
Conventions	<p>Demonstrates control of the conventions, exhibiting occasional errors in spelling (<i>multi dimensional</i>), use of quotation marks, and commas (<i>mother whom he loves</i> and <i>by his wife who convinces Macbeth</i>) only when using sophisticated language.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 6, although it is somewhat weaker in conventions.</p>	

The quote by Duff Brenna says that literature is one of the greatest ways to examine the power of human emotion. In many works of literature, Brenna states, characters are driven by emotions, not by logical thinking. I agree with Brenna. There are several plays and novels, including Romeo and Juliet by William Shakespeare and Sister Carrie by Theodore Dreiser, illustrate the depth of human emotions such as love, sadness, and greed and show just how much these feelings can impact the actions of the characters.

In the drama Romeo and Juliet, Shakespeare gives us a window into the emotions of several characters. Using asides and soliloquies, the audience is able to know exactly what the characters are thinking, and often what they are feeling. For example, we see Romeo alone on stage several times in the tragedy during which the audience hears of his great feelings for Juliet.

It is also during these soliloquies that Romeo shows the audience just how profoundly these emotions impact his actions. Throughout the play, Romeo is motivated mainly by his great love for Juliet. This strong emotion is most clearly illustrated in the last scene of the play when Romeo finds Juliet "dead" (although she has only taken a potion that makes her seem that way). He is so overcome by the apparent loss of his beloved that he takes poison and kills himself. Juliet, too, does a similar thing. Awakening shortly after Romeo dies, Juliet is completely distraught at the death of her loved one that she also kills

herself. Obviously, both of these suicides were not motivated by necessity, but by emotion.

In Dreiser's novel Sister Carrie, love is also a major emotion of the characters. The book very often describes the feelings of its characters, especially of its protagonist, Carrie. Carrie's dominant feeling is that of love, which she feels for both Drouet, the man she lives with, and Hurstwood, a friend of Drouet's for whom she also has feelings.

These feelings of Carrie, as well as the emotions of Hurstwood, dictate the actions of both of these characters. Carrie's love for Drouet motivates her to move in with him, and later her feelings for Hurstwood compel her to run away with him, even though Hurstwood is a married man. Shortly before this flight, Hurstwood is motivated to steal money from his company's safe. Before he met Carrie, Hurstwood was a completely logical and calculating man. However, his newfound love for Carrie caused him to take the money, even though he never would have in a normal circumstance. Both Carrie and Hurstwood's actions in Sister Carrie are clearly motivated by feeling, not by thought.

The drama Romeo and Juliet by William Shakespeare and the novel Sister Carrie by Theodore Dreiser both support the quote by Duff Brenna. In both these works, characters' actions are driven not by reason, but by emotion. This shows us that nothing is stronger than the strength of human emotion.

Anchor Level 5 – A

Quality	Commentary
Meaning	<p>The response: Provides a thoughtful interpretation of the critical lens (<i>human emotions such as love, sadness, and greed ... can impact the actions of the characters</i>), that clearly establishes the criteria for analysis. The response uses the criteria to make a clear and reasoned analysis of <i>Romeo and Juliet</i> (<i>Shakespeare gives us a window into the emotions of several characters</i>) and <i>Sister Carrie</i> (<i>love is also a major emotion of the characters</i>).</p>
Development	<p>Develops ideas clearly and consistently from <i>Romeo and Juliet</i> with reference to <i>asides and soliloquies</i> which explain Romeo’s feelings for Juliet, and other references to Juliet’s actions, indicating similar emotions (<i>both of these suicides were not motivated by necessity, but by emotion</i>). The response asserts that Carrie, the <i>protagonist</i>, is similarly motivated by love, and that the actions of Hurstwood are also prompted by emotions. Characterization is illustrated through the discussion of emotions in each text.</p>
Organization	<p>Maintains a focus on patterns of emotional response and their impact on actions. The response exhibits a logical sequence of ideas, beginning each text discussion with literary elements, then discussing the emotions felt by the characters. The impact of emotions on actions concludes each discussion. Coherence is strengthened by the effective use of transitions (<i>For example, also, Obviously, Shortly before, However, Both</i>).</p>
Language Use	<p>Uses language that is fluent and original (<i>Romeo is ... overcome by the apparent loss of his beloved</i>), with evident awareness of audience and purpose (<i>Hurstwood’s actions ... are clearly motivated by feeling, not by thought</i>). The response varies predominantly compound and complex sentences to control rhythm and pacing.</p>
Conventions	<p>Demonstrates control of the conventions, exhibiting occasional errors in spelling (<i>agree</i>), punctuation (<i>Both Carrie and Hurstwood’s actions</i>), word omission, and grammar (<i>There are several plays and novels, including <u>Romeo and Juliet</u> by William Shakespeare and <u>Sister Carrie</u> by Theodore Dreiser, illustrate the depth</i>) that do not hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 5, although it is somewhat weaker in conventions.</p>	

Duff Brema once said, "All literature shows us the power of emotion. It is emotion, not reason, that motivates characters in literature." This quote accurately asserts that the power of feelings are illustrated in all literary works; a character's feelings, not his or her ability to think logically are what encourage a character to succeed at achieving his or her goals. Two novels from the American literary canon that support Duff's statement are F. Scott Fitzgerald's The Great Gatsby and Carson McCuller's The Heart Is A Lonely Hunter.

In Fitzgerald's novel, the main character, Jay Gatsby, portrays great love and desire for his ex-girlfriend, Daisy Buchanan, while in McCuller's novel, John Singer, the main character shows great compassion toward every character he meets. Both the power of love and desire, illustrated by Gatsby and the power of compassion, illustrated by Singer can be seen through the literary element of characterization.

Jay Gatsby, in Fitzgerald's The Great Gatsby, clearly illustrates a character "motivated by the power of emotion"—love and desire. An example of Gatsby's love and desire can be seen through his characterization. In the beginning of the novel, readers are made aware of the fact that Gatsby moved into a mansion, to be close to his ex-girlfriend, Daisy Buchanan, who lives across the water. Gatsby's desire to be near Daisy is what motivates him throughout

the entire course of the novel. Gatsby also follows the American dream — wealth, success — to achieve his ultimate goal — reunion with Daisy. Even though Daisy is married to Tom Buchanan, nevertheless, Gatsby still endures in the struggle to win Daisy's heart. It is evident from the characterization of Jay Gatsby, that the "power of emotion" is ultimately what motivated Gatsby to ~~achieve~~ try to win Daisy's heart.

In McCuller's novel, John Singer, a deaf mute is motivated by the power of compassion. Examples of Singer's compassion can be seen through his encounters with three characters — Jake Blount, an alcoholic, Spiros Antonopoulos, his best friend, also a deaf mute and Mick Kelly, a young girl. A first example of Singer's compassion can be seen in his encounter with Jake Blount. When Blount enters Singer's apartment, most often after he has been binge drinking, he goes off into a tirade. Singer, illustrating great compassion, listens to him, without ever receiving anything in return. "A second example can be seen in his encounter with Spiros Antonopoulos. At Christmas time, Singer goes to the mental institution, where Antonopoulos is being kept, to present him with presents — specifically, a pair of "silk pajamas." Once again, Singer gets nothing in return for his compassion. "A final example

can be seen in Singer's encounters with Mick Kelly. Singer's love of music motivates Mick to succeed. Since Singer has taken a room in the Kelly house almost every night Singer helps her learn how to play the piano. Unlike Antonapoulos and ~~John~~ Blount, Mick Kelly wanted to give something in return to John Singer but never had the chance because Singer committed suicide. It is evident from these examples that Singer's compassion for those around him motivated him throughout the novel. Singer clearly showed the "power of emotion."

~~The characters~~ ^{Both} John Singer in The Heart Is A Lonely Hunter and Jay Gatsby in The Great Gatsby clearly illustrate how "the power of emotion motivates characters. Through Gatsby's love and desire for Daisy Buchanan and Singer's compassion for those around him, Duff's statement regarding "literature showing the power of emotion" comes to "life!"

Anchor Level 5 – B

Quality	Commentary
Meaning	<p>The response: Provides a thoughtful interpretation of the critical lens (<i>a character's feelings, not his or her ability to think logically, are what encourage a character to succeed at achieving his or her goals</i>) that clearly establishes the criteria for analysis. The response uses the criteria to make a clear and reasoned analysis of <i>The Great Gatsby</i>, where Gatsby illustrates <i>the power of love and desire</i>, and <i>The Heart is a Lonely Hunter</i> (<i>Singer ... is motivated by the power of compassion</i>).</p>
Development	<p>Develops ideas clearly and consistently, using specific evidence from both texts (<i>the "power of emotion" is ultimately what motivated Gatsby to try to win Daisy's heart and Singer's love of music motivates Mick to succeed</i>). The response examines characterization in each work, including Gatsby's pursuit of <i>the American dream</i> for Daisy's sake and <i>Singer's compassion ... through his encounters with three characters</i>.</p>
Organization	<p>Maintains the focus on how characters' feelings encourage them to succeed. The response exhibits a logical sequence of ideas, first presenting specific emotions from each work, then illustrating the role of these emotions in motivating characters to achieve their goals. The response demonstrates effective use of transitions (<i>while, Both, In the beginning, Even though, A first example, A second example, A final example</i>) throughout the discussion.</p>
Language Use	<p>Uses language that is fluent and original with evident awareness of audience and purpose (<i>In the beginning of the novel, readers are made aware of the fact that Gatsby moved into a mansion to be close to his ex-girlfriend, Daisy Buchanan, who lives across the water</i>). The response varies structure and length of sentences, using compound and complex sentences to control rhythm and pacing.</p>
Conventions	<p>Demonstrates control of the conventions, exhibiting occasional errors in spelling (<i>recieving</i>), punctuation (<i>John Singer, the main character shows great compassion</i>), and grammar (<i>the power of feelings are illustrated</i> and pronoun references) that do not hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 5, although it is somewhat weaker in conventions.</p>	

"All literature shows us the power of emotion. It is emotion, not reason, that motivates characters in literature. This quote by Jeff Brenna is the very essence of great writing. By showing the strength of emotions, an author can create real characters in real-life situations. Just as humans, they may act impulsively, and listen to their hearts rather than their heads. This is evident in Huckleberry Finn by Mark Twain and One Flew Over the Cuckoo's Nest by Ken Kesey. Both novels contain characters whose feelings override reason.

In Huckleberry Finn, Huck, a white boy in the 19th century south, befriends Jim, a runaway slave. They go on a journey together which symbolizes Huck's growth and maturity. While Huck is helping Jim escape, he is faced with a dilemma. He knows in his heart that what he's doing is right, but society says it's wrong. This introduces a major theme of the novel of right and wrong. It is also very ironic that Huck's decision to do morally right is looked down upon in society. This is connected to Brenna's statement because Huck doesn't make his decisions based on reason. He knows the possible consequences of his actions, but his devotion and love for Jim is stronger than his reason.

Another novel that portrays Brenna's quote is One Flew Over the Cuckoo's Nest. The main

Character, R.P. McMurphy, comes to the mental institution and observes the oppression of the patients. It bothers him to see how the Nurse controls and manipulates the patients, and how they never laugh. This leads to the central conflict between McMurphy and Nurse Ratched. McMurphy soon learns that he is powerless in helping the patients, but he is still somewhat of a savior to them. He is even characterized as a Christ figure. McMurphy acts very unreasonably, knowing that there is nothing he can do to change the status quo, but he sacrifices everything because he believes so strongly in his effort. His emotions and desire to help the men lead him to abandoning all reason. In the end, the Nurse wins by giving him a lobotomy, but the men are changed forever by his efforts.

These two novels contain characters with very strong beliefs and emotions. At times it seemed they were powerless against their opposing forces, but that didn't matter to them. They didn't care about the consequences of their actions or the sacrifices they had to make. It only mattered that they followed their hearts, and that made all the difference.

Anchor Level 5 – C

Quality	Commentary
Meaning	<p>The response: Provides a thoughtful interpretation of the critical lens (<i>By showing the strength of emotions, an author can create real characters in real-life situations</i>) and clearly establishes the criteria for analysis (<i>characters may act impulsively and listen to their hearts rather than their heads</i>). The response uses the criteria to analyze <i>Huckleberry Finn</i> (<i>his devotion ... is stronger than his reason</i>) and <i>One Flew Over the Cuckoo's Nest</i> (<i>His emotions ... lead him to abandoning all reason</i>).</p>
Development	<p>Develops the idea of characters motivated by emotion clearly and consistently (<i>Huck is helping Jim escape ... knowing in his heart that what he's doing is right</i> and <i>McMurphy acts very unreasonably ... because he believes so strongly in his effort</i>). The response includes specific examples of conflict, theme, irony, characterization, and symbolism, though <i>McMurphy as a Christ figure</i> remains undeveloped.</p>
Organization	<p>Maintains the focus on <i>characters whose feelings override reason</i>. The response exhibits a logical sequence of ideas, using literary elements in each textual discussion to connect evidence to the critical lens. Appropriate transitions (<i>While, also, Another, In the end</i>) and a strong concluding paragraph sustain the response's focus.</p>
Language Use	<p>Uses language that is fluent and original (<i>It bothers him to see how the Nurse controls and manipulates the patients, and how they never laugh</i>), with evident awareness of audience and purpose. The response varies the structure and length of sentences, using many simple sentences with compound verbs or objects, and a variety of complex and compound sentences.</p>
Conventions	<p>Demonstrates control of the conventions, exhibiting occasional errors in spelling (<i>Cukoo's, Kessey, lobatamy</i>) and grammar (<i>Huck's decision to do morally right</i> and a tense shift in the conclusion) only when using sophisticated language.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 5 in all qualities.</p>	

"All literature shows us the power of emotion. It is emotion, not reason, that motivates characters in literature." - Duff Brenna (adapted)
This means that emotion drives a character to do what it does. The outcome of the action may not be good but if the emotion is there, pushing at a ^{character} ~~person~~ the character will go through with what ever it set out to do. I agree with the critical lens when referring to the play "Romeo and Juliet" by William Shakespeare and ~~about~~ the book Frankenstein by Mary Shelly.

The Play "Romeo and Juliet" by William Shakespeare is filled with emotionally ^{motivated} ~~driven~~ characters. The two families in the play are Montague and Capulet. Both families are motivated by hate for one another, even though the reason which started all fighting and the hatred has been long ~~and~~ forgotten. The two main characters in the play, Romeo (Montague) and Juliet (Capulet) are emotionally motivated by love.

Love can motivate ^{a person} ~~you~~ to do crazy, things ^{and} dangerous and unreasonable things. This is seen in the actions of Juliet ^{and} ~~when~~ Romeo. She ~~secretly~~ ~~when~~ ~~they~~ Romeo, knowing that if he get caught he could die, secretly enters the Capulet garden so that he may see Juliet (the balcony ~~scene~~ ~~secret~~ scene). Juliet is so in love that she first is disloyal to her family when she ~~goes~~ and marries Romeo when her father had arranged her marriage to someone else. Also continuing to make plans to runaway with Romeo even after she finds out he had killed her cousin Tybalt. Both of them are emotionally driven at the end of the play. Romeo thinking that his beloved Juliet is dead drinks poison to kill himself, Juliet seeing Romeo dead stabbes ~~him~~ self. The pair killing them selves ~~had~~ had no logicaly reason. They were ~~emotionally motivated (love) (in love)~~ giving them in love and that what cause them to kill themselves.

Dr. Frankenstein in the book Frankenstein by Mary Shelley shows the emotion of ~~grief~~, fear ~~and~~ love and the need to satisfy his ~~bel~~.

Dr. Frankenstein satisfies his ~~id~~ when he creates the Monster, he is determine to create a ~~human~~ life from the dead. This determination cause him to loose focus on his school work, family and his life in general. His life is in the making the monster ~~to~~ have a life.

Fear is shown right after he ~~sees~~ see the monster come alive ~~from~~ for the first time. When he sees the monster he runs away and ~~been~~ has a ~~abre~~ breakdown because he is afraid of what he has just brought into the world.

Love is seen when Victor ~~close~~ not tell his family about the monster. He wants to protect them because he loves them and ~~close~~ not want them to know the truth.

In closing ~~By~~ by using the ~~critical lens~~ literary the play "Romeo and Juliet" by W. Shakespear and Frankenstein by ~~mar~~ Mary Shelley, I have proven the critical lens

Anchor Level 4 – A

Quality	Commentary
Meaning	<p>The response: Provides a reasonable interpretation of the critical lens, explaining <i>emotion drives a character to do what it does</i> and that <i>the outcome of the action may not be good but if the emotion is there ... the Character will go through with what ever it set out to do</i>. The response makes an implicit connection between motivation and a negative outcome in a reference to the Montagues and Capulets in <i>Romeo and Juliet</i>, and more explicit connections in later discussion of the play and of <i>Frankenstein</i>.</p>
Development	<p>Develops some ideas more fully than others. The response alludes to themes of love and hatred in <i>Romeo and Juliet</i> and fear and love in <i>Frankenstein</i>, each supported by plot fragments. Romeo and Juliet’s families are described as <i>motivated by hate for one another</i>, and the young lovers as <i>emotionally motivated by Love</i>. In <i>Frankenstein</i>, Victor is described as <i>satisfying his id when he creates the Monster</i>, and then showing fear and love for his family (<i>He wants to protect them ... and dose not want them to know the truth</i>).</p>
Organization	<p>Maintains a clear and appropriate focus on the emotions motivating the characters’ actions. The response exhibits a logical sequence of ideas, with each text’s discussion first stating the emotions involved, then giving specific examples of these emotions’ effects on actions. The response’s conclusion weakens coherence.</p>
Language Use	<p>Uses appropriate language, that is occasionally awkward (<i>had no logicaly reason</i> and <i>They were in love and that what cause them to kill themselves</i>) with some awareness of audience and purpose. The response occasionally makes effective use of sentence structure or length (<i>Love can motivate a person to do crazy, dangerous and unreasonable things</i>).</p>
Conventions	<p>Demonstrates partial control, exhibiting errors in spelling (<i>refferring, Frankinstine, hateded, secreatly, marrage, continueing, stabbes, closeing</i>), punctuation (<i>“Romeo and Juliet” by William Shakespear is and Romeo thinking that his beloved Juliet is dead drinks poison to kill himself, Juliet seeing Romeo dead</i>), capitalization (<i>Love and Monster</i>), and verb tense (<i>if he get caught and he is determine</i>) that do not hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 4 in all qualities.</p>	

"All literature shows us the power of emotion. It is emotion, not reason, that motivates characters in literature." I agree with the critical lens because human emotion does control what or how a person may feel. It can be an emotion that drives a person to do or be almost anything. Two novels I think that fit this are Promeo and Juliet by William Shakespeare and Macbeth by William Shakespeare.

In the play Promeo and Juliet the main character Promeo falls in love with Juliet. It is this human emotion of love and desire that drives him to be with Juliet. These families of Promeo and Juliet have a family feud and therefore forbidden to go near each other. Yet alone fall in love with each other strictly ~~and~~ no. So, by these two falling in love it is these emotions that bring them together. They end up getting married and ~~secretly~~ secretly plan to live with each other. For example Promeo goes to Juliet's house to see her and he knows his life is on the line being there and yet his love for Juliet brings him there and he ~~says~~ says his wedding vows to her. He says Juliet is the east beautiful.

It's these emotions of love that drive Romeo together and get married in the church. Then the ending is just so sad. Juliet takes her own death, and because of this Romeo kills himself out of his emotion of love to Juliet, and Juliet seeing this ends up killing herself for her love of Romeo.

In the play Macbeth we see a lot more different human emotion rather than just love. A big emotion we see is guilt. Macbeth kills the great King Duncan and because of this he sees images all time. It makes him go insane and eventually go on a killing spree. Macbeth sees the ghost of his dead friend whom which had ordered killed. Lady Macbeth goes insane because of her guilt and ends up killing herself. In the end we also see greed in both Macbeth and Lady Macbeth because they both could not be just be satisfied with Macbeth being a Thane and a great warrior. He used his greed to commit murder. Another character we see a emotion for is Macduff. After Macbeth had Macduff's family killed we seen a vengeance in Macduff he wanted

to kill Macbeth to get even. He did eventually get his revenge on Macbeth by killing him.

In these 2 plays Romeo and Juliet and Macbeth we see just how human emotion can drive a person. In Romeo and Juliet these emotion of love for one another drives them eventually to their death and in Macbeth we see greed led to their guilt which eventually meant death to the characters engaged in ~~the~~ the King Duncan's Death. Human Emotion does drive ~~becau~~ people because it's true in these books.

Anchor Level 4 – B

Quality	Commentary
Meaning	<p>The response: Provides a reasonable interpretation of the critical lens, stating that <i>human emotion does control what or how a person may feel</i> and <i>It can be an emotion that drives a person to do or be almost anything</i>. The response makes implicit connections between the criteria and the chosen texts, <i>Romeo and Juliet (Romeo kills himself out of ... Love)</i> and <i>Macbeth (Lady Macbeth goes insane because of her guilt and ... kills her self in the end)</i>.</p>
Development	<p>Develops ideas clearly and consistently, showing how the emotions of love, guilt, greed, and revenge motivate the people in the two plays. References to specific evidence show the consequences of Romeo and Juliet’s love (<i>Romeo falls in love with Juliet</i> and <i>Juliet ... ends up killing herself for her love of romeo</i>) and of Macbeth’s guilt (<i>Macbeth kills the great King duncan. ... It makes him go insane and eventually go on a killing spree</i>).</p>
Organization	<p>Maintains a clear and appropriate focus on how human emotion drives people. The response exhibits a logical sequence of ideas, first discussing emotions of characters and then providing evidence of how emotions eventually drive the characters to their deaths. The discussion of <i>Romeo and Juliet</i> lacks chronology of events.</p>
Language Use	<p>Uses language that is generally appropriate but occasionally imprecise (<i>novels, These families, eachother strictly a no, see alot more different human emotion</i>) with some awareness of audience (<i>In these 2 plays ... we see</i>). The response exhibits some attempt to vary sentence structure or length for effect, but with uneven success (<i>Macbeth sees the ghost ... whom which he had orded killed</i>).</p>
Conventions	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>To novels, fued, Its there emotions, satified</i>), punctuation (missing commas), capitalization (<i>duncan</i>), grammar (<i>a emotion, these emotion, we seen</i>), and usage (<i>his emotion of love to Juliet</i> and pronoun use) that do not hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 4, although it is somewhat stronger in development and weaker in language use.</p>	

Duff Buenna once said "All literature shows us the power of emotion. It is emotion, not reason, that motivates characters in literature." This quotation can be interpreted as "The power of emotion is seen in literature. It's their feelings and not what their thinking is what motivates characters in literature." I agree with this quotation because there are examples of this in the novels Macbeth by Shakespeare and A Streetcar Named Desire by Tennessee Williams.

In the novel Macbeth by Shakespeare the setting is in Scotland. Macbeth fits this quotation because he is motivated by emotion throughout the whole play. First Macbeth can be characterized as a person who is motivated by emotions. ~~and~~ Macbeth is a loyal subject to his King Duncan until Macbeth gets told by three witches he will someday become king. This all depends on how you go about it. Macbeth gets so motivated by ambition and greed he kills Duncan. For an example he gets motivated by his emotions so Macbeth ends up killing his best friend attempting to kill his son and killing his other friends family. This was all because he let his emotions take over himself.

Consequently Macbeth was killed because his emotions were in control of him.

Another example of emotions motivating characters is in A Street Car Named Desire written by Tennessee Williams. The setting of this play takes place in New Orleans in an apartment building. Blanche is motivated by her emotions. Blanche is ~~depressed~~ depressed so she drinks. She's ashamed of drinking so she lies about drinking. Blanche is so depressed she feels like she has to lie about everything like age, why she moved there, what she does, about her drinking. Blanche lets her emotions control her. Blanche is always so upset but she'll never let anyone know. Blanche will drink half a bottle of liquor and hide it, and when she is asked to have a drink she'll act like she ~~is~~ only drinks one drink the most. Blanche can be characterized as someone ~~who~~ that lets her emotions run her life.

These two novels show how emotions motivated characters and not ~~emotions~~ reason.

Anchor Level 4 – C

Quality	Commentary
Meaning	<p>The response: Provides a simple interpretation of the critical lens, asserting, in a close paraphrase of the lens, that <i>what motivates characters is their feelings and not what their thinking</i>. The response makes superficial connections between this criterion and the chosen texts, <i>Macbeth (Maubeth was killed because his emotions were in control)</i> and <i>A Streetcar Named Desire (Blanche ... lets her emotions run her life)</i>.</p>
Development	<p>Develops some ideas more fully than others, explaining that Macbeth is <i>so motivated by ambition and greed</i> that he kills several people to whom he had once been loyal. The response examines Blanche’s character in much less detail, indicating she <i>is so depressed she feels like she has to lie about everything</i> and that she <i>is always so upset</i>. Although characterization is relevant to each discussion, setting is only mentioned.</p>
Organization	<p>Maintains a clear and appropriate focus on actions of characters who are motivated by emotion, not reason. The response exhibits a logical sequence of ideas, first explaining Macbeth’s, then Blanche’s actions, and concluding that they are based on feelings. Though the response uses some appropriate transitions (<i>For an example, Consequently, Another example</i>) internal consistency is limited by use of <i>first</i> with no succeeding ordinal numbers and <i>this all depends on how you go about it</i>.</p>
Language Use	<p>Uses generally appropriate language with occasional imprecision (<i>novels and Macbeth gets told by</i>) and some awareness of audience and purpose (<i>Macbeth fits this quotation</i>). Attempts to vary sentence structure or length for effect are unevenly successful (<i>when she is asked to have a drink she’ll act like she only drinks one drink the most</i>).</p>
Conventions	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>Shakesphere, Tennesse, appartment</i>), punctuation (<i>killing his best friend attempting to kill</i>), and grammar (<i>be interpret as, feelings ... is, their are, Macbeth get</i>) that do not hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 4, although it is somewhat weaker in meaning and language use.</p>	

The Critical lens is stating that in literature emotions are most likely to be used than reasoning. This statement is true, emotions are used greatly to make a reader feel a certain way. When characters express a certain emotion it helps the reader to become one with the character. When characters use emotions in a story the reader fully understands the character. Two stories that agree with this statement are *A Tree Grows in Brooklyn* by Betty Smith and *Rush* by Sapphire. These two stories help the reader to fully understand two characters.

In *East* each story the characters express themselves freely about situation. In *Rush* the character express her ~~that~~ emotion of hatred towards her father by using ~~go~~ strong words like hate, and disgust. The character hated her father so much she wanted him dead. The character expresses her emotion so greatly in the story. The reader had no other choice but to feel her pain and her suffering. This character expressed her emotions of lost, angry and hatred.

The second story express her emotion of being homeless. She described her ideals

of standing on lines for hours waiting for food. She express her emotion of worrying of not knowing when the next meal would come from. She express ~~these~~ ^{Her} emotions of fear, hunger and coldness.

The two story help the reader to experience new thing by show them these emotion that they express. When the readers got through with these books they had a closer bond with those characters. By these character using emotion the reader felt closer to them and they were able to understand the characters more.

In these two books the author new that with the use of emotion instead of reason, the reader would feel have a closer bond with the character. The author knew if the use emotion that the stories who have would have better meaning. The author know that if they use the emotions of one person instead of many people that reader would take the se concepts of these

Story seriously. Each character were expressing serious ex. emotion. They were also expressing real emotion one that real person face every day like hatred, lost, fear, address. So in conclusion it is best to use emotion in a story then reasoning because it would help the reader to become fully understand the literature.

Anchor Level 3 – A

Quality	Commentary
	The response:
Meaning	Provides a simple interpretation of the critical lens that suggests some criteria for analysis (<i>When characters express certain emotions it helps the reader to become one with the character</i>). The response makes superficial connections to Smith's <i>A Tree Grows in Brooklyn</i> and Sapphire's <i>Push</i> .
Development	Develops ideas briefly, using some evidence from the texts (<i>The character hated her father so much she wanted him dead and She described her ordeals of standing on lines for hours</i>), though most references are vague (characters are not named and no context is provided from either work). The response relies primarily on plot summary, with one reference to diction (<i>by using strong words like hate and disgust</i>), and a repetition of the critical lens interpretation.
Organization	Maintains a clear and appropriate focus on how characters' emotions help readers to understand characters' motivations. The response exhibits a logical sequence of ideas, beginning with an interpretation of the critical lens, followed by two body paragraphs which describe emotions felt by a character in each work. The conclusion, while reiterating the critical lens interpretation, introduces a digression about readers taking a story more seriously if given the emotions of only one character.
Language Use	Relies on basic vocabulary (<i>When the readers got through with these books</i>) with occasional imprecision (<i>emotions are used greatly and Two stories that agree with this statement are</i>), but exhibits awareness of audience and purpose (<i>The reader would have a closer bond with the character</i>). Attempts to vary sentence structure or length for effect meet with uneven success.
Conventions	Demonstrates emerging control, exhibiting errors in spelling (<i>haterd</i>), grammar (<i>most likely to be used then reasoning, When character use emotions, The character express her emotion, The two story help the reader</i>), and usage (<i>emotions of lost, angry and hatred</i>) that occasionally hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in organization.	

"All literature shows us the power of emotion. It is emotion, not reason, that motivates characters in literature." This quote means that all literature shows people's feelings. It also says that people's feelings (emotions), not reason, motivate characters in literature.

Two stories that show this are The Raven and The Fall of the House of Usher. In The Raven by Edgar Allan Poe the narrator is mourning over the loss of Larcene. The setting is in the narrator's house, in the den. It is written in first person point of view. In the story the narrator hears tapping on his chamber door. He opens the door and a raven flies in. The narrator thinks he is a messenger from Larcene, so he starts asking it questions about her. All the raven replies at every question is "Never more." The narrator gets very angry and depressed and his emotions make him go crazy. At the end he kills himself.

In The Fall of the House of Usher by Edgar Allan Poe the characters are Roderick Usher which is very pale and dead looking, Melanie Usher which is

Roderick's twin sister, and the narrator which is Roderick's best friend. The setting is and around the House of Usher. It is in first person point of view. In the story the narrator goes to the house because Roderick calls him there to help him overcome his illnesses. Roderick thinks if he leaves something bad will happen. He wants to die so he went there to deal with them anywhere. At the end his emotions overcome him and he goes crazy.

These stories use a lot of emotion. All stories use emotion, it's easier to understand a story if you know what the characters emotions are.

Anchor Level 3 – B

Quality	Commentary
Meaning	<p>The response: Provides a simple interpretation of the critical lens (<i>all literature shows peoples feelings and peoples feelings (emotions), not reasen, motivate characters</i>). The response makes superficial connections to Poe’s “The Raven” and “The Fall of the House of Usher.”</p>
Development	<p>Develops ideas briefly, using some evidence from the texts. The response relies primarily on plot summary, making only a brief connection to the critical lens for each work (<i>The narrator gets very angry ... and his emotions make him go crazy and emotions overcome him and he goes crazy</i>). Although the response identifies setting and point of view, only the discussions of the narrators are connected to the critical lens interpretation. The response contains references to the text which are vague (the last half of the third paragraph) or unjustified (<i>Larane and At the end he kills himself</i>).</p>
Organization	<p>Establishes, but fails to maintain, a focus on emotion as the primary motivation for characters’ actions in literature. The response exhibits a rudimentary structure of an introductory paragraph, a body paragraph for each work, and a conclusion, but the body paragraphs focus on plot summary and literary elements, and the conclusion includes an inconsistency (<i>it’s easier to understand a story if you know what the characters emotions are</i>).</p>
Language Use	<p>Relies on basic vocabulary, using the same term to describe the emotional reactions of both characters, and asserting that <i>these stories use a lot of emotion</i>. The response exhibits some attempts to vary sentence structure and length, but most sentences are simple (<i>In the Raven by Edgar Allen Poe the narrator is morning over the loss of Larane and The setting is in the narrators house, in the den</i>) and some incomplete (<i>The setting in and around The House of Usher</i>).</p>
Conventions	<p>Demonstrates partial control, exhibiting errors in spelling (<i>aslo, writen, flys, replys</i>), punctuation (apostrophe), and grammar (indefinite pronoun references for <i>it, which</i> and <i>them</i>) that do not hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in conventions.</p>	

A writer once said "All literature shows us the power of emotion. It is emotion, not reason, that motivates characters in literature." To me this lens means that a piece of literature that uses emotion strongly will be great, it is emotion that makes a character act the way they do. Two works that I have read that include could interpret what this lens means are Shakespeares Romeo and Juliet and Macbeth.

Shakespeares Romeo and Juliet was filled with emotion. Shakespeare put emotion in Romeo and Juliet to make the characters act real, without emotion and just reason it would not be the great piece of literature that it is. Shakespeare had Romeo's love for Juliet so emotional that they were willing to die for each other.

Shakespeares Macbeth was also a very emotional piece, but it was not emotional in love, it was emotional ~~in love~~ in greed and hatred. Shakespeare had Macbeth so greed to take the crown from the king that he would do anything. Shakespeare had Macbeth so greedy, selfish, and paranoid that his emotions were driving him to kill anyone that was a threat to him.

Shakespeare was a master at using emotion in his literature, all of his literature is famous for his use of emotion. Without emotion in literature, to me a story would not be able to end without emotion and without emotion there really is no story or at least not a good story.

Anchor Level 3 – C

Quality	Commentary
Meaning	<p>The response: Provides a simple interpretation of the critical lens, asserting that <i>a piece of literature that uses emotion strongly will be great, it is emotion that makes a character act the way they do</i>. The response makes superficial connections to the texts of <i>Romeo and Juliet</i> and <i>Macbeth</i>.</p>
Development	<p>Develops ideas briefly, alluding to characterization and referring to emotions in each play (<i>Shakespeare had Romeo's love for Juliet so emotional that they were willing to die for each other and Shakespeare had Macbeth so greedy, selfish, and paranoid that his emotions were driving him to kill anyone that was a threat to him</i>).</p>
Organization	<p>Establishes, but fails to maintain an appropriate focus on great literature. The response exhibits a rudimentary structure, with an introduction, and two body paragraphs each focusing on emotion driving a character's actions. The conclusion then shifts focus, first describing <i>Shakespeare as a master at using emotion</i>, then giving a personal opinion about emotion in literature.</p>
Language Use	<p>Relies on basic vocabulary, with little awareness of audience, some repetition (<i>emotion and emotional</i>), and awkward phrasing (<i>Two works that I have read that could interpret what this lense means</i>). The response exhibits some attempts to vary sentence structure or length for effect, but with uneven success.</p>
Conventions	<p>Demonstrates emerging control, exhibiting occasional errors in spelling (<i>hatrered</i>) and punctuation (<i>that uses emotion strongly will be great, it is emotion; to make the characters act real, without emotion and just reason it would not be; Shakespeare was ... using emotion in his literature, all of his literature is famous for his use of emotion</i>) that hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 3 in all qualities.</p>	

"All literature shows us the power of emotion. It is emotion, not reason, that motivates characters in literature."

This I believe to be true. That's because life is like a group of emotion that's in a literature book, but people in real life control their life in the real world.

For example a literature book in which shows proper emotion is the "Crucible". This book was dealt with a true life story of mankind and dealing with different matters which is what we have to deal every day. ~~Sam~~

Some of the characters were
Rev. Parris - Betty - Abigail - Tituba -

Rev. Hale. This story deals with witch being done on young children in the village.
A second book was Fences

Anchor Level 2 – A

Quality	Commentary
Meaning	<p>The response: Provides a confused interpretation of the critical lens, asserting that <i>life is like a group of emotion that's in a literature book</i>. The response alludes to the critical lens, but does not use it to analyze <i>The Crucible</i>. The response also mentions <i>Fences</i>.</p>
Development	<p>Is largely undeveloped. The response hints at ideas in <i>The Crucible</i> (<i>This story deals with witch being done on young children in the village</i>), but references to the text are vague (<i>a literature book in which shows proper emotion is the "Crucible" and story of manking and dealing with different matters</i>).</p>
Organization	<p>Lacks an appropriate focus, but suggests some organization, with an opening paragraph making a vague comment about <i>evey day matters</i>, followed by a list of characters from one chosen text. The response begins a final paragraph, which is incomplete.</p>
Language Use	<p>Uses language that is imprecise or unsuitable for the audience or purpose (<i>This book was dealt with a true life story</i>). The response reveals little awareness of how to use sentences to achieve an effect, using awkward structures and repetitive language (<i>real and several forms of deal</i>).</p>
Conventions	<p>Demonstrates emerging control, exhibiting occasional errors in spelling (<i>literture, Abigal, Tetubia</i>) and punctuation (<i>to be true that's because; "Crucible".; Rev. Parris - Betty; in the village A second</i>) that hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in conventions.</p>	

August Breanna Vace said that "All literature shows us the power of emotion. It is emotion not reason that motivates characters in literature". What he meant by that is that all characters think by their emotion not by their reason.

I agree with the critical lens because from two works of literature that I had read ^{one} wrote by August Wilson and the piano lessons also wrote by August Wilson. He had show you that the characters had motivated by their emotion. The main character was Troy Maxson since he was like he wanted to become a baseball player. "Play baseball on street home, but he didn't make it for just because he was black. So he grew up has two son one name Harmon the other was name Cory

Anchor Level 2 – B

Quality	Commentary
Meaning	<p>The response: Provides an incomplete interpretation of the critical lens, stating that <i>all characters think by their emotion no by their reason</i>. The response alludes to the critical lens, but does not use it to analyze the chosen texts, <i>The Piano Lesson</i> and <i>Fences</i>, by August Wilson.</p>
Development	<p>Is largely undeveloped, hinting at ideas in <i>Fences</i> (<i>he wanted to become a baseball player ... but he didn't make it far just because he was Black</i>), but other references to the text are irrelevant (<i>has two son one sone Lymon the othe was name Cory</i>).</p>
Organization	<p>Lacks an appropriate focus, but suggests some organization with an introductory paragraph, a reference to the critical lens, and a paragraph discussing one text.</p>
Language Use	<p>Uses language that is imprecise (<i>because from two works of Literature and play baseball on street home</i>). The response reveals little awareness of how to use sentences to achieve an effect (<i>He had show you that the characters had motivate by their emotion</i>).</p>
Conventions	<p>Demonstrates a lack of control, exhibiting frequent errors in punctuation and grammar that hinder comprehension (most of the second paragraph and the end of the third paragraph).</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 2 in all qualities.</p>	

I agree with the statement

"All literature shows us the power of emotion. It is emotions not reason, that motivates characters in literature." Romeo & Juliet and Hamlet both books the characters had to use their imagination. Romeo must imagine that Juliet had died by she was still sleeping waiting for him. They also had to imagine their families liking each other and getting along for them. They had to keep their love for each other hidden they had to use their imagination for when they went together.

In Hamlet had to imagine that his father was murdered by his uncle who is now married to his mother. The ghost is a big help when Hamlet's imagination leads him to believe his father is dead.

Both works use their imagination to lead the reader in a direction whether positive or negative. By using your imagination you allow your brain to let loose. And create new ideas.

Anchor Level 2 – C

Quality	Commentary
Meaning	<p>The response: Provides a confused interpretation of the critical lens, first equating emotion with imagination, and then confusing imagination and motivation. The response makes superficial connections to the chosen texts, <i>Romeo and Juliet</i> and <i>Hamlet</i>.</p>
Development	<p>Is largely undeveloped, hinting at ideas (<i>Romeo must imagine that Juliet had died</i> and <i>Hamlet had to imagine that his father was murdered by his uncle</i>), but references to the text are vague (<i>they had to use their emotion for when they went together</i>) or unjustified (<i>Hamlet's imagination leads him to believe his father is dead</i>).</p>
Organization	<p>Lacks an appropriate focus but suggests some organization, with a paragraph addressing the critical lens, discussions of each chosen work, and a concluding paragraph. The response's conclusion is inconsistent with the rest of the discussion, suggesting that imagination can lead in either a positive or negative direction.</p>
Language Use	<p>Uses language that is imprecise (<i>both books the characters had to use their emotion</i> and <i>In Hamlet had to imagine</i>) or unsuitable for the audience or purpose. The response reveals little awareness of how to use sentences to achieve an effect (<i>By using your imagination you allow your brain to let loose. And create new ideas</i>).</p>
Conventions	<p>Demonstrates a lack of control, exhibiting frequent errors that make comprehension difficult.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 2 in all qualities.</p>	

Throughout history many writers, poets, playwrights, etc, have shown the different types of literature. Literature is the essence of expressing feelings. It shows us the power of emotion. People like Aristotle, Virgil, and Shakespeare have shown us what the real meaning of literature is. Literature is our life.

I believe that literature shows us the power of emotion because it's very inspirational. It's emotion that motivates characters in literature, not reason. If it was reason that motivated characters in literature, then everything would seem much different.

I agree with Duff Brenna because her statement makes sense and can be tested and come through as a true statement.

Anchor Level 1 – A

Quality	Commentary
	The response:
Meaning	Provides a simple interpretation of the critical lens (<i>I believe that literature shows us the power of emotion because its very inspirational</i>). The response contains no reference to any text.
Development	Is minimal. The response fails to apply the lens to any works of literature.
Organization	Lacks an appropriate focus on discussing the power of emotion in specific works of literature, but suggests some organization, with a brief introduction, body, and conclusion.
Language Use	Uses appropriate language that is sometimes original (<i>Literature is the essence of expressing feelings</i>) and occasionally imprecise (<i>her statement makes sense and can be tested and come through as a true statement</i>). The response exhibits some attempt to vary sentence structure, but with uneven success.
Conventions	Demonstrates partial control, exhibiting occasional errors in spelling and punctuation (<i>Its emotion that motivates</i>). These errors do not hinder comprehension.
Conclusion: Although the response fits criteria for Levels 1, 2, 3, and 4, it remains at Level 1 because it makes no reference to any specific texts.	

Romeo & Juliet I agree with it, And Lord of
 The Flies, is true ~~to~~ about power. Cha-
 racters in literature. Lessons
 Theme ~~learned~~ to, many time isn't relly
 their ~~some~~ ~~some~~ moving. ~~Fast~~ to analyze
 author setting, point of view.

Anchor Level 1 – B

Quality	Commentary
Meaning	The response: Provides an incomplete interpretation of the critical lens (<i>I agree with it and is true about power</i>). The response reflects no analysis of <i>Romeo and Juliet</i> and minimal analysis of <i>Lord of the Flies</i> .
Development	Is minimal, with no evidence of development.
Organization	Shows no focus or organization, with disconnected references to <i>Characters in literature</i> , <i>Lessons</i> , <i>Theme</i> , <i>setting</i> , and <i>point of view</i> taken from the prompt.
Language Use	Is minimal, with no complete sentences and language that is incoherent (<i>many time isn't relly their moving</i>).
Conventions	Is minimal making assessment of conventions unreliable.
Conclusion: Overall, the response best fits the criteria for Level 1, although it is somewhat stronger in meaning.	

Duff Brema ~~one~~ ^{once} stated, "All literature shows us the power of emotion it is emotion, not reason, that motivates characters in literature." ~~Just~~ Within literature, an event may occur that results in a character to act because of the character's emotions not because ~~his or her~~ of the ~~reason~~ material reasons. The validity of this statement can be expressed within the play The Crucible ^{by Arthur Miller} and the short story "Billy Budd" ^{by Herman Melville}. In the play The Crucible, the tragic hero, John Proctor, ~~acts~~ ~~he~~ acts using his emotions to save his wife rather than going on reason. Billy Budd, the protagonist in Billy Budd, ~~is not a very wise man and relates to a false claim because of his emotions, acts upon his emotions when he is accused falsely of mutiny.~~ Both characters do not act on reason but solely on the emotions they feel.

John Proctor was a well respected man, who had a lovely wife and family. He was without a flaw until the day he cheated on his wife with the Abigail Williams, which ~~turns out to be~~ ^{was} his tragic flaw. ~~He got out of the case and John does end this affair,~~ ^{however,} and tells his wife what he did. Abigail, however, still believes he loves her and tries to take part in black magic to kill John's wife. This leads to the witch trials of Salem. Elizabeth Proctor becomes one of the accused which results in John's ~~change~~ ^{downfall} of emotions.

In the beginning of the novel John is a humble man, however, this changes once Liz is indicted. He becomes angry at himself and Abigail and is determined to ruin her. With the help of ~~his~~ Reverend Hale, he gets a good point out however he is betrayed by the Antagonists resulting in him ~~becoming~~ being accused of Adultery. This results in his death, but he manages to achieve his goal of freeing Liz.

Billy Budd was not a very smart man, but his character was strong. Billy based his character around his emotions. He made many friendships and was one of the most respected on the ship. When Claggart approaches the Captain of the ship with Budd and explains he was trying to form a mutiny, Billy loses control of reason and acts with his emotions. ~~He ends up~~ ^{this results in Billy} giving a death blow to the antagonist (Claggart) resulting in the resolution of the story, Budd's death. In the end of the story the Captain has a ~~rebuttal~~ ^{rebuttal} for executing Budd and he dies calling his name.

Due to the conflicts that arose in these two works of literature, emotions were seen which resulted in the death of both protagonists. Because of John's tragic flaw and Budd's strong emotions, the two were faced with death. Nevertheless, both died with dignity and pride and were forever respected by their peers because they acted on emotions, and

did not ~~do~~ do what they were supposed to, the two showed courage, a universal theme found throughout American literature.

"All literature shows us the power of emotion. It is emotion, not reason, that motivates characters in literature." Basically, this lens means that the actions the characters take are motivated by their emotions, no matter how outrageous they may seem. Their emotions are so strong that they block all types of reason, and these emotions usually lead to murder or anything else that otherwise would not be thought of. Often, the actions characters take because of their emotions are the major events of a book and move the plot along. This lens holds true for The Grapes of Wrath, by John Steinbeck, and Macbeth, by William Shakespeare.

One way Steinbeck brings truth to the lens is through his use of point of view. John Steinbeck traveled the country during the Great Depression, mostly in California, and witnessed first-hand what was actually going on. This influenced him so much that he felt he had to write about it and open the nation's eyes to the hardships and wrong-doings that were going on. He did so in a third-person point of view, describing the action while also incorporating different characters. Steinbeck had an accurate knowledge of the time period, so he could show what the characters' emotions were and how these emotions motivated them. He saw how the victims of the Depression were forced to pack-up and move, and how throughout their journey they dreamed of a better life. These emotions and dreams made them make some decisions that were inappropriate and often against the law. Steinbeck saw it all, and expressed it in his novel.

Another way Steinbeck brought truth to the lens was through his use of structure. Instead of writing the typical novel where the plot flows through each chapter of the book, he infused "interchapters," which told of different people each time instead of telling the plights of the Joad family. Steinbeck would tell of diner owners, government workers, car dealers, and even a turtle. Each was motivated to do what they did by their emotions, and their actions often lacked reason. Both the victims of the Depression and leaders who victimized those people were motivated by their emotions, whether it be to return to a normal life or acquire money.

Steinbeck told about all these different types of people. Naturally, he discussed the emotions of the Joad family and how their actions were influenced. The interchapters helped to move this story along because they often talked about events the Joads had just experienced. Most victims of the depression committed unreasonable acts because of their emotions, and it all tied together.

William Shakespeare brings truth to the lens through his use of characterization in Macbeth. It is obviously apparent in the main character, Macbeth. He wins an impressive battle for his country, and thinks about being King. He and his accomplice Banquo have a meeting with three witches, as well. Macbeth becomes consumed with thoughts of being King, and these emotions motivate him as such. He eventually has Duncan and Banquo killed, because Kingship and the witches' prophecies

motivated him to do so. The witches appear again later on, and give Macbeth three more prophecies through the use of apparitions. These thoughts consume him to a greater extent, almost maddening him, until his demise. Macbeth's wife had a hand in the killing of Duncan, herself motivated by the thought of kingship for her husband. Each character has a small part in Macbeth's motivation, and Shakespeare incorporated this wonderfully.

Another way Shakespeare brings truth to the lens is through his use of setting. Now, setting does not refer just to a place but also a time. The time period that Shakespeare writes about was full of actions like those written about. Royal order existed, and it was a good thing to be in loyalty. Vicious competition existed, however, and often times horrific crimes, such as murder, were committed. Greed and a high social rank were important, and people were obviously motivated as such. The "place" aspect of setting also played a role. The characters were close to a castle and royalty and all else involved, and this controlled their emotions and therefore, their actions.

In literature, the emotions of the characters very often do motivate their actions, most of which lack reason. This was definitely true for The Grapes of Wrath by John Steinbeck and Macbeth, by William Shakespeare.

"All literature shows us the power of emotion. It's emotion not reason, that motivates characters in literature." I agree, because almost every story shows care, hate, love, pain or death something like that.

For instance, Old Man and the Sea. In this story it shows compassion and care for one another. They got along like a father and son would. They stayed in the sea and fished for months just to find a little marlin. It doesn't mean much to the reader, but to the old man and the boy it was a pot of gold. That shows that if you set yourself to do something follow through and your wishes will come true.

Emotion in literature is common now a days because usually authors will write about their feelings. How they are feeling, which is like free writing. Emotions run deep, sometimes the author might ~~be~~ write about his past. It can be good or bad, ~~or~~ happy or sad. So yes

I agree that "All literature shows us the power of emotion. It's emotion not reason, that motivates the characters in literature."

Duff Brenna states, "All literature shows us the power of emotion. It is emotion, not reason, that motivates characters in literature." This quotation means that the characters in works of literature are motivated by what they feel, not by what may be logical. Two works that illustrate using emotion over reason are Mark Twain's novel Huckleberry Finn and J.D. Salinger's novel Catcher in the Rye. In both of these novels the main characters are motivated by their emotions.

In Huckleberry Finn, the main character Huck is motivated to help Jim become a free black man. Risking Jim's life as well as his own Huck is determined to escape from the harm of his father as well. Reason would tell Huck to not run away from his father, and not try save Jim, but emotion took over. Huck felt that no one deserved to be a slave, and even after Jim was captured Huck was still determined to release him. Huck felt that he owed his life to Jim after he helped Huck escape the hands of his father.

In J.D. Salinger's novel Catcher in the Rye the main character Holden Caulfield is motivated by emotion. Holden is motivated to be the Catcher in the Rye. He wants to try to hold children back from growing up.

He doesn't realize that growing up is inevitable. Holden has to realize that it is not reasonable to expect a child to stay young and innocent forever. Emotionally Holden is not ready to grow up either and that is why his reason takes a backseat to his emotions.

Both Huckleberry Finn and Catcher in the Rye demonstrate that sometimes emotion takes over reasoning. Characters in novel as well as real people generally make decisions based on emotions. They make decisions based on likes and dislikes not on what is right or wrong. Emotions inevitably lead our lives in making decisions.

In the quote by Bill Bryson "all literature shows us the power of emotion. It is emotion not reason that motivates characters in literature" as the reader my interpretation would be almost in all books it expresses the power of how humans or other things would react, it also gets the character in a motivation mood. They would agree with these books, The Great Gatsby by F. Scott Fitzgerald and To Kill A Mockingbird by Harper Lee.

In The Great Gatsby by F. Scott Fitzgerald they shows us tones of emotions. Gatsby is in love with Daisy, who was married to Tom. Tom and Daisy lived across the lake and Gatsby had a green light which symbolized his love for Daisy. Throughout the book Gatsby and Daisy become really close. Gatsby has all these parties hoping Daisy will show up. The emotion in this book is love which can eventually ruin your life.

In the book To Kill A Mockingbird by F. Scott Fitzgerald the emotion is love again. Atticus takes love in his job so he defends a black guy and the whole town goes after Atticus. Atticus finished his case with Tom Robinson and the emotion is anger the towns emotions.

I believe that there are many emotions in books and emotion are sometime describes as characterizations.

Practice Paper A–Score Level 4

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

Practice Paper B–Score Level 5

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

Practice Paper C–Score Level 2

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

Practice Paper D–Score Level 4

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

Practice Paper E–Score Level 3

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

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

Key Ideas	Part of Test
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

Regents Comprehensive Examination in English—January 2003 Chart for Determining the Final Examination Score (Use for January 2003 examination only.)

To determine the student's final examination score, locate the student's total essay score across the top of the chart and the student's total multiple-choice score down the side of the chart. The point where those two scores intersect is the student's final examination score. For example, a student receiving a total essay score of 17 and a total multiple-choice score of 20 would receive a final examination score of 80.

**Total
Essay
Score**
→

Total Multiple-Choice Score	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24			
	0	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24		
	1	0	1	2	3	4	4	5	6	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
	2	1	2	2	3	4	5	6	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	
	3	2	2	3	4	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24		
	4	2	2	3	4	5	6	7	8	10	13	17	20	24	28	33	37	41	46	50	55	59	64	68	72	76	78	
	5	2	3	4	4	5	6	7	9	12	15	19	22	26	30	35	39	44	48	53	57	61	66	70	74	78		
	6	2	3	4	5	6	7	8	10	13	17	20	24	28	33	37	41	46	50	55	59	64	68	72	76	80		
	7	3	4	4	5	6	7	9	12	15	19	22	26	30	35	39	44	48	53	57	61	66	70	74	78	82		
	8	3	4	5	6	7	8	10	13	17	20	24	28	33	37	41	46	50	55	59	64	68	72	76	80	83		
	9	4	4	5	6	7	9	12	15	19	22	26	30	35	39	44	48	53	57	61	66	70	74	78	82	85		
	10	4	5	6	7	8	10	13	17	20	24	28	33	37	41	46	50	55	59	64	68	72	76	80	83	87		
	11	4	5	6	7	9	12	15	19	22	26	30	35	39	44	48	53	57	61	66	70	74	78	82	85	88		
	12	5	6	6	8	10	13	17	20	24	28	33	37	41	46	50	55	59	64	68	72	76	80	83	87	90		
	13	5	6	7	9	12	15	19	22	26	30	35	39	44	48	53	57	61	66	70	74	78	82	85	88	91		
	14	5	6	8	10	13	17	20	24	28	33	37	41	46	50	55	59	64	68	72	76	80	83	87	90	92		
	15	6	7	9	12	15	19	22	26	30	35	39	44	48	53	57	61	66	70	74	78	82	85	88	91	93		
	16	6	8	10	13	17	20	24	28	33	37	41	46	50	55	59	64	68	72	76	80	83	87	90	92	95		
	17	7	9	12	15	19	22	26	30	35	39	44	48	53	57	61	66	70	74	78	82	85	88	91	93	96		
	18	7	10	13	17	20	24	28	33	37	41	46	50	55	59	64	68	72	76	80	83	87	90	92	95	97		
	19	9	12	15	19	22	26	30	35	39	44	48	53	57	61	66	70	74	78	82	85	88	91	93	96	97		
	20	10	13	17	20	24	28	33	37	41	46	50	55	59	64	68	72	76	80	83	87	90	92	95	97	98		
	21	12	15	19	22	26	30	35	39	44	48	53	57	61	66	70	74	78	82	85	88	91	93	96	97	98		
	22	13	17	20	24	28	33	37	41	46	50	55	59	64	68	72	76	80	83	87	90	92	95	97	98	98		
	23	15	19	22	26	30	35	39	44	48	53	57	61	66	70	74	78	82	85	88	91	93	96	97	98	99		
	24	17	20	24	28	33	37	41	46	50	55	59	64	68	72	76	80	83	87	90	92	95	97	98	99	99		
	25	19	22	26	30	35	39	44	48	53	57	61	66	70	74	78	82	85	88	91	93	96	97	98	99	99		
26	20	24	28	33	37	41	46	50	55	59	64	68	72	76	80	83	87	90	92	95	97	98	99	99	100			