

Portland Public Schools

High School Language Arts
Common Assignment:
Student Samples

Version 1.0
May 2009

Introduction

This packet contains recent student samples of the Language Arts Common Assignment for grades 9-12.

In each grade level section, you will find: **two** scored student papers with commentary about why a particular score was given and **three** non-scored papers that reflect a variety of student achievement. It is our hope that we will continue to expand the number of papers that include commentary; look for Version 2.0 coming soon.

In addition to a copy of the district prompts and scoring guide, you will also see an activity designed by local assessment guru Rick Stiggins about ways to use sample papers with students to help them understand and discuss what grade-level work looks like. Last, there are a few protocols that you might consider using with your colleagues as you look at student work collaboratively.

Sample papers can be used not only as teacher professional development, but also as a powerful classroom tool.

Contents

District prompts	2
District scoring guide	3
Rick Stiggins activity	5
Grade 9 sample papers	8
Grade 10 sample papers	26
Grade 11 sample papers	41
Grade 12 sample papers	60
Collaborative review protocols	77

2008-09 High School Common Assignments – Language Arts Literary Analysis

Grade 9: From a literary text, select a literary element and write an essay that analyzes the element in the work. The selection of elements to be considered is character, setting, plot, theme, or tone. The essay should have a thesis, introduction, body, and conclusion, and use evidence from the work to support the thesis.

Grade 10: Using one or more literary works, write a comparison essay. The essay should have a thesis, introduction, body and conclusions, and use evidence from the work(s) to support the thesis.

Grade 11: Write an essay in which you explain how literary devices and/or elements are used to develop the theme of a literary work. The essay should have a thesis, introduction, body, and conclusion, and use evidence from the work to support the thesis.

Grade 12: Write an essay in which you develop an original interpretation of a literary work, using one or more outside sources to support your thesis. The essay should have a thesis, introduction, body, and conclusion, and provide evidence from the sources used to support the thesis. Include a Work Cited page.

Date for submission: March 13, 2009

Portland Public Schools: Literary Analysis Writing Scoring Guide

	6	5	4	3	2	1
Ideas and Content	The writing is exceptionally clear, focused, and memorable. An insightful thesis is well supported by rich details suitable for audience and purpose. Overall, this is an extraordinarily convincing piece.	The writing is clear, focused, and interesting. A strong thesis is clear and is supported with a wide range of evidence. Overall, this is a very convincing piece.	The writing is clear and focused, but may be limited in the amount or range of evidence. The thesis may be somewhat limited, but overall, the piece is convincing.	The writing is understandable, but the thesis may be overly broad or simplistic. Evidence may be limited or not fully explained. Overall, the piece is not fully convincing.	The writing is unclear with minimal thesis development. Little evidence or explanation is present. Overall, the piece is not convincing.	The writing is extremely limited with little or no thesis development. Little or no attempt has been made to convince the reader.
Organization	The order and structure are exceptional and skillfully move the reader through the text. There is natural, effective sequencing with an engaging introduction, well-developed body paragraphs, and a compelling, satisfying conclusion. Smooth and effective transitions among all elements (sentence, paragraph, ideas) greatly enhance the organizational flow.	The order and structure are very strong and skillfully move the reader through the text. There is effective sequencing with an engaging introduction, well-developed body paragraphs, effective transitions, and a satisfying conclusion. Effective transitions among most elements (sentence, paragraph, ideas) enhance the organizational flow.	The order and structure are adequate and move the reader through the text. The sequencing is effective, but may be too obvious. There is a technically competent introduction, developed body paragraphs, and an appropriate conclusion. Transitions are present and assist the reader.	The order and structure are attempted, but not always consistently maintained. There is sequencing with an identifiable introduction, body, and conclusion. Paragraphing is inconsistent. There is some evidence of using transitions.	The order and structure are possibly attempted, but only rarely discernable. It may or may not be possible to identify the introduction, body paragraphs, and conclusion. There is little paragraphing. Transitions, if present, are few and ineffective.	The order and structure are not clear. Intro, body paragraphs and conclusion are indistinct. If there is paragraphing, it is inconsistent. There is no apparent attempt at transition use.
Word Choice	The choice of words conveys the intended message in a precise, engaging, and powerful way.	The choice of words conveys the intended message in an accurate, interesting, and natural way.	The choice of words conveys the intended message, using language that is mostly functional and appropriate.	The choice of words conveys the basic message, using language that is ordinary and general.	The choice of words detracts from the message, using language that may be unsuitable or misused.	The choice of words conveys a confused message, using language that is unclear, incoherent, or inappropriate.

Conventions	Sentence Fluency	Voice
<p>The writing demonstrates mastery of standard conventions, including in-text citations, and uses them effectively to enhance communication. Complex and sophisticated usage of conventions may enhance stylistic effect. Errors are rarely present.</p>	<p>The writing has an effective flow and rhythm. Sentences show a high degree of craftsmanship, with consistently strong and varied structure, length, and beginnings that add interest to the text. Quotations from text(s) being analyzed are seamlessly embedded within the writer's own sentences in a highly effective manner.</p>	<p>There is an effective level of formality in the development of an academic voice with a clear understanding of audience and purpose. The writing is engaging and lively. The writer stays in the literary present tense and third person, although if variations are used they serve to energize the writing appropriately.</p>
<p>The writing demonstrates strong control of standard conventions, including in-text citations, which leads to clear communication. Complex and sophisticated use of conventions may enhance stylistic effect. Errors are few and minor and do not interfere with readability.</p>	<p>The writing has an easy flow and rhythm. Sentences are carefully crafted, with strong and varied structure, length, and beginnings that add interest to the text. Quotations from text(s) being analyzed are embedded within the writer's own sentences in an effective manner.</p>	<p>There is an appropriate level of formality in the development of an academic voice with an understanding of audience and purpose. The writing is engaging. The writer stays in the literary present tense and third person, although variations are used appropriately.</p>
<p>The writing demonstrates control of standard conventions, including in-text citations. Errors, while present, do not significantly interfere with readability.</p>	<p>The writing flows; however, connections between phrases or sentences may be mechanical. Sentence patterns are somewhat varied. There may be occasionally awkward sentence constructions, though readability is not significantly impeded. Quotations from text(s) being analyzed are embedded within the writer's own sentences, though some may be awkward.</p>	<p>An academic voice is present, although it may be inconsistent for audience and purpose. The writing is expressive. The writer mostly stays in the literary present tense and the third person.</p>
<p>The writing demonstrates limited control of standard conventions, including in-text citations. Errors are significant and begin to interfere with readability.</p>	<p>The writing tends to be mechanical rather than fluid. Occasional awkward constructions force the reader to slow down or reread. Demonstrates a limited awareness of how to vary sentence patterns. While the writer has made attempts to embed quotations from the text(s) being analyzed, the results are inconsistent.</p>	<p>There is limited success in establishing an academic voice for audience and purpose. The voice may be inappropriately personal in places and inconsistent use of tense may distract from academic voice.</p>
<p>The writing demonstrates little control of standard conventions, including in-text citations. There are frequent and significant errors that interfere with readability.</p>	<p>The writing tends to be either choppy or rambling. Awkward constructions often force the reader to slow down or reread. Reveals a confused understanding of how to write in complete sentences or vary sentence patterns. There are significant problems with the writer's attempts to embed quotations from the text(s) being analyzed.</p>	<p>There is little sense of audience or purpose for literary analysis. The writing is often unengaging or overly informal.</p>
<p>The writing demonstrates little or no control of standard conventions, including in-text citations. The errors are pervasive and make the piece very difficult to read.</p>	<p>The writing is difficult to follow. Sentences tend to be choppy, incomplete, rambling, or very awkward. Sentences are incoherent or inappropriate; sentence fragments and run-ons significantly hinder comprehension. Little or no attempt has been made to embed quotations from the text(s) being analyzed.</p>	<p>There is no sense of audience or purpose. The voice is flat, lifeless, and not engaging. The piece is inappropriately informal.</p>

Classroom Assessment *for* Student Learning

Doing It Right—Using It Well

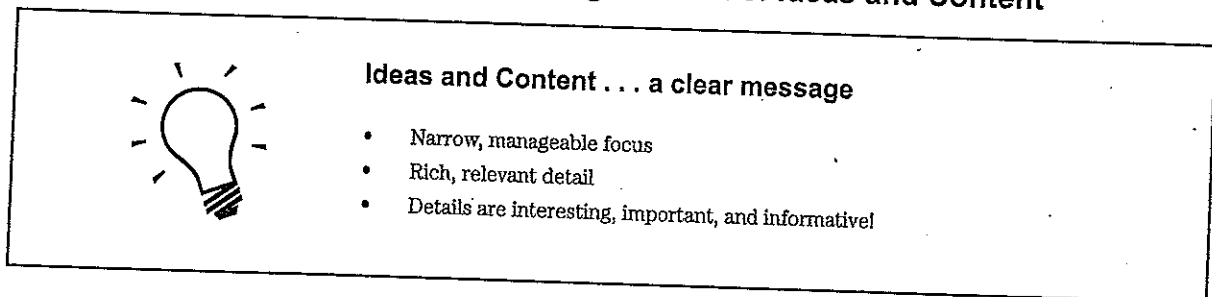
Richard J. Stiggins, Judith A. Arter,
Jan Chappuis, and Stephen Chappuis



traits in your rubric], which we call traits.” Then share the names of the traits in your rubric. If for example, you are using a six-trait writing rubric, you would show a poster or overhead transparency with the six traits listed.

4. Next, share your own definitions of the traits in your scoring guide. (We like to use bulleted lists for each trait, with phrases in student-friendly language as much as possible. Figure 7.12 shows a poster we would use to introduce the trait of *Ideas and Content* to upper elementary and middle school students.) Share definitions one trait at a time and ask students to identify similarities between their list and those you are sharing. “Did we say something about *Ideas and Content* on our list? Where?”
5. Pass out copies of your student-friendly scoring guide. Let students know that as a class, they will be using this scoring guide to examine and assess writing of all kinds—first the work of others, like the samples you have used, and then their own. (A student-friendly version of the six-trait writing scoring guide is on the CD in the file, “Rubric Sampler.”)

Figure 7.12 Sample Poster Introducing the Trait of Ideas and Content



★ Strategy 2: Use Examples and Models of Strong and Weak Work

Teaching Students to Use the Rubric to Evaluate Examples

First, gather models of strong and weak work—anonymous strong and weak student work, published strong (and weak, if available) work, and your own work. Share anonymous student samples that model both good work and problems students commonly experience, especially the perennial, pervasive problems. Here is an application of this strategy specific to mathematics. (Strong and weak samples of student work are on the CD in the files, “Samples of Student Writing” and “Student Math Problem Solving.”)

1. Choose one trait to focus on at a time. Find a mathematics problem that has anchor papers for each score point on your rubric.
2. Ask students to solve the problem. If you are working with younger students, you may wish to guide students through it using the following procedure:
 - Read the problem together. What is it asking you to do?
 - Underline important information in the problem.
 - Think about how you could solve this problem. What strategies could you use? What procedure will you follow?
 - As you solve the problem, show and tell your thinking. Show with pictures, charts, graphs, or diagrams. Tell using mathematical language to describe your reasoning, the strategies you used, and the procedure you followed.
3. Show an overhead transparency of a strong anonymous response to the problem. Have students score the response (don't tell them it's a strong response), for one trait using the student-friendly scoring guide. To do this (using a five-point scoring guide as the example), ask students to first decide independently whether the response is strong or weak. If they think it's a strong response, they read the scoring guide description of a "5;" if they think it's a weak response, they read the description of a "1." If the extreme ("5" or "1") description doesn't fit the response, students read the "3" description. If the response has some of "1" and some of "3," it's a "2." If it has some of "5" and some of "3," it's a "4." You may ask students to underline the statements in the scoring guide that describe the work they are examining.
4. Once students have settled on a score independently, have them talk in small groups to share their scores, using the language of the scoring guide to explain their reasoning.
5. Ask the class to vote and tally their scores on an overhead transparency. Then ask for volunteers to share their scores and their reasons. Listen for, and encourage, use of the language of the scoring guide.
6. Repeat this process with a weak anonymous sample student response, focusing on the same trait. Do this several times, mixing up strong and weak papers, until students are able to distinguish between strong and weak and give rationales reflecting the concepts in the scoring guide.

Grade 9

Sample Papers

Sample Scored Essay with Commentary

Title: "Calypso"

Grade level: 9

Trait	Score	Comments
Ideas and Content	4	The writing is clear with a <i>range of evidence</i> including references to specific metaphors, similes, and even references to diction. However, the thesis was scored as <i>limited</i> , "...the tone of the poem is lonely, but proud."
Organization	4	The writer moves the reader along in a <i>competent</i> manner with basic transitions. Examples such as "There are many metaphors, I have also noticed personification," contribute to this competent, but elemental assessment. The writer also has a sense of the general purpose of an introduction and the conclusion attempts to connect earlier ideas.
Word Choice	4	The language is <i>functional</i> with references to literary terms such as metaphor, simile, personification, and diction in the writing. Words like "yearning," and "despair," contribute to appropriate word selection as well.
Voice	3	The voice in the literary analysis is <i>inappropriately personal in places</i> and there is limited success in establishing an academic voice. Examples such as, "I love this metaphor," and "I have also noticed personification in the poem," contribute to the score for this trait.
Sentence Fluency	4	<i>The writing flows</i> , although sentence patterns and development lack variation. The line, "I love this metaphor," illustrates a straightforward subject verb pattern. Quotations from the piece are <i>inconsistently embedded</i> . For example, the passage in the fourth paragraph: "I knew that he was drowning, and I brought him into me" was not smoothly inserted into the writer's own sentence.
Conventions	4	The writing <i>demonstrated control of standard conventions</i> , and an error like the capitalization of "Nymph" in the first paragraph does not interfere with readability.

~~Final~~

Calypso

This poem, "Calypso", by Suzanne Vega, is a poem about the Nymph, Calypso, setting Odysseus free. I think the tone of the poem is lonely, but proud. I feel a sense of yearning, but she is still standing strong and letting Odysseus go.

There are many metaphors and similes in this poem. One example of a metaphor in this poem is, "My garden overflows, thick and wild and hidden." By using this metaphor, I get a lot of images flowing through my mind. I picture a cave, filled with green vines and bright wild flowers, and that line really sets that image for me. Another metaphor in the poem is, "with a clean heart." I like this metaphor, because Calypso's heart isn't really being washed or anything. It's just stating the fact that she will be more pure and nicer, and she will let Odysseus go. I think it's great that she can have a cleaner heart. The last example of a metaphor was actually my favorite line in the poem, "the sky will burn." I love this metaphor. It is saying that her world will crash down, and Calypso will be in a lot of pain, and she is saying this by referring to the sky burning. I mean, I really like that verb, "to burn", it gives me great images in my head, and I can feel her pain more intensely.

I have also noticed personification in this poem, "And the waves will take him in again." The waves can't actually use their hands to take Odysseus away, but in the poem, they use personification to state that Odysseus is leaving by sea. The author, Suzanne Vega, probably uses this verb, because Calypso feels like Odysseus is being taken away from her.

"I knew that he was drowning, and I brought him into me." This line in the poem tells me that Calypso just needed a lover, and she found Odysseus struggling. So she

took him in and cared for him. I think this really contributes to the tone of the poem. She was lonely, and she just wanted someone to love. "It's a lonely time ahead, I do not ask him to return." This contributes a lot to the poem's tone also, because she is now letting Odysseus go. She is going to be sad, lonely, and yearning for him to come back, but she lets him leave. Now she will stand strong, and feel that she is doing the right thing. I can see by her words, that she is holding on proud, to do what is right.

Diction in the poem really helps too. In the end of each stanza, she says, "I let him go." At the end of the whole poem, she says it twice. The line, "I let him go"; is a very important sentence in this poem, and the author restates it several times, so you can tell it means a lot. I like how the author repeated it twice at the end. That tells me that Calypso really doesn't want to let him go, but she does anyways because of the gods.

Calypso in this poem really wants Odysseus, but she lets him go. I can tell that she is going to feel despair, and she is going to be lonely in times ahead. All she wanted was a man to love, but now he is leaving. I think the tone in this piece is lonely, but proud. She has a sense of longing and wanting, but she holds on to her courage, and knows that she is doing right.

Sample Scored Essay with Commentary

Title: "How to Eat a Guava"

Grade level: 9

Traits	Score	Comments
Ideas and Content	2	The writing is unclear with minimal details with <i>minimal thesis</i> development: "The tone of 'How to Eat a Guava,' is very nostalgic." The author includes very little evidence from the text; overall, the piece is not convincing.
Organization	3	Order and structure <i>are attempted</i> . There is some evidence of transitions, as "Like all good authors," "In the last paragraphs," and "This whole piece," illustrate some evidence of organization in the writing. While the introduction and conclusion are identifiable, the author does not demonstrate a clear understanding of the purpose for each type of paragraph.
Word Choice	3	The word choice conveys a <i>basic message</i> with word selections such as "beautiful," "smell," "nostalgic," "stop," and "think."
Voice	3	The voice is <i>inappropriately personal</i> in places. Examples such as, "Like all good authors (I think)..." and "To me this passage is beautiful," contributes to this score.
Sentence Fluency	4	The writing analysis flows and readability is not impeded. However, the embedded quotations, while attempted, are <i>occasionally awkward</i> . The fourth paragraph of the analysis: "In the last two paragraphs she says," demonstrates this awkwardness.
Conventions	3	The writing demonstrates <i>limited control</i> . Errors like "...she says;" and "Such as;" in the third paragraph are significant and begin to interfere with readability.

How to Eat a Guava

The tone of "How to eat a Guava" is very nostalgic. The author uses imagery, diction, and metaphors to describe how growing up is like a ripening guava.

Esmeralda Santiago, the author, used diction such as; familiar, experience, gritty, grimace. These words make this piece very descriptive and ponderous.

Like all good authors (I think) Esmeralda uses her metaphors to create imagery. One good sentence that draws a picture in your mind is in her second to last paragraph where she describes the smell of a guava. She relates the smell of the guava to a late summer afternoon playing hopscotch under the mango trees. This passage takes me back to playing hopscotch under the trees in my neighborhood.

In the last two paragraphs she says; "The one (guava) in my hand is tempting. It smells faintly of late summer afternoons playing hopscotch under the mango tree. But this is autumn in New York and I am no longer a child...I push my cart away towards the apples and pears of my adulthood, there nearly seedless, ripeness, predictable and bittersweet." To me this passage is beautiful. It makes me stop and think of my childhood, and it conveys everything she's trying to say. Such as; she misses her childhood, you grow up and change, and you know when you're no longer a child.

This whole piece makes the reader think about their childhood and their life now. It makes you ponder your life now and what's to come. Esmeralda did a wonderful job of giving her piece the tones of nostalgia and longing.

Sample Scored Essay with Commentary

Title: Oppression

Grade Level: 10

Trait	Score	Rationale
Ideas and Content	3	Though the thesis is in the 4 range, acceptable but <i>somewhat limited</i> , the evidence is more clearly 3: <i>limited, or not fully explained</i> . The prompt calls for a comparison of two characters, but only one, Lalu, is adequately presented. Because of this, <i>the piece is not fully convincing</i> .
Organization	2	Whereas <i>order and structure are attempted</i> , as they would be in the 3 range, there is not a balance of evidence, as noted above. Moreover, most successful compare and contrast essay will rely on either a point-by-point or block structure for organization. In this case, the writer uses neither. The essay begins in what appears to be a block style as the first character's conflicts are set up, but after a cursory look at a second character, the writer quickly moves back to the first character and stays there. This results in a failure to meet the structural demands of a compare and contrast essay. For papers in the 2 range, <i>[i]t may or may not be possible to identify... [a] conclusion</i> , a definite problem with this paper. Finally, <i>[t]ransitions are few and ineffective</i> .
Word Choice	4	This paper is simply yet relatively clearly written; <i>[t]he choice of words conveys the intended message (with) language that is mostly functional and appropriate</i> . Words like "status," "oppression," "grotesque," and "anomaly," all contribute to this score.
Voice	3	A paper in the 4 range has "expressive" writing, as does this one; primary problems here are the <i>limited success in establishing an academic voice</i> . The use of "I" and "we," as well as a direct address to the reader result in a <i>voice inappropriately personal in places</i> . Also, movement from the literary present tense in the first paragraph to past tense in successive paragraphs results in <i>inconsistent use of tense...distracting from an academic voice</i> .
Sentence Fluency	3	There are certainly passages where, as in a paper in the 4 range, <i>the writing flow and [s]entence patterns are somewhat varied</i> . But often, <i>occasionally awkward constructions force the reader to slow down and re-read</i> . Other problems include starting many sentences with "But" and numerous run-on sentences.
Conventions	2	This is a case where a paper in the 3 range would have merely <i>significant errors</i> whereas this one has <i>frequent and significant errors</i> . There are at least twelve on the first page alone, including some in the areas of punctuation, spelling, and homonym confusion.

Oppression

Lalu is a Chinese girl sold into slavery to a vicious man named Hong King. Her being Chinese in America gives her a very low status along with being female owned by a Chinese male she has virtually no respect and is constantly oppressed. Hong King on the other hand is nowhere near as oppressed as Lalu, but he is by no means treated as an equal to the Americans. He runs a saloon but still can't own land because he is Chinese. Lalu and Hong King both face oppression, but of the two, Lalu faces the greatest.

Even if Lalu wasn't in America she would still be oppressed. In China women have no where near the respect or class of a Chinese male. Their soul purpose in life is to, as a child, warp their bodies in grotesque ways such as foot binding which is tying the feet in a way that would cause them to grow in on themselves making them smaller, to suit the Chinese male preferences of what they should look like. After childhood they are to find a suitable male to produce children. That is the basis of their life, making family. Also as children they are often sold into slavery if the family is out of money or in trouble, but the males are not sold. They are held at a higher status than the girls because of the fact that they can work. It is considered out of place or wrong for a woman to do the same work as a male. Lalu though was somewhat of an anomaly in her culture, her father allowed her to work in the fields with her brother and him. But because of this they had to unbind her feet which in return would have made it very hard for her to have found a suitable man to marry. Having large feet made her very unattractive in the Chinese culture. But Lalu was sold by her father into slavery before she ever had to worry about anything

like that.

After this happened she was supposed to become a prostitute for the gang of bandits that had taken her, and that was also a very common thing to happen in Chinese culture if a woman was not successful. But luckily for Lalu she was sold in to slavery and shipped to America to Hong King. Another sign of oppression in America, though the black community was free Chinese were not. They didn't even have as much status as a former slave. Also as I said before Chinese people were not allowed to own land.

This was one of the main signs of oppression for Hong King. He was a somewhat respected figure in the town he lived in but was not able to buy land for him self, even though he had plenty of money to do so. But if you compare the two, Hong King has no where near as much trouble as Lalu in try to gain the respect of those around her.

But it was not just Hong King who had trouble buying land. When Lalu married Charlie they wanted to buy land out side of the town that they lived in. It was Charlie that had to do this and sign contracts saying that Lalu had rights to the land as well. Basically she could not have any rights to the land unless she had consent of an American.

Branching out from just Lalu, almost the entire Chinese population of the town that she lived in had they're own section. The did not live with the Americans, the lived in poorer conditions and were paid less to do the same jobs that Americans do. They rarely spent much time consorting with American people, sticking to their own section of town and spend most of their time with each other. "

But to the right, in the Chinatown beyond the musical murmuring of Warne's creek, no band played, and the only sounds were the ordinary ones of heavy irons banging on clean clothes, the rattle and scraping of beans for fan-tan."(pg.178)

But Lalu was not looked down upon her entire life. When she was given her freedom by her husband to be Charlie, she opened a school and devoted a large portion of her life to helping the children around her, along with the adults. She used medicines and tinctures from her home to take care of the children, and often many adults, when they were sick. She quickly gained many close friends, and even more respect when she saved her husband Charlie's life when he was shot in the head. She lived a long and prosperous life with Charlie. Spending it farming and fishing in a beautiful home built by the two of them. Charlie died much earlier than Lalu of sickness, but Lalu spent her last days surrounded by good friends and new places. Isn't it amazing that she could go from a SLAVE working in a bar under Hong King, to a well loved and respect individual of the community she lived in. But even with all the people who loved her, non of them tried to change their out look on other Chinese people or the things that were being done to them. We have been so blind at so many points in our culture. Lalu was able to fight back against her oppression by winning the hearts of many of the people who surround her in her life. She died with many friends and with the knowledge that she had over come the obstacles of oppression through out her life. "Old friends and curious strangers visited, smiling encouragement at the days inched into weeks" (pg.306). Even the people who didn't know Lalu had herd her life story and come to wish her luck, she was truly loved.

9-A

6-12 Language Arts and 6-8 Social Studies
Common Assignment Submitted Sample

COVER SHEET

Please attach one of these forms to the top of each Common Assignment sample that your school submits.

School: School year: 2008-09

Grade level: 6 7 8 ⑨ 10 11 12

In the space below, please write the prompt or a brief description of the assignment. Provide any information a reader might need in order to understand the student work.

Analyze a poem from African-American History Month: identify the tone and explain how the tone is achieved through three literary elements.

After the paper has been double-scored, please circle the agreed-upon score:

Still I Rise

"Still I Rise", a poem by Maya Angelou, was written at a time in her life where she obviously felt much empowerment. The poem talks about Angelou being a proud African American woman and her ancestor's past. Often, Angelou hints at her resilience, saying metaphorically that she will rise above all that comes her way. Maya Angelou bears all and leaves nothing unsaid in this coming-of-self poem. In this poem, there is a tone of confidence and resilience shown brilliantly through the use of characterization, imagery, and diction.

Characterization is the process by which a writer reveals character. Characterization in this poem helps show the confident and resilient tone. "Does my sexiness upset you? Does it come as a surprise, that I dance like I've got diamonds at the meeting of my thighs?" is one example of this. Angelou shows a lot of confidence in herself and in her womanhood in this statement. It also shows part of her character, by showing that she's not shy about expressing her best self. Another example is "Does my haughtiness offend you?" Again, this statement reveals a little more of Angelou's character and her self-confidence. Haughty, meaning excessively proud.

Imagery is language that appeals to the senses. "I'm a black ocean, leaping and wide, welling and swelling I bear in the tide" is a great example of imagery, and displays the tone of the poem. This statement also captures immense imagery- when reading this; the reader really gets a visual of the statement. Angelou is also revealing a bit of her character by comparing herself to an ocean. It could be inferred that Angelou is considering herself as powerful by saying this, because oceans are powerful and they symbolize emotions.

Diction is the writer's choice of words. In this case, Angelou uses diction very well, and in such a way that it also helps reveal the tone of the poem. Repetition is the repeated sound through repetition of a line or a rhyme. Angelou repeats the statement "I rise" throughout the poem, leaving a big impact on the reader because it reveals her resiliency. She is saying that she will rise above whatever comes her way.

In the poem "Still I Rise" by Maya Angelou there is a tone of confidence and resilience shown by characterization, imagery, and diction. Angelou uses characterization to portray her fully developed self, and her self-confidence. She uses diction and repetition to display the resilience of the poem. She uses imagery to celebrate her identity as a joyous African-American woman. All of these literary elements make "Still I Rise" a brilliant piece of poetry.

6-12 Language Arts
Common Assignment Submitted Sample

9-B

COVER SHEET

Please attach one of these forms to the top of each Common Assignment sample that your school submits.

School: Harsha School year: 2009

Grade level: 6 7 8 9 10 11 12

In the space below, please write the prompt or a brief description of the assignment. Provide any information a reader might need in order to understand the student work.

Choice of one literary element - analysis essay -
"Thank You M'am"



Thank You M'am Connections

In the story "Thank You, M'am," by Langston Hughes, the character Mrs. Luella Bates Washington Jones is a "large woman" who takes charge and has a large purse (or pocket-book as she calls it) to match. In this story Mrs. Jones is walking home from work, and a little boy (Roger) tries to take her purse. One major theme in Langston Hughes' story is just because someone does something bad does not mean that person is all bad.

As Roger is trying to take the purse, the weight of it is too much and Roger falls down. Mrs. Jones kicks him and makes him give her the purse back. Then she takes him to her home and offers him dinner, that is when she tells him that she had done bad things in the past.

"I have done things too, which I would not tell you, son" neither tell God, if he didn't already know. The connection between Mrs. Jones and Roger is very clear. As you can tell she empathizes with Roger, and Roger seems like he wants to stay a little more at her home. After she tells him that she has been in similar situations herself when she was younger.

Mrs. Jones really can empathize with Roger, it is obvious. The connection really comes up when Mrs. Jones gives Roger 10 dollars to buy some blue suede shoes, even though he tried to steal from her. Mrs. Jones is a good character. I think the author is trying to show the connections between the two characters in this story.

2

Period 5
2/25/09

A Family's Bee Nest

9-C

The hot, dry summer of South Carolina is the setting in Sue Monk Kidd's Secret Life of Bees. The story tells of Lily Owens, a young white girl growing up in the South in the midst of the Civil Rights movement. After a series of racist and hateful acts towards Lily and her black housekeeper, Rosaleen, they decide to run off together to start a new life away from Lily's father T. Ray. Soon Lily and Rosaleen find themselves in a small town called Tiburon. They are taken in by a trio of bee keeping and honey selling sisters, who soon create a close bond with the runaways. After some tragic heart-breaking events, Lily learns that family is one of the most important parts of life, whether they are actually related to you or not.

The theme of family and its importance is strong throughout the whole text, but there are some certain parts of the book that speak about it and support it the most. "Honeybees depend not only on physical contact with the colony, but also require its social companionship and support. Isolate a honeybee from her sisters and she will soon die." (136) This quote is from the beginning of a chapter and is used metaphorically to relate to the story. This quote talks about how honeybees, which in the case of this story relates to humans, cannot survive without family around them. It is stating that dependence upon family members is an essential part of life and that one cannot survive happily without it. This relates

directly to my theme and supports it as one of the topics of this book. "August layed the note down and turned to June. She opened her arms wide and June walked into them." (210) This quote is from right after August and June's sister May kills herself. They had just read her final goodbye note and are very saddened by it. Almost everyone knows how hard it can be to lose a family member, but having people who love you around you can always help out. This is just more proof that family is so important and that your family will always be there for you when you are feeling down.

Another quality of having family is learning to trust one another. While gaining trust in each other, some fights and disputes may ensue. An example in Secret Life of Bees that shows this is from when Lily learns about her mother from August. "You knew she was my mother all along," I said, uncertain whether I felt anger, or betrayal, or just plain surprise." (235) When Lily learns that August had known her mother for a long time, she is very upset that August had never mentioned it before. Lily begins to feel unsure about whether she can trust August and cannot control her feelings. Eventually, August comforts Lily and she finds even more trust in her newly adopted mother. This an example of how one person may betray or lie to another person, but family

bonds and love for one another will always prevail. This is just another reason why family and trust is a main theme in this story.

One last quality that is important to family is defending and sticking up for one another. "T. Ray needed a face-saving way to hand me over, and August was giving it to him." (298) This quote is from when T. Ray, Lily's father, comes to Tiburon and tries to take Lily home with force. August and June then over hear the commotion and stand up for Lily. This part shows that love is a strong bond and that family is not meant to be broken apart. In the beginning of the story, August and June take in Lily and Rosaleen to their home because they feel sorry. But very soon the two sisters create a loving bond with the castaways, and it is shown here when August convinces T. Ray to leave Lily with her.

The Secret Life of Bees by Sue Monk Kidd is a great ^{novel} story. Its realistic plot, setting, and characters can relate to almost every reader in some sort of way. The story shows how family and trusting is a key component to a happy life. ^{which} is a great lesson for ~~the~~ ^{anyone} to learn. Lily goes through some difficult changes and loses some family members along the way of her journey, but in the end she learns that family is one of the most important parts of a happy life.

Grade 10

Sample Papers

Sample Scored Essay with Commentary

Title: Antigone vs. Warriors Don't Cry

Grade Level: 10

Trait	Score	Rationale
Ideas and Content	4	While the thesis does clearly set up the premise of this paper's argument, evidence does not consistently and fully support it. As with papers in the 3 range, evidence was at times <i>limited or not fully explained</i> . Ultimately the amount of evidence, range of ideas, and insightful connections leads to a consensus that <i>overall the piece is convincing</i> .
Organization	4	Organization here smoothly <i>moves the reader through the text</i> with special assistance from <i>transitions [that] are present and assist the reader</i> . If the <i>competent introduction</i> had clearly set the context for the two characters, this paper would be closer to a 5. The writer's choice of a lightly modified point-by-point structure allows a more sophisticated analysis and adds to the strength of the paper. A solid conclusion is another plus.
Word Choice	5	The writer's obvious and intentional word choice helps <i>convey the intended message</i> , creating a clear picture of the respective mental and emotional states of the essay's two subjects. Words like "tormenting," "secretive," and "chaotic" all help bolster the paper's argument.
Voice	4	Overall, this writer uses <i>an appropriate level of formality in the development of an academic voice</i> , an attribute defining a paper in the 5 range. However, papers at this level should be written in the literary present tense, so is in this case, <i>academic voice is present, although it may be inconsistent for audience and purpose</i> .
Sentence Fluency	4	While there are many complex sentences, often with <i>strong and varied structure</i> , as in papers scored higher, this paper is most clearly a 4: <i>The writing flows; however...[there are] occasionally awkward sentence constructions</i> . Also, a paper in this range should have <i>quotations embedded within the writer's own sentences</i> and there are no embedded quotations in the paper, save a quick reference to the Golden Rule. Thus the writer does not demonstrate competence in this area. A further problem is the <i>incorrectly formatted block quote on page 2</i> .
Conventions	4	Once again, this writer is kept from a higher score at least in part by the failure to demonstrate <i>strong control of standard conventions, including in-text citations</i> . As noted above, the block quotation is also <i>incorrectly formatted</i> . However, this and the limited other errors <i>do not significantly interfere with readability</i> .

Per 1
3/3/08

Antigone vs. Warriors Don't Cry

Many children grow up idolizing their fathers, emulating their every move, wanting to be just like them. Imagine being in the shoes of one of these children and one day you realize the caste you have tried to mold yourself into is not what you once believed him to be. This was a predicament Link of Melba Pattillo's Warriors Don't Cry and Haimon of Sophocles' "Antigone" both had the displeasure to experience. Link and Haimon were two young men who had to overcome the barrier of love to achieve their responsibilities as citizens of the world. Both adolescents stood up to their highest role model for a chance of doing the right thing. Link had an indirect, secretive approach, while Haimon went directly to the source of his problem. Link was successful in his mission, while sadly, Haimon's argument was not considered until it was too late.

Link and Haimon both had love and respect for their fathers, but had to disobey their wishes. Link's father was a wealthy businessman who funded the segregationists to keep his business prosperous and encouraged Link to join them. Though Link's father was not a racist and did not like the idea beating anyone's children, he bid Link to attend the segregationists' meetings. The meetings were helpful to Link, but not in the way they were intended. Link's father wanted Link to help the white children in the tormenting of the blacks, but in turn he used the information he received at the meetings to help Melba, one of the nine black students, out of a guilty conscience. Haimon had similar problems with his father the power-hungry ruler of Thebes, who felt the need to execute Haimon's fiancé, Antigone. Creon, Haimon's father, was a stubborn man who disobeyed the law of the gods for his own benefit. He ordered Antigone to be murdered for burying the body of her traitor brother. Haimon, seeing Antigone as being innocent for following the gods'

law, stood up to Creon for Antigone. Both young men had to go against their fathers to do what they felt was the right thing in their predicament.

Link had a subtle, secretive approach to disobeying his father, which meant he never had a direct conflict with him.

"After a while, having him as my friend got to be fun for both of us. We played a cloak-and-dagger game, passing notes in books and such. But we never spoke to each other in school, or walked near each other, or acknowledged each other except with our eyes for fear he would get caught. He continued hanging around with Andy and his friends and attending the segregationists' strategy meetings. He said the worst part of it for him was that he felt himself a traitor. He was torn between his loyalty to his family and friends, and his sense of guilt and responsibility to what was happening to the eight of us. Sometimes he justified what he was doing by saying if he protected me and prevented a major catastrophe from befalling any of the eight of us, he could insure some of his normal graduation activities, and besides, people wouldn't think Central such an awful place."

Melba, ch.16, pg. 186

As you can see in the passage Link never showed his loyalty to Melba to anyone, but her, her mother, and grandmother. It was important for him to keep quiet about helping Melba so that he could feel accepted by her and by the whites. To calm his chaotic mind from thoughts of disloyalty to his father he chose to think of himself as a hero of sorts. While keeping anybody from knowing about his double-agent act was important for Link's role, it also played as a shelter from rejection from his family and friends.

While Link had a more indirect (maybe even cowardice) approach, Haimon went directly to the source of his problem. He came to his father challenging his pride, arguing for the life of his fiancé. Creon was forced to hear his verbally aggressive son by Haimon's bold tactics. Because the

words came at him did not mean Creon couldn't turn a deaf ear. That's exactly what he did. Creon refused to listen to his son. But Haimon's efforts were not in vain and were taken into consideration later on, after the argument. Haimon's upfront approach caught his father off guard; this did not exactly work out in his favor, but I cannot tell what other outcome there might've been if Haimon had been a more cautious individual.

Link succeeded in preventing much harm from befalling Melba, but Haimon's efforts were lost when his fiancé committed suicide. Link was not as successful as a "hero-in-the-making" might hope to be, but through his efforts Link saved Melba from many attempts by the white children to harm her. Haimon was not as fortunate in his cause, though Haimon had a powerful argument, but there was no win against his mentally impaired dictator of a father, who had no ear for reason. Haimon was a strong offense against a highly defensive person and therefore was seen as an ignorant child. His father dismissed him in the beginning, which cost Creon the lives of Antigone, Haimon, and ultimately Creon's wife. After realizing his wrongdoing Creon rushed to the cave where he had entrapped Antigone, to find her dead. Out of anger Haimon lashed out at his father, stabbing just short of Creon. After realizing his efforts were pointless Haimon dove the sword into his body, ending his troubles. Though both boys tried, only one succeeded and even that was not a complete win.

Link and Haimon were two young men who had to overcome the barrier of love to achieve their responsibilities as citizens of the world. It is not an easy thing to ask of anyone, but they took it upon themselves to do so. You might think of "the Golden Rule" at a time like this... "Do unto others, as you would have them do unto you." Both young men stood up to their own blood, their own father, for a chance of doing the right thing. One indirectly faced his troubles, while the other went directly to the source of his problem. Link was successful in his mission, while Haimon was

not. Both had enormous effort on their part, overseeing the ultimate outcome, they both tried their best to keep from a guilty conscience.

Soph

Period 7
12/3/08

PERSEPOLIS

Comparison: Ebi and Anoosh

10-A

What would you do if your entire world turned to chaos? If everywhere you looked, you saw war, torture, and a corrupt government? And how would you protect your family? The graphic novel *Persepolis* by Marjane Satrapi is a young woman's story of her struggles growing up during the Iran-Iraq war and the Islamic Revolution. Marjane, or 'Marji', recounts her childhood with stories and pictures of important times in her life, and the many invaluable lessons she learns. Ebi and Uncle Anoosh are two key characters and influential figures in Marji's life.

Ebi, as Marji's father, loves her, protects her, and guides her through the hardships of the times. He is most concerned with keeping Marji educated and out of trouble; for example, when Marji expresses that she wants to participate in a demonstration, her father warns, "It is very dangerous. They shoot people!" (pg 17). Uncle Anoush is equally as loving, treating Marji as his own: "You are the little girl I always wanted to have," (pg 69). He also does his job to teach her about the country's situation, but in different respects. He shows her the dark side of the war, and the power and punishment of revolt. Uncle Anoush also pushes her to stand up for her beliefs and the important of sacrifice for what's right.

Ebi and his brother share the same views on the war, but differ in how they choose to involve themselves. Ebi does his part by photographing the rallies: "My father

had gone to take photos of the demonstration... he took photos every day, though it was strictly forbidden" (pg 29). However, he knows the consequences of war, and rebellion, and above all wants to keep his family safe. Ebi is always pretty removed from the protests because despite his passion for change, his love for his family is stronger. Its not worth it to Ebi to be constantly putting himself in danger for the sake of rebellion when he knows his family is home, anxiously awaiting his return.

While Ebi does participate in a few demonstrations, his action in the revolution is not nearly as great as Uncle Anoosh. As a teenager, was directly involved with the attempted gain of Azerbaijan's independence from Iran. After fighting and rebelling and running from the Iranian police, he was finally caught and sent to prison for nine years. When he is let, he comes to live with the Satrapis because he has nowhere else to stay. Because of his impressive background, Marji sees Anoosh as a hero and her father as unpatriotic in comparison. "So my father was not a hero... if only he'd been in prison." (pg 54).

Overall, Ebi and Anoosh are prominent characters in the story and in Marji's life. Though they share the same blood, they are different in their attitudes and reactions towards the events taking place in Iran. But one thing is certain—they are fighters. Despite the punishments they face or the judgements of others, these men strive for what is right—ultimately bettering their country, and enriching Marji's life.

CF C ~~XXXXXXXXXXXXXXXXXXXX~~

Compare and Contrast Essay

"Gilbert Grape" and "Of Mice and Men"

"Gilbert Grape" and "Of Mice and Men" are both great stories about friendship and the challenges that face that friendship. "Gilbert Grape" is a story about two brothers and how their lives change. And "Of Mice and Men" is a story about two friends, and how they try to achieve their dream. Throughout both stories, there are many similarities and differences that both stories share.

Both "Of Mice and Men" and "Gilbert Grape" have many similarities that show friendship. One example of a similarity is, George and Gilbert both take care of a family member or a friend. I say it would take a lot of work to take care of some one like that. That person must really love that person; they must also be a really good friend. Another example of a similarity could be that in both stories, both Lennie and Arney experience some one dying. In "Of Mice and Men" Lennie accidently kills Curley's Wife, and in "Gilbert Grape" Gilbert and Arney's mother dies. Both stories share very tragic deaths. As you can now see, both stories both have many similarities.

George and Gilbert are both the care takers in the stories. Even though there are many similarities between them, they also share differences too. George goes from place to place look for jobs on farms. While Gilbert works at a grocery store every day. I think going from place to place look for jobs would be much more fun than working in a

grocery store. For one you get to see all kinds of new places you've never seen before and you get to meet new people as well. But if you work in a grocery store you would have to see the regular people that come in every day, that life would really get boring. While in the end of "Of Mice and Men", George kills Lennie because of what he did. But in the end of "Gilbert Grape", Gilbert doesn't kill Arney and he decides he's going to take care of Arney for the rest of his life. There are quite a bit of differences between George and Gilbert.

Arney and Lennie are the two characters that need the most attention. There are many differences between them both as well as there are between George and Gilbert. One example would be the Arney loves to climb to high place, while Lennie on the other hand love to feel soft things. I think I'd rather feel soft things rather than climb high places. I can't believe how much Arney loves high places; in the story Arney climb things like water towers. That's pretty crazy. Another example of a difference is that Arney has friends and family, while Lennie only has George. I think that's pretty sad that Lennie only has George. Lennie did have an aunt but she died before the story. One more example is that Arney is a teenager still but Lennie is an older guy. There's a pretty big age difference between them.

As you can see there are many similarities and differences between these two stories. In "Gilbert Grape" there lives really did change. In "Of Mice and Men" they never achieved their dream. But there similarities and differences both did show how much friendship there is between George and Lennie, and Gilbert and Arney.

10-C

6-12 Language Arts
Common Assignment Submitted Sample

COVER SHEET

Please attach one of these forms to the top of each Common Assignment sample that your school submits.

School: [REDACTED] School year: 2008-2009

Grade level: 6 7 8 9 10 11 12

In the space below, please write the prompt or a brief description of the assignment. Provide any information a reader might need in order to understand the student work.

see district prompt

Invincible Warriors

Melba Pattillo's *Warriors Don't Cry* and Sophocles' *Antigone* are dissimilar in cultural context but similar in character motivation. Melba, a sixteen year old African American selected as one of the nine to integrate Central High, and Antigone, a young woman who opposes state power to defend her beliefs, are valiant soldiers fighting for justice and freedom against tyranny. Neither young woman backs down when they meet obstacles that may threaten their lives. Melba fights for the rights of African Americans, while Antigone chooses to honor a religious practice for her brother and defends his honorable burial to her death. Both protagonists are similar in facing the loneliness of actual justice. Their remarkable attitudes bring each a painful victory. Melba and Antigone struggle through brutal conflicts against political and racial oppression in order to follow these beliefs.

Melba finds the courage to follow her dream of racial equality, the story is set in Little Rock, Arkansas in 1957. As an African American girl at the time of segregation, she is extremely brave. To accomplish her goal of integration, she experiences cruelty and ever death threats. The students and segregationists mistreat her with cruel taunts and harassment, but as a warrior, she builds up strength and learns survival tactics to change the rules of the game. Melba's grandmother teaches her strategies to trick the people's mind, "Suppose you'd have told the boys... "Thank you," with a smile. Then you've changed the rules of the game....it would defeat their purpose" (165). The more she is harassed, the stronger she becomes.

Antigone is committed to truthfulness but the truth leads her to an unbearable penalty, death. She rises to conflicts alone, fearless of the consequences. Even knowing that admitting her crime would result in execution does not destroy her resolve. When Creon asks her if she is aware that it is against the law to bury her brother, she replies firmly, "Well aware. How could I avoid it? It was public" (pg. 81, line 497). Her solid tone indicates that she does not regret making the decision, "Not ashamed for a moment, not to honor my brother..." (pg.84, lines 572-573). She is a woman with determination and acts upon morals, not the laws of man. Making the right choice does not always result in a desired reward. Antigone's consequence is to carry the name of a traitor after she violates the law of the city. Under Creon's inhumane punishment, she is sentenced to death, a payment she does not deserve. Nevertheless, death does not scare her. Supported by the love she has for her brother, she defends his honor to the end.

The two protagonists must sacrifice to change their unjust societies. Melba loses her childhood happiness and freedom when she determines to enter the halls of an all white school in order to begin integration. In her diary, she writes, "Everything in my life is so new. Could I please do some of the old things that I know how to do again" (93): Antigone loses her life to protect her brother's honor. She rebels against the law to give her brother a proper burial. Antigone illustrates her belief that mankind should act upon morals not the laws of man. She declares, "Nor did that Justice, dwelling with the gods beneath the earth, ordain such laws for men. Nor did I think...a mere mortal, could override the gods, the great written, unshakable traditions." (pg.83, lines 501-505). Both protagonists are invincible; they accept the pain which accompanies their decisions. With

such strong wills, Melba and Antigone fight for justice with an integrity that changes their societies.

Grade 11

Sample Papers

Sample Scored Essay with Commentary

Title: "The Perils of Power"

Grade level: 11

<p>Ideas and Content</p>	<p>3</p>	<p>This essay would benefit from a better introduction that includes more background information on the literary work and time period that would aid the reader. The thesis is <i>overly broad and simplistic</i>, and fails to address the prompt fully. While the writer indirectly discusses characterization and conflict in the thesis statement, there is a failure to connect these elements to a theme. Instead, the writer simply states that Walter's conflict is a "significant part of the American Experience." Here the writer makes no differentiation between a subject (the American Experience) and a theme, a statement about what one should think about a subject. <i>Evidence is present</i> and mainly focused on supporting the thesis, but the <i>evidence is not fully explained</i>. For example, in the third body paragraph, after introducing a blocked quotation in which Mama tells Walter that he is more important to her than "money" and "dreams." This quotation is meant to elucidate the conflict between Walter and Mama, the writer simply ends the paragraph by stating that Walter "takes advantage of Mama's benevolent character and seized the opportunity to make his dream come true." There is no further explanation of the quotation, how it serves to highlight the differences between Walter and Mama, and what this difference implies about Walter's conflict between money and morality. <i>Overall, the piece is not fully convincing.</i></p>
<p>Organization</p>	<p>4</p>	<p><i>An order and structure are adequate and move the reader through the text. There is a technically competent introduction, developed body paragraphs and an appropriate conclusion. Transitions</i> within the paragraphs of the essay, such as "As it is," "For the most part," and "In a way," <i>are present</i>; however, there is <i>little evidence of transitions</i> between paragraphs, which makes this a low 4 in terms of organization.</p>
<p>Word Choice</p>	<p>4</p>	<p>The word choice, such as "engrossed," "luxurious," "suffice" is <i>mostly functional and appropriate</i> and <i>conveys the intended message</i>. However, even though awkward phrases and clichés, such as "excellent fiscal status," "move mountains," and "creating a liquor store," <i>convey the intended message</i>, better choices could make the language more accurate and natural.</p>
<p>Voice</p>	<p>4</p>	<p><i>An academic voice is present.</i> While the writer employs <i>literary present tense and the third person</i>, it is done <i>inconsistently</i>. While the writing may be <i>expressive</i>, it is not <i>engaging</i>.</p>
<p>Sentence Fluency</p>	<p>4</p>	<p>The writing contains <i>somewhat varied</i> sentence patterns, including one skillfully <i>embedded quotation within the writer's own sentences</i>. Other evidence comes in the form of blocked quotations and paraphrasing. Blocked quotations are used twice and these quotations would benefit from smoother introductions</p>

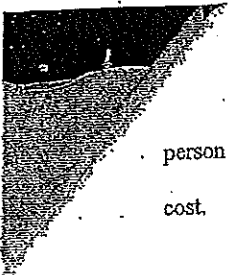
		that include speaker of the cited passages. There are occasional <i>awkward constructions that force the reader to slow down or reread</i> (indicating a lower score). Most of these awkward constructions verge on becoming run-on as seen in the following sentence: "This is understandable since individuals always want what they don't have, regardless of if they see the flaws and consequences linked to it or not."
Conventions	4	<i>The writing demonstrates control of standard conventions, including in-text citations.</i> The choice of using more paraphrasing and blocked quotations than embedded quotations, as well as a predominance of subject-predicate sentence construction, contributes to a lower level of difficulty in terms of maintaining standard conventions. Errors, while present, do not significantly interfere with readability



The Perils of Power

Have you ever felt as if the odds are against you and something is always stopping you from having what you want? Contrary to popular belief, Americans are faced with many issues. A major one that most of us struggle with is money and morality. Money, being such a powerful tool, can often overshadow our true intentions and keep us from doing what we know is right. The character Walter, in Lorraine Hansberry's *A Raisin in the Sun*, is forced to battle with fulfilling his dreams by means of riches and doing what is best for his family. He is in a situation where he doesn't have much money and will do practically anything to get his hands on some. Because Walter is so engrossed in making "dough," he loses sight of what is equally important, which are his morals. Walter is torn between money and morality, a significant part of the American Experience.

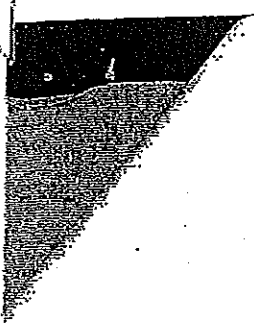
In the 1950s, most African-American families did not have excellent fiscal status. They had very little money, and the majority of them would move mountains in order to become financially stable. What Walter wants is to be able to give his family a better life than what they have, and it hurts him to know that there is almost no way for him to do that if he isn't wealthy. He becomes obsessed with creating a liquor store with his cohorts to reel in cash because he doesn't want to remain in a state of poverty for eternity. He hopes that it will someday allow him to give his son, Travis, the luxurious lifestyle he deserves and completely turn their life around. As it is, all he has to give Travis are "stories about how rich white people live" (22). This does not suffice for such a driven



person as Walter and makes him determined to alter his family's circumstances at any cost.

Throughout the play, it becomes obvious that money is a more powerful object for Walter than it is for most people. He claims that money is life and that it always has been, despite Mama telling him that freedom was considered life in the past. (6) If he is rich, Walter believes he can do anything and that nothing will ever be a problem. He can give his son all that the world has to offer and have his entire life run exactly the way he wants it. (88) This reveals Walter's faith in the American Dream because he is following the idea that with wealth comes happiness. Since he has yet to live out the American Dream, he bases his dreams on other people that have been successful in their endeavors. People such as his boss have money, so Walter thinks that he must have some too if he wants to get the most he possibly can out of life. This is understandable since individuals always want what they don't have, regardless of if they see the flaws and consequences linked to it or not.

Not every member of the Younger family supports Walter's obsession with money, especially when they receive a \$10,000 check after the death of Mr. Younger. When making crucial decisions about the family's finances, he does not always have everyone's best interest in mind. He would rather do what he feels will aid him in accomplishing his goals, even after he is met with striking opposition. Walter fails to see that not everything is about money and begins to disregard his morals. By giving up on all the things he used to care about, he eventually convinces her to hand the check over to him so he can start his liquor business:



Walter—what you ain't never understood is that I ain't got nothing, don't own nothing, ain't never really wanted nothing that wasn't for you. There ain't nothing as precious to me... There ain't nothing worth holding on to, money, dreams, nothing else—if it means—if it means it's going to destroy my boy. (86)

In a way, he takes advantage of Mama's benevolent character and seizes the opportunity to make his dream come true.

It is proven that Walter cannot be trusted to do what's right and ethical after having a taste of the power associated with dollar bills. He is not supposed to use every penny on the liquor venture, but he does anyway:

Mama. (To Walter) Son—Son...Is it gone? Son, I gave you sixty-five hundred dollars. Is it gone? All of it? Beneatha's money too?

Walter. (Lifting his head slowly) Mama...I never...went to the bank at all...

Mama. (Not wanting to believe him) You mean...your sister's school money...you used that too...Walter?...

Walter. Yessss!...All of it...It's all gone... (108)

Money that Mama requested be put in the bank can never be retrieved because Walter's business partner robbed him of it. He knew that he was going against the wishes of his mother when he invested all of it, so there is no excuse for his actions. His morals succumbed to his dreams of wealth and negatively affected his family. People often get carried away when control is within their grasp, and those after the American Dream need to know just what they are after if they want to avoid that.

Walter Younger constantly struggles with the issues of money and morality in the play *A Raisin in the Sun*. He wants to establish a better life for his family, and he believes that money is the way to go about doing that. An inflow of funds that his family gets

comes with moral evils that he has to figure out how deal with. Walter wants to essentially live the American Dream in the 1950s. For the most part, this dream comes true because of personal determination and hard work. Walter had a chance at his idea of the American Dream, but money got in the way of his morality and rendered it not worthwhile. For the longest time, he did not realize that what you want is not always what you need the most.

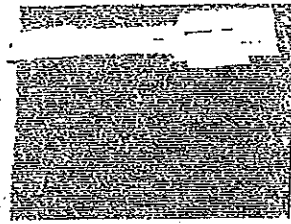
Sample Scored Essay with Commentary

Title: "Mark Twain and Social Justice"

Grade level: 11

<p>Ideas and Content</p>	<p>3</p>	<p>The writer sets out to discuss Twain's social criticism, but the thesis fails in addressing the prompt, which asks how literary elements and devices assist in developing a theme of the work. A better thesis statement would explicitly state that Twain's use of characterization and juxtaposition develops the idea that slavery based on racial hierarchy is not only unjust, but hypocritical. While there is a <i>range of evidence</i> from the text, not all of it is <i>fully explained</i> by the writer. For example, in the first body paragraph, after embedding textual evidence of Jim's compassion, the writer states that Jim is "wholly human, and has a family, a wife, and children that he would probably never see again." There is no explicit connection made between Jim's emotions, pain, and compassion, and his humanity; nor is this connected to the main point of the essay. The reader is forced to make connections between this evidence and the thesis statement.</p>
<p>Organization</p>	<p>3</p>	<p><i>An order and structure are attempted, but not always consistently maintained.</i> While there is an identifiable introduction and conclusion, looking at the topic sentences of each body paragraph reveals a lack of a discernible order or progression of ideas. The writer jumps from topic to topic with little <i>evidence of using transitions.</i></p>
<p>Word Choice</p>	<p>4</p>	<p>The word choice is <i>mostly functional and appropriate</i> and <i>conveys the intended message.</i> The usage of word such as "ludicrous," "animalistic," and "persecuted" may point to a higher score, but such usage is not consistent throughout the essay.</p>
<p>Voice</p>	<p>4</p>	<p><i>An academic voice is present.</i> While the writer employs <i>literary present tense and the third person</i>, it is done <i>inconsistently.</i> While the writing may be <i>expressive</i>, it is not <i>engaging.</i></p>
<p>Sentence Fluency</p>	<p>4</p>	<p>The writing contains <i>varied</i> sentence patterns, though there are no <i>embedded quotations within the writer's own sentences.</i> There are occasional <i>awkward constructions that force the reader to slow down or reread</i> (indicating a lower score), but the writer's ability to embed quotations into his/her own writing with ease compensates for any such weaknesses.</p>
<p>Conventions</p>	<p>3</p>	<p>An accumulation of small errors in grammar and punctuation contributed to this score. There are mistakes in usage, such as the sentence beginning with "His is wholly human," rather than "He is wholly human," or the phrase "contrast treatment," in place of "contrasting treatment." There is inconsistency with plurals; for example, at the end of the introduction, the writer fails to pluralize "figure" correctly. Also, the writer uses "royalties" instead of "royalty" multiple times, and though not technically incorrect, this usage does not <i>enhance stylistic effect</i> (indicating a score of 5); rather it indicates a <i>limited control of standard conventions.</i></p>

WA



Mark Twain's The Adventure of Huckleberry Finn and the Issue of Slavery and Social Justice

Slavery is defined as owning human beings and forcing them to work to provide service for another. The idea that human beings could be owned likewise be treated as properties seems ludicrous and animalistic. But slavery existed since the earliest history of humanity. Mark Twain's The Adventure of Huckleberry Finn criticizes the social injustice of slavery based on the hierarchy of race presented in pre-Civil War American society because Jim, the most moral character is treated inhumanely and persecuted for his servant stature, while the most immoral white counterparts are treated as authority figure.

People are judged by the color of their skin, not by the nature of their character.)
Jim is a slave owned by Ms. Watson, who would "pecks on me [Jim] all the time, en treats me [Jim] pooty rough" (60). Jim, the person whose "heart wuz most broken becase you [Huck] was los'" (119) is a very compassionate person because he worried about Huck's whereabouts when they were lost in the fog and continued protecting Huck from harm. Jim would sit "there with his head betwixt his knees, moaning and mourning to himself" (215). Jim has emotions and pains, although his society sees him as properties. Jim "cared just as much for his people as white folks does for their'n" (215). His is wholly human, and has a family, a wife, and children that he would probably never see again.

The contrast treatment between Jim and the two frauds who called themselves Duke and King is an example of injustice. The two frauds who came overboard on the raft with Jim and Huck were merely criminals who steal money from people, yet were treated as authority figure. Huck and Jim tried to please them by "treating [them] according to [their] rights, and got down on one knee to speak to [them]" (173). They were treated like royalties but the dishonest and ungrateful frauds sold Jim as a runaway slave for forty dollars. It's unfair how Jim is treated badly while and the two criminals were treated like royalties.

Jim is blamed for the wrongful acts even when there is no evidence to show that he has done wrong. When Huck faked death to escape to physical abuse of his drunkard father, Jim was blamed for Huck's death. The night Huck faked his death, Jim ran away because he learned that Ms. Watson intended to sell him to New Orleans "for eight hundred dollars" (60). Huck's father is a bad person, and Huck is "scared of [him] all the time, he tanned me [Huck] so much" (26). So when Huck faked his death, people blamed Jim for Huck's death because "the nigger run of the very night Huck Finn was killed" (78), while Huck's dad is the most likely suspect because he used to "chased [Huck] round and round the place with a clasp-knife calling [Huck] the Angel of Death, and saying he would kill me" (40). Comparing Huck's father to Jim, the two are exact opposite of one another. Even though Jim is innocent in Huck's murder, the blame was put on him.

Jim running away for freedom cost him the price of being persecuted. The reward of Jim's capture as a runaway slave and as Huck's murderer is three hundred dollars. As with Huck's father, some "people thinks now that he killed his boy and fixed things so

folks would think robbers done it" (79) is also wanted with the reward of two hundred dollars. Jim has no play in Huck's killing, but because he ran away at the time of death, is priced a higher reward than a man who is accused of the same crime and as violent as Huck's father. As if the community wanted Jim's capture, with or without evidence of him committing Huck's murder.

Twain's satirical approach to the issue and social justice in the character of Jim explains the severity of the issue. In the slavery institution, human beings are called slaves, who are striped off of their undeniable rights of liberty, equality and pursuit of happiness, the fundamental values promised in the constitution of the nation. Slaves, people of different skin color, are human beings regardless of the titles society label them. Belonging to the same human race, every human being must be treated justly with equality and respect.

Junior
High

11-A

Isabel Allende's Criticism of the Catholic Church as Conveyed Through Ferula

Isabel Allende's novel, The House of the Spirits, about one South American family is steeped in that continent's primary faith, Catholicism. But Allende is not in favor of Catholicism. Throughout the book, Catholicism is portrayed by Allende as an oppressing force quite the opposite of Christ's teachings. To clearly convey this point, Allende confronts the Catholic Church's teachings with a caricature of the perfect Catholic. She uses the character of the pious Ferula, sister to the patriarch of the family, Esteban Trueba, to bring this underlying theme to the surface. Ferula possess many of the traits that are glorified by the Catholic faith: piety, self-sacrifice, dedication, and love. But one by one, these traits are twisted until Ferula is a perversion of a healthy Catholic. Allende saw how Catholicism became twisted and she mirrored these problems in Ferula.

In one of the first scenes the priest demonizes the young main character, Clara, because she is actually "thinking." Clara questions the premise that hell must await them all. But her main sin, to the priest, is in the questioning. Unlike Clara, one thing Ferula never does is question the Church's moral authority. She is resentful of her status as a caretaker, but does not question that it should be thus. Ferula rejects a normal family life in order to care for her dying mother. Caring for others is one of the key tenets of the Catholic faith.

"...and since she believed she would get to heaven by suffering terrible injustice, she was content to clean her mother's ulcerated legs, washing her and sinking deeply into her stench and wretchedness, even peering into her bedpan"(38).

This experience sounds more like hell than heaven. By showing how much heaven costs Ferula, Allende is subtly questioning the church dogma that justifies this insane self-sacrifice.

Christian love is about loving someone even if they do not return this love. Esteban Trueba shows this kind of love towards his wife Clara, and Ferula also shares a similar passion for Clara. But Allende portrays Ferula's infatuation as an unhealthy love that ultimately hurts Ferula. Ferula had come to love Clara with a jealous passion that resembled that of a demanding husband more than it did that of a sister-in-law (108). Outwardly it is a selfless love of a sister, but this compassion has been twisted to a mockery of Christian love. Allende is showing how the apparently selfless love that Catholics cultivate can be destructive.

Another might interpret it to be for broader love (LeShawn)

Later, Ferula is found dead, surrounded by gaudy clothes. These clothes seem random, but they are a tie to the Catholic Church. Catholic churches are legendary for their unnecessary finery, and have been condemned for useless show of material wealth.

Textual evidence rather than paraphrase would strengthen this

Allende mocks this tendency for finery by rendering it as a squalid mess of worn clothing. Parts of Ferula were exquisitely beautiful, like her dedication to helping the poor, futile though it may be, but this trashy regalia added nothing meaningful.



Before she died, Ferula would visit the poor each Friday, and even missed her mother's death in her dedication to this weekly mission. Ferula prays for the poor, but compared to a less religious character like Jaime, she did not make their lives any better. Her form of piety is useless for the poor. Similarly, the Catholic Church claimed to reach out to the poor, but the rich could buy salvation. All the Church had to offer the poor was a possibility of heaven but no respite from their harsh reality. The poor despise Ferula's prayer; they dump waste on her while she kneels praying for their immortal souls. They had no patience with more promises of a better afterlife. In contrast, Jaime cares for their mortal bodies and the poor welcome him. Allende brings the Catholic Church's hypocrisy into focus through Ferula's ineffectual prayer.

Arguable - both the Church was doing social work (good clothing) - this was in the text! Father respite?



Also, the self-imposed deprivation and missionary work seem to provide a sort of sadistic pleasure to Ferula.

"...Ferula had gone as she did every Friday to the tenements in the Miscordia District to say the rosary for the poor, the atheists, the prostitutes, and the orphans, who threw garbage at her, dumped chamber pots onto her, and spat on her while she, kneeling in the desolate alleyway, shouted an unbroken litany of Our Fathers and Hail Marys... weeping her

lament of humiliation, begging forgiveness for those who know not what they do and feeling that her bones were turning to rubber, her legs to cotton, and that a summer heat was pressing sin between her thighs—take from me this chalice, lord, that her groin was bursting into hellfire: flames of fear, of holiness, ay, Our Lord, don't let me fall into temptation, Jesus!

rules for blocked quotes.

(76)
Ferula gets a sexual pleasure out of suffering. To Ferula, physical pleasure is a sin. So this is a paradox, a very perverted one. Missions down to the tenements are not about helping people; they are about testing her faith. These prayers for others are actually prayers for Ferula herself. This condemnation of normal physical pleasure is not healthy. Allende shows this disturbing paradox between natural feeling and Church doctrine in Ferula very clearly.

In addition to praying for the poor, Ferula constantly went to confession to cleanse herself of sin. Despite being a conscientious Catholic, she always felt guilty of sin. Guilt is a huge motivator for Ferula and any Catholic. This becomes ridiculous as she creates sin out of little more than her imagination. Ferula's irrationally strong sense of *guilt* parodies the entire system of Catholic confession. In Catholicism, one is not free from sin until one has confessed to a priest. Ferula's obsessive urge to confess brings into question how useful this system is. If she can sin for merely thinking unclean thoughts, how can anyone hope to be anything other than a sinner?

yes

Ferula is an exaggeration of a perfect Catholic that shows the cracks in Catholic philosophy. She is a sterile character, never receiving much love during her life nor accomplishing much. But by the Catholic Church's definition, she is a good Catholic. Her unfulfilling life stands as Allende's challenge to Catholicism. She has created a character that fulfills all the church's requirements, but is still a miserable, angry person. Ferula only found happiness in death, "...and on her face was an expression of sweetness and serenity she had never had in her grievous life" (130). Isabel Allende does not approve of this type of piety, and Ferula's wasted life is a testament to Allende's rejection of the Catholic Church's philosophies of self-sacrifice, platitudes and its inflexible stance on human foibles.

11-B

6-12 Language Arts
Common Assignment Submitted Sample

COVER SHEET

Please attach one of these forms to the top of each Common Assignment sample that your school submits.

School: [Redacted] High School

School year: 08-09

Grade level: 6 7 8 9 10 11 12

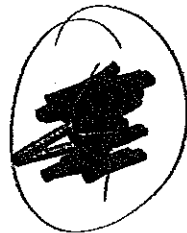
In the space below, please write the prompt or a brief description of the assignment. Provide any information a reader might need in order to understand the student work.

[Empty rectangular box for writing the prompt or description]

Grade 11: Write an essay in which you explain how literary devices and/or elements are used to develop the theme of a literary work. The essay should have a thesis, introduction, body, and conclusion, and use evidence from the work to support the thesis.

[Empty rectangular box for writing the student's response]

English
February 23, 2009
Period 3



1/7/09

The Weight On Your Shoulders

Have you ever had so many responsibilities at one time that you crack? The weight of the responsibilities is just too much for you to maintain. It happens to everyone and it can be tough to handle. The burden or responsibility can be hard on people and eventually destroy a family or relationship. August Wilson develops this in his play Fences through the characters of Troy Maxson and his son Cory. *theme*

Troy puts many responsibilities on Cory that ruin their relationship. Cory is a star football play of his high school and gets good grades. Troy does not care about what Cory is doing in school or football, he just wants Cory to keep working at the A&P. Troy does not understand that African Americans can actually make something of their life through sports or school because when he was a kid racism held him back. Cory is not capable of working and playing football at the same time. When Troy finds out that Cory is not working, he blows off Cory's recruiter. This ruins Cory's chance of going to play football in college. All the responsibilities Cory had ~~and the way his dad treats him~~ kills their relationship. Cory feels like his father does not care about him, "how come you ain't never liked me?" (act one/scene 3/page 37) *Avoid ending a paragraph with a quote*

Troy's father also has a bunch of responsibilities. He was a single father and had to take care of his eleven children. He made Troy do a lot of farming. One day Troy decided to sneak out with a girl instead of doing his work. His father found them by the river and beat Troy until he ran away. Then he raped the girl that Troy was with. Troy was sick and tired of putting up with his dad. He lost all fear of his dad and snapped, he

*Avoid ending a paragraph with a quote
a conclusion
thought
is better.*

went back to defend the girl. His dad beat him until he was black and blue. After that he never went back home. Troy hated his father. "Sometimes I wish I hadn't known my daddy"(act one/scene 4/page 51)

Even as an adult the burden of responsibilities got to Troy. He is a old man that works everyday to support his family. He feels like all he can do is handle his responsibilities. He feels so much pressure in doing this that he wants to get away from it. It turns out the way he gets away from his responsibilities is by cheating on his wife. He ends up getting a girl by the name of Alberta pregnant and it crushes all feelings his wife had for him at the time.

Another time Troy couldn't handle his responsibilities and messed up his family was when he was just a young man. He had a wife and a kid. He had no job because it was almost impossible for an African American man to come to a new city and find a job. The way he took on the responsibilities that come along with a family is by stealing. One day, he tried to rip off the wrong guy. The man that he was ripping off shot him in the chest and Troy ended up killing him with his knife. He got locked up for fifteen years. He lost touch with his wife but luckily maintain somewhat of a relationship with his son Lyons.

Bearing with your responsibilities is a tough task and can ruin a person's relationship. Cory's relationship with his father Troy suffered because of what he was expected to do. The same thing happened with Troy and his father. Troy ruined his marriage two times because of the weight of his responsibilities. As you can tell hardships and responsibilities can be too much for one person to handle as it is demonstrated in this play called Fences by August Wilson.

Evidence
one time
in this
two
would add
a lot.

Watch out.
You have mind
too much
summary in

this paper.
The earlier it
as shown



W R I T I N G	ideas	organ.	voice
	word	fluency	conv.

11-C

Literary Analysis

The novel The Absolutely True Diary of a Part-Time Indian by Sherman Alexie is about an Indian named Arnold Spirit, known as Junior on the Spokane Indian reservation where he has always lived; he has always been teased, disrespected and picked on by his peers, because of his multiple physical disabilities. Sherman Alexie the author of this book who grew up on the Spokane Indian reservation in the east of Washington State, with his siblings. He was born in 1966; his mother was a social worker and quiltmaker, his father a "randomly employed, blue-collar alcoholic".

Arnold is the weirdest, lowest Indian on the reservation totem. The reservation kids, however, do not accept Junior's new life; everyone else on the reservation thinks he is an "apple" red on the outside but white on the inside especially Rowdy his best friend who feels rejected and betrayed, when Junior who leaves his school on the Spokane Indian Reservation to attend an all-white high school

Those he left behind on the reservation and as a weird Indian kid by the kids in his new school think him of as a traitor. But Junior is smart and resilient, and manages to prove himself to the students and staff at his new school through his academic powers and basketball skills so he could show all of them that his brave enough to do anything. But still Junior has some problems fitting in. At the reservation, his transfer is viewed as a betrayal, and some of the kids at the white school aren't used to an Indian kid.

Arnold leaves the reservation to make a future for himself. Hopefully he thinks this will give him a chance to escape the never-ending cycle of poverty and even though he gets picked on, beat up, called names... all because he was born with medical problems. He challenges himself through out his school year. Arnold also falls in love with a girl named Penelope who shares her hopes and dreams with Junior and that's when Arnold gets attractive to her. Makes a few friends, and becomes a basketball legend which made him proud.

Arnold a 14-year-old boy who came from poor people, all the way back to the very first poor people who happens to be surrounded by death, alcohol, abuse, poverty and, well, high school. At first he thought there is no chance for reservation Indians to realize their dreams but later he went for his hopes and made it successful. Junior surprises himself by making a life-changing decision. From my opinion The Absolutely True Dairy of a part-time Indian an absolutely hilarious novel. Junior's voice was honest and entertaining. Like many say that all people go through a time in their lives when they don't fit in I think its true but u have to face it and get over it like Arnold did.

Grade 12

Sample Papers

Sample Scored Essay with Commentary

Title: Like Water for Chocolate

Grade level: 12

Aspect	Score	Comments
Ideas and Content	3	The thesis is <i>broad and simplistic</i> . It is more of a description than an analytical statement which puts forward an interpretation of the work. While the references to the secondary work, <i>The Second Sex</i> , are mostly effective (it is used both to support the points being made and to act as a counterpoint), the piece is <i>not fully convincing</i> because the student writer does not always explain how the chosen examples support his or her interpretation.
Organization	4	The organization is best characterized as <i>competent and adequate</i> for the assignment. The topics of each paragraph are easily identifiable, which may be described as a somewhat <i>obvious</i> structure, especially for a 12 th grade paper. Transitions are <i>present</i> within paragraphs, but more could be done to move the reader between paragraphs more effectively.
Word Choice	4	The words chosen are mostly functional and appropriate: "a tough character," "somewhat content life," "achieve great things." There is not a sense that the writer tried to choose words that are interesting or engaging.
Voice	3	While there has been some success at establishing an academic voice, there are too many moments for a 12 th grade paper where the writer's voice becomes <i>inappropriately personal</i> : "we have valuable skills," "jerk," "I find it entirely wrong," "getting with plenty of different men." The student writer also <i>does not consistently stay</i> in the literary present tense.
Sentence Fluency	3	While sentence patterns are <i>somewhat varied</i> and overall, the <i>writing flows</i> , the chosen quotations are not always <i>embedded</i> within the student writer's own sentences. Though there are a few places where the sentences constructions are awkward (much of the conclusion, for example), this trait would have been scored a 4 if the quotes had been embedded more successfully.
Conventions	3	This very nearly earned a 4, but with the accumulation of small errors, particularly with the punctuation of the embedded quotes, capitalization errors, and minor spelling errors, it was determined that in a 12 th grade paper the errors <i>begin to interfere with readability</i> .

Like Water For Chocolate

Whatever time period you're in, there have always been accepted gender roles. In present day, we see the female portraying a much more dominant person. When using the feminist lens we examine the activities and roles of the different characters; where their main location might be, what activities they carry out throughout their days, and how they interact with the other various characters. In Like Water for Chocolate by Laura Esquivel, we see a variety of gender roles. Tita and Rosaura play the accepted female, homemaker role, Gertrudis displays the behavior of a liberated, strong female, and Mama Elena exhibits manlier conduct as Pedro and Dr. Brown show two different kinds of male demeanor.

The most feminine of the characters would be Tita and Rosaura. Being a female was quite the burden especially with their family traditions. The youngest girl was to take care of her mother until the day she died, without ever finding a mate of her own. They show what a massive burden it is to be female for Rosaura's child when they say "And so Esperanza would be the only child, the youngest child, and worst of all a girl: (147). Rosaura's main goal in life was to make children. She didn't have any sort of profession or hobby. When she was having body issues she secluded herself up inside her bedroom. Tita is also very feminine, for her place basically in the world was in the kitchen. She did have cooking to fill the innate void inside of her but only because it was her passion. She didn't argue with or try to change that, although, Tita asserted herself by talking back to her mother. Simone De Beauvoir, who wrote *The Second Sex*, would probably empathize with Tita's situation. She said that when a girl enters puberty, she "is already free of her childish past, and the present seems only a time of transition; it contains no valid aims, only occupations. Her youth is consumed in waiting, more or less disguised. She is awaiting Man." (328). So, as De Beauvoir says, Tita only waits and then she was sent off and managed to live a somewhat content life outside of the kitchen. By the end of the book she made either the hardest, or easiest, decision for a woman to make, who she would marry. Either choosing her life-long love or the more socially acceptable partner Dr. Brown which she too had feelings for.

Today women are "allowed" to assert themselves and strive to achieve great things, Even though it should have been a natural right, not one that needed to be appointed. That is what Gertrudis did. When she was intoxicated, after eating the quail in rose petal dish, she met up with a man and ran away. "[Tita] wished the child would have the strength Gertrudis had showed & run away," (175). After leaving the ranch she ended up working in a brothel. "The man who picked me up in the field in effect saved my life...He left because I had exhausted his strength, though he hadn't managed to quench the fire inside me. Now at last, after so many men have been with me, I feel great relief," (126). Instead of trying to repress those urges, she did what she felt was best, which was getting with plenty of different men until she was truly satisfied. She became a prominent general who leads many militiamen. They all followed her orders and don't have any opposition because she is women. "She had come back with the intention of showing mama Elena how she has triumphed in her life, She was a General in the Revolutionary army," (178).

Today, many women serve in the military because we have valuable skills that will be most beneficial.

Mama Elena is a tough character to like. She's bossy, demanding and intimidating. She plays the masculine role in the book. She instructs Tita to cook and clean as the head of the household, which is usually the job of the man. But she seems to manage without the assistance of a husband, "Men aren't that important in this life...I've never needed a man for anything." (80). She doesn't need a man around her house because she has Tita, her very unfortunate youngest daughter, to cater to her every need. You would think that being a woman, she would be more understanding, and realize that the family tradition is quite ridiculous and unfair. The most unusually masculine behavior of Mama Elena was with her encounter with the rebel men. They came to the ranch with intentions of raiding it. She wouldn't let them in and threatened them with a rifle. She terrified them, "They fell prisoner to a childlike fear of maternal authority" (90). De Beauvoir claimed that "this has always been a man's world," (62) but Gertrudis and Mama Elena show what can happen when a woman takes on the typical roles of a man. De Beauvoir spends much of her time focusing on the primitive roles of women, especially childbirth, that she does not see the larger contributions women can make.

Although Mama Elena was quite masculine the two manliest characters were in fact the men, Pedro and Dr. Brown. Pedro is Tita's lover but married to her sister Rosaura only to be close to Tita. I find that entirely wrong. He displayed the traits of a shallow male when he avoids Rosaura because she is having some body and bowel issues. "There was no explaining the way she had gotten so fat...the worst being that everyday Pedro moved farther and farther away from her," (169). It's obvious the relationship between Rosaura and Pedro is anything but love but solely to procreate and become closer to Tita. But when he was in need for some sexual release he turns to Tita and completely disregards his wife Rosaura. On the other hand, there is Dr. Brown who possesses the qualities of a true gentleman. He finds out that Tita was with Pedro and knows that she's struggling with the realization of which man she truly as feelings for. He's not trying to pressure her but shows her he really cares by saying, "I don't want to put pressure on you but I just want to assure you that you would be happy with me" (233). Personally, I think her life would be more fulfilling if she just married Dr. Brown instead of obsessing over her ancient love for Pedro.

This Novel does a very good job of capturing each variation of gender roles that apply to the different characters. There is Tita and Rosaura, the more pre woman's suffrage female versus the woman of the post liberation period that is Gertrudis. Mama Elena breaks the mold by acting as the head of the household and authoritarian that would usually be the man. Then for the men, Pedro and Dr. Brown, who show both the "jerk" kind of male, and the polite man who you would definitely bring home to mother.

De Beauvoir, Simone. The Second Sex. New York: Vintage, 1989.

Esquivel, Laura. Like Water For Chocolate. New York, New York: Doubleday, 1989.

Sample Scored Essay with Commentary

Title: The Lesson

Grade level: 12

Aspect	Score	Comments
Ideas and Content	2	There is <i>minimal thesis development</i> . While it is clear that the student writer has a topic in mind – poverty – there is little sense of an argument that he or she applies to the short story. Not only is there very little evidence from the primary text – “The Lesson” – but also the secondary text (something by Karl Marx) is mentioned only fleetingly and without any real connection to the primary text. The piece <i>is not convincing</i> .
Organization	3	This was nearly scored a 2, but it is clear that the student writer has <i>attempted</i> an order and structure. The introduction and conclusion are <i>identifiable</i> , though not successful.
Word Choice	3	There are very few word choices that are anything but <i>ordinary and general</i> , though there are not too many places where the words are unsuitable or misused, which would have lowered the score to a 2.
Voice	3	There has been an attempt and some <i>success</i> at establishing an academic voice, though the voice was judged to be conversational, rather than analytical. It sounds as if the student writer is talking though an idea about poverty and class. The use of the literary present tense is so <i>inconsistent</i> as to be almost arbitrary in its use.
Sentence Fluency	2	There is little awareness of how or why to vary sentence patterns, though the student writer mostly demonstrates an ability to write in complete sentences, which almost made this a score of 3. A second reason why this paper earns a 2 is that the writer is not successful at embedding quotations into his or her writing.
Conventions	2	While overall, this writer demonstrates a <i>limited control of conventions</i> , which would have earned a 3, because there was no attempt made to cite sources, either in-text or in on a work cited page, it receives the lower score.

"The Lesson"

Sadly our society is been divided into different social classes, but people should be capable to break those "rules" that society had created to separate the different types of groups. That is something that Miss Moore in the "The Lesson" a short story by Toni Cade Bambara wanted to show the kids by taking them to F.A.O. Schwartz, the toy store, where all the rich people went to buy their expensive toys. The kids were not even aware that Schwartz even existed because they lived in a place surrounded by poverty, and the only places they went was small shops. What she was trying to do was show the kids that they have to work hard, so they don't get stuck in poverty that they believe is the best they have had, and should do more than what the people are expecting from them. A lot of people have written about poverty and social classes. Some of these people think that Marxism is a way to look at the ways that the world could be better.

The kids in the story are coming from a place where they don't have a real education, where they don't know that there is a better place than what they are living in. This kids laugh about the color of Miss Moore and her mannerisms. "The only woman with no first name. She was black as hell..." The kids laughed about her because the way she talks, with proper English, and they could tell that she had an education. Miss Moore represents an ideology, a belief that everybody can improve their lives because she was an example that if you set it up in your mind you can do it, it's only effort. But the Marxists think that the class structure is too strong to break through. Unless you have a revolution. They don't think that Miss Moore is realistic. Karl Marx thought that Miss Moore should be fighting for the kids.

The lack of education of the kids is very noticeable, because of the way they talked. They used a lot of profanity towards the adults, and among themselves. The kind of tone that these boys use when they entered the store is kind of like anger and jealousy at the same time, especially towards the people who buy at that store. It's mostly because they see the prices on the tags, which are over \$100 dollars. They were deciding what they were going to with the money they had stolen from Miss Moore with the change they got from the taxi. They even consider stealing from the store. This supports the Marxist views that the classes will always come into conflict. Karl Marx said that "two great hostile camps will have to fight each other, just like in this story.

Miss Moore was just showing the kids that even though they are people that have more money, it's because most of them had to work to get to that place. She wanted them to understand that they don't have to get stuck there. But she didn't go and tell the kids what they should be looking at, instead she let them see in their own way that sometimes life is not easy, or fair, but they have to work it out, and try to change the expectations that people have about them. Miss Moore set an example for them by being who she is, and by showing them respect. She wanted them to respect themselves enough to get an education and improve their lives.

12-A

6-12 Language Arts and 6-8 Social Studies
Common Assignment Submitted Sample

COVER SHEET

Please attach one of these forms to the top of each Common Assignment sample that your school submits.

School: [REDACTED] School year: 2008-09

Grade level: 6 7 8 9 10 11 (12)

In the space below, please write the prompt or a brief description of the assignment. Provide any information a reader might need in order to understand the student work.

Write an analytical essay about Martyr's Crossing ^{using} the historical/biographical critical lens. Clearly define the critical lens and develop your interpretation with textual evidence. Use at least one outside source.

After the paper has been double-scored, please circle the agreed-upon score:

Unfortunately there hasn't been a time machine invented so that we may take trips to the past and see how life was back then, before our life times. The alternative to the time machine is imagination: putting ourselves in someone else's place in order to see how they were affected by a conflict or event. Knowing about a person's past or career gives us insight to how they were affected. Using the Historical/ Biographical lens we are able to see how an author applies his or hers personal background in their work of fiction. Martyrs' Crossing takes scene when the main character, Marina, is trying to get across a Jerusalem check point with her young, ill baby. From there things go south and her baby dies while the ambulance finally arrives. The Palestinians convert Ibrahim into a martyr for the Palestinian cause—something that even his own grandfather, an exiled Palestinian, did not feel it was correct. "I will rescue my little boy from their old claws." (117) The claws represent the media and the Palestinians trying to exploit Ibrahim. The historical novel Martyrs' Crossing, by Amy Wilentz, is a journalistic view point on the Israeli/ Palestinian conflict, showing it in a non-biased light so that we are able to see the human face behind this ongoing dispute.

Wilentz is a former journalist and a Jerusalem correspondent for the New Yorker magazine and many other publications. Consequently she is not one who is unfamiliar with the Middle East—she herself comes from Jewish roots and has shown with her work that she is what some would call a progressive Jew. In the book, Martyrs Crossing, her opinion is not evident because she takes a journalistic point of view; the book is written

in a matter that only shows the story of casualties, extremist and everything in between, but the characters in the book don't get overwhelmingly emotional. Take for example Marina's father. She is suffering for Ibrahim's death but her father doesn't know how to comfort her causing many awkward silences and both not trying to speak about Ibrahim. All the characters put up a brave front only crying occasionally and as a journalist only the key essentials are needed to help inform the public what is going on, Wilentz certainly did just that having the characters only speak through their silence.

Wilentz, like the children in Promises, a documentary that proposed Israeli and Palestinian children to meet to open conversation and expose the voices affected by the conflict, witnessed all the violence and horror that occurred in the Middle East. The characters of Martyrs' Crossing also experienced the violence all around them and Marina, like Wilentz, had the perspective of both an American and a Palestinian woman. Marina, unlike her husband though, believed that there were innocent victims among the Israelis and there was a grey to their black and white disagreement. Marina adapted to their customs because it was a fantasy of hers to have her husband fighting for the Palestinian cause, but after losing her son, she soon realized that there was nothing left for her there. What if? Is one of the many questions that people always ask themselves to try and comprehend a situation or understand how the outcome could have been different. Marina is the "what if?" of what Wilentz could have been- the mirror version of her in the book. Wilentz uses the mirror imaging tactic in order to provide a well balanced perspective of the people and reduce the appearance of a biased author and help the reader view both sides of the argument.

One who is far away can't help but feel empathy for people, when you are there amongst all the violence and death of the innocent, you can't help but feel outrage and a need to stop it. In her interview about the book Wilentz said, "There is a kind of nostalgic and an elegiac feeling that I had after leaving Jerusalem that contributed to my writing in a way I liked." (320) the atmosphere of war in Jerusalem helped Wilentz portray the scenario and show how the media portrays certain incidents. In the Book the media was the source from which the people received news about Ibrahims death and different versions of what occurred at the checkpoint.

The struggles that the Palestinians face everyday speak out to Wilentz the most. She had written an article titled Dead-End Crossing. It talked about what the Palestinian face and how the Israelis "use a mixture of eyeballing and documentation-all of it thickened with fear and prejudice (...)" (AW) in this article Wilentz was more explicit on her position and shows how the Palestinian people must feel. Not only does she make this clear in the article, but also in Martyrs' Crossing when Marina tries to get to the other side. "She'd have to beg, plead, get down on her knees. She hated having to do it; she liked looking away as she presented her documents, getting through, no arguments, no contact, no humiliation." (22) Once again we see Wilentz opinion in a mild form through Marina, expressing her anger towards the checkpoints. Although the article was written sometime later after the novel, it shows that Wilentz still has the same thoughts of mistreatment and a need for action.

The book Martyrs' Crossing wasn't intended to sway or persuade the reader another but instead showed how the author's own experiences affected the story and to show the reader both sides of the monster. Wilentz shows that with an event that could

have happened anywhere and affected anybody but instead she decided to place it in the now hot button around the world, the holy land Jerusalem. This book was written in 2000, before the 9/11 attacks- it is now 2009 and even know the war is continuing. The Gaza strip is the most recent battle ground and what makes this even more heartbreaking is that mothers and children are the ones dying, instead of the supposed enemy. People all around the world have that tone in their voice, the tone of desperation and hope that this quarrel will be over soon but this has no end in sight. The Israeli and Palestinian conflict catches everyone's ears and sucks them back into this long drawn out battle, and shows that the world is not just black and white, there are in betweens and there are innocent victims all over Jerusalem.

Promises. Dir. Justine Shapiro, BZ Goldberg, Carlos Bolado. DVD. American Documentary Inc. 2002

Wilentz, Amy. "Dead-End Crossing" MotherJones.Com/ May 2002

Wilentz, Amy. Martyrs' Crossing. New York: Ballatine Books, 2001

12-B

6-12 Language Arts and 6-8 Social Studies
Common Assignment Submitted Sample

COVER SHEET

Please attach one of these forms to the top of each Common Assignment sample that your school submits.

School: ~~XXXXXXXXXXXXXXXXXXXX~~ School year: 2008-2009

Grade level: 6 7 8 9 10 11 12

In the space below, please write the prompt or a brief description of the assignment. Provide any information a reader might need in order to understand the student work.

The student was instructed to write an essay in which they developed an original interpretation of Erich Maria Remarque's All Quiet on the Western Front, using 1 outside source to support their thesis

After the paper has been double-scored, please circle the agreed-upon score:

71

English 12

14 January 2009

War Experiences in All Quiet On The Western Front and Slaughter House Five

In Erich Maria Remarque's All Quiet On The Western Front, the main character Paul Baumer, realizes that war is a mentally and physically demanding challenge that makes all the characters mature quickly and find out who they really are. In the beginning of the novel, Paul and some friends hear a speech given by Kantorek about joining the army and fighting in the war. The young and naïve Paul joins the army, later realizing that it's not all fun and games after experiencing the brutality of war.

Rats, lice and diseased bodies are what make up the floor of the trenches where Paul and his comrades resided for months on end. With the rat to man ratio being ten to one, the chances of contracting a disease from them was very high. The medics would not pick up bodies for weeks sometimes months on end, Therefore, not only was Paul living in rat-infested trenches, but he had to eat and sleep next to the decaying, rotting bodies of his fellow soldiers. Sometimes the smell was so unbearable that it seemed almost better to jump out of the trench and risk their lives just for a breath of fresh air. If the men were lucky, while out on patrol they would come across an abandoned house to sleep, which was like a heavenly sleeping quarters for the night.

Due to the living conditions, Kemmerich, a fellow soldier, contracts gangrene in his legs and eventually dies. Not long before his death there was a discussion about what

should happen with Kemmerich's boots after he passed. At first, Paul is against taking the boots because Kemmerich was his best friend and wanted to respect his wishes as he lay on his deathbed. Soon after Kemmerich's death, Paul realizes that this war is a serious matter and cannot be taken lightly. "Only facts are real and important to us" (Remarque 20) Paul said this finally understanding that if he is going to survive this war he is going to have to fight to stay alive even if that means taking possessions from his dead comrades to help himself live such as Kemmerich's boots

In addition to the living conditions and losing his best friend Kemmerich, Paul goes on leave and heads back home. Shortly after arriving home, Paul can't seem to grasp the fact that he is in an area of peace, that he is no longer in a war zone. He has become so accustomed to his life in the trenches, he feels as if he's a stranger in his own home. Being on the front became a way of life for Paul and he couldn't help but being overwhelmed with feelings of wanting to get back to the life he has become so familiar with.

Through all that Paul has seen and experienced, he seemed to be at peace toward the end, as if he had learned to accept the war and its many consequences just as Billy learned to do the same, once saying "There would always be wars, that they were as easy to stop as glaciers" (Vonnegut 8). Both Paul and Billy Pilgrim from Vonnegut's Slaughter House Five entered war young and innocent, neither were ever the same after. Even though each character's ordeal took place in different time periods and in two separate wars, the same theme of "coming of age" and realization of the brutality of war was present in both novels just as it is in many other famous war stories.

Works Cited

Remarque, Erich Maria. All Quiet on the Western Front. 45. Boston: Little, Brown and Co., 1958.

Vonnegut, Kurt. Slaughterhouse-Five. 80. New York: Bantam Doubleday Dell Publishing Group, Inc., 1991.

12-C

5th period

A dream worth fighting for

Langston Hughes was writing during the early years of radical social change, and his poetry reflects his own deeply rooted beliefs about racial equality. His poem "Dream Variations" uses subtle contrast to reveal the difference between unattainable dreams and realistic ones, especially concerning his hopes and dreams of racial equality. Through careful word choice and punctuation, Hughes creates two separate dreamlike stanzas that contrast different dreams of racial equality and freedom in an overarching metaphor. The overall effect is a poem that at first seems to be simple thoughts on the narrator's dreams, but at a second reading shows itself to be an interesting look into two of the predominant views of the Civil Rights movement during the Harlem Renaissance. Hughes' poem reflects on the contrast between white and black, as well as the contrast between the views of leaders such as W.E.B. DuBois and his own views -- variations on the same dream of racial equality.

The two stanzas of "Dream Variations" are very similar, yet very different. The difference is made in the carefully contrasted word choice. Both dreams start the same, but while the first wants to fling his arms wide "In some place of the sun," the second would do this "In the face of the sun" (2, 11). The differences go on, replacing "white day" with "quick day," "cool evening" with "pale evening," and a night that comes "tenderly," not "gently," "black" instead of "dark" (4, 13, 5, 14, 7, 16, 8, 17). All of these subtly add to the contrast of the stanzas. The first talks of "some place of the sun" and a "white day," implying that the day and place belong to the white, to the sun, or the white people. Into this day comes a cool evening and a gentle, dark night. The first dream is the dream of W.E.B. DuBois and other leaders of the Civil Rights movement, who did not try to differentiate themselves from the white Americans, but to integrate smoothly into white society by adopting white culture. Hughes is criticizing this viewpoint by pointing out that this approach seems to admit white ownership and superiority of white culture, while he believed in the vibrancy and legitimacy of black culture.

In the second stanza, Hughes represents the next variation on that dream, one that becomes more exciting with verbs in active conjugations and exclamation points. The dreamer now wants to dance "in the face of the sun," as if he is dancing to spite the sun, not to acquiesce to it (11). The dancing and whirling is exciting and free, in the command form and with exclamation points, as if accenting the energy of the moment. The dream no longer accepts a white reality, not letting white or the sun possess any of the day, while admitting that the night is "black like

me" (17). This second dream is much more vibrant and sure of itself, not just proposing to do something (as is implied by the infinitive verbs in the first), but actually doing those things, and accepting their identity.

The contrast between the two stanzas, or two dreams, is painted by the way each dream seems to be saying the same thing, but in a slightly different way. The exact matches in many of the lines and phrases in each stanza emphasize the differences between the two, while admitting a degree of similarity. By changing the words to make them more active and even confrontational, Hughes creates a completely new feeling that conveys the idea that just blending in is taking the easy way out. The certainty and vibrancy of the second dream makes it more appealing, reflecting Hughes' own opinion that this second dream, the dream of true racial equality without compromise, is the one worth fighting for.

Word Count: 632

LOOKING AT STUDENT WORK PROTOCOLS

PURPOSE: To guide a group of teachers through the process of looking at student work to discover what students understand and to have an opportunity to share ideas and resources.

FORMAT: During this session, we will look at student work with three approaches:

1. Common Assignments in a single grade level
2. Common Assignments across middle and high school levels
3. Other writing modes across grade levels

#1: SINGLE GRADE LEVEL

I. GETTING STARTED	<ol style="list-style-type: none"> 1. Form groups of participants who teach (or who have recently taught) the same grade level. Groups of three or four would be most effective. 2. Select one person to play the role of facilitator who will guide the group through the protocol. 3. Familiarize yourselves with the grade-level prompt. Discuss and ask any necessary clarifying questions.
II. LOOKING AT STUDENT WORK	<ol style="list-style-type: none"> 1. Read through one of the student papers, either aloud or silently. Feel free to mark and comment on the paper as you read. 2. Group members describe what they see in the student paper in two steps: <p>“JUST THE FACTS” - avoid any statements that appear judgmental or interpretive.</p> <p>The facilitator begins listing the group’s response to:</p> <ol style="list-style-type: none"> 1. What do you see? 2. What did the student do or not do? <p>INTERPRETATIONS</p> <p>The facilitator begins listing the group’s response to:</p> <ul style="list-style-type: none"> • What does the student understand about literary analysis? • What does the student NOT understand about literary analysis?
III. CLASSROOM PRACTICE	<p>Based on the group’s observations, all team members discuss/brainstorm considering the following. The facilitator records the following:</p> <ul style="list-style-type: none"> • What steps could the teacher take next with the student? • What teaching strategies might be most effective? • What resources might be available? • What kinds of assignments or assessments could provide more information?
GROUP RETURNS TO STEP II AND FOLLOWS THE SAME PROCESS WITH NEXT PAPER.	
IV. SCORING ONE PAPER	<p>After your group has examined three papers closely, choose one of the papers and score it individually with the district scoring guide. Discuss your scores with your group members and be prepared to explain your scores by referring to the language of the scoring guide.</p>
V. REFLECTION ON THE PROCESS	<p>Group reflects on the following after all papers have been examined:</p> <ul style="list-style-type: none"> • What did you learn from listening to your colleagues that was interesting or surprising? • What new perspectives did your colleagues provide? • What questions about teaching and assessment did looking at the students’ work raise for you? • Are there things you would like to try in your classroom as a result of looking at this student’s work?

#2: MULTIPLE GRADE LEVELS

I. GETTING STARTED	<ol style="list-style-type: none"> 1. Form groups of participants who teach a variety of grade levels. Groups of 3-4 are ideal. 2. Select one person to play the role of facilitator who will guide the group through the protocol. 3. Familiarize yourselves with the grade-level prompts. Discuss and ask any necessary clarifying questions. Since each of the papers you will read will focus on characterization, discuss the challenges
II. LOOKING AT STUDENT WORK	<ol style="list-style-type: none"> 1. One member of the group should read the Grade 6 paper aloud. Discuss the following: <ul style="list-style-type: none"> • What does this student seem to understand about the task? What are the writer’s main misconceptions? • In what aspects of writing does the student demonstrate success?

Adapted from the *ATLAS – Learning From Student Work* developed by the National School Reform Faculty

	<ul style="list-style-type: none"> In what aspects of writing do you think the student needs to improve? How does this paper meet, exceed or fail to meet your expectations of this grade-level work? <p>2. Another member of the group should read Grade 9 paper aloud.</p> <ul style="list-style-type: none"> What growth did you see between this and the previous paper? Or, what growth did you expect to see, but did not? What does this student seem to understand about the task? What are the writer's main misconceptions? In what aspects of writing does the student demonstrate success? In what aspects of writing do you think the student needs to improve? <p>3. Another member of the group should read the Grade 12 paper aloud.</p> <ul style="list-style-type: none"> What growth did you see between this and the previous papers? Or, what growth did you expect to see, but did not? What does this student seem to understand about the task? What are the writer's main misconceptions? In what aspects of writing does the student demonstrate success? In what aspects of writing do you think the student needs to improve?
III. REFLECTION ON THE PROCESS	<p>Group reflects on the following after all papers have been examined:</p> <ul style="list-style-type: none"> What did you notice about the growth of student writing over time? What is the value of looking at student work collaboratively across grade levels? What are some challenges and benefits of vertical alignment of writing skills?

#3: OTHER WRITING MODES

I. GETTING STARTED	<ol style="list-style-type: none"> Form groups of three or four, maybe with some people with whom you have not already worked. Select one person to play the role of facilitator who will guide the group through the protocol. Determine who will share student work and in what order.
II. LOOKING AT STUDENT WORK	<ol style="list-style-type: none"> One member describes the prompt or assignment that generated the student writing AND describes the question or challenge that this piece demonstrates. Group members can ask clarifying questions about the assignment and/or the challenge. Group members read the paper silently, taking notes as they read. Discuss the paper in two ways <i>while the member who brought the work remains silent</i>: <p>"JUST THE FACTS" - <i>avoid any statements that appear judgmental or interpretive.</i></p> <p>The facilitator begins listing the group's response to:</p> <ul style="list-style-type: none"> What do you see? What did the student do or not do? How is the challenge the teacher described present in the student work? <p>INTERPRETATIONS</p> <p>The facilitator begins listing the group's response to:</p> <ul style="list-style-type: none"> What does the student understand about the assignment? What does the student NOT understand about the assignment?
III. CLASSROOM PRACTICE	<p>Based on the group's observations, all team members (including the teacher who brought the work) discuss/brainstorm considering the following. The facilitator records the following:</p> <ul style="list-style-type: none"> What steps could the teacher take next with the student to address the identified challenge? What teaching strategies might be most effective? What resources might be available? What kinds of assignments or assessments could provide more information?
	GROUP RETURNS TO STEP II AND FOLLOWS THE SAME PROCESS WITH NEXT PAPER.
IV. REFLECTION ON THE PROCESS	<p>Group reflects on the following after all papers have been examined:</p> <ul style="list-style-type: none"> What did you learn from listening to your colleagues that was interesting or surprising? What new perspectives did your colleagues provide? What questions about teaching and assessment did looking at the students' work raise for you? Are there things you would like to try in your classroom as a result of looking at this student's work?

Collaborative Scoring and Examination of Student Work

Overview

5 minutes

- Introductions
- Protocol goals and outline of phases and steps
- Review literary analysis prompts by grade level
- Review of literary analysis scoring guide

Phase I: Prediction: What do I already know about student writing? 5 minutes

Reflect on and scoring guide and record some of the demands of reading, writing, and thinking about literature that you predict that you may see reflected in the student work. What are expected strengths and weaknesses?

Phase II: Observation: Scoring and reflection on student writing

Step A: Individual Process

4 minutes

- First, read paper A, and on the next page, record a few notes about both the strengths or assets of the paper and also the weakness that get in the way of your ability to comprehend the student's thinking.
- Then, using the scoring guide, give the paper a holistic score

Step B: Group Process

6 minutes

- Take turns reporting out your score and your thoughts about the paper's strengths and weaknesses after each paper is scored. Only speak to observable facts; make no inferences about instruction. No comments are made until after everyone reports out.
- Decide as a group where to place your holistic score on the chart. If you can't all agree, place your color-coded star on the line between the scores. Please place your stars on the chart after scoring and discussing each paper.

Repeat individual and group steps for each paper. Some papers will not take as long as others.

Paper A

Score: _____

Strengths: _____

Weaknesses: _____

Paper B

Score: _____

Strengths: _____

Weaknesses: _____

Paper C

Score: _____

Strengths: _____

Weaknesses: _____

Weaknesses: _____

Optional Step C: Calibration

20 minutes

After all papers are scored and reported (or after the first two papers), we will discuss our observations as a whole group. We will contribute rationales for the scores so that we can calibrate our scoring together. We will continue to speak about observable facts without making inferences about instruction.

Phase III: Inference: What can student work tell us about teaching and learning?

Guidelines:

- ✓ Looking at one paper does not tell us about whole class instruction.
- ✓ Looking at a whole class set of papers can tell us about student assets and student misunderstandings.

Use these guiding questions for group discussion *10 minutes*

- What patterns show us student assets?
- What patterns show us student misunderstandings?
- What next instructional steps might the teacher take with each group of students (expert, practitioner, apprentice, and novice)?
- Is there a pattern that tells us that most students may need more direct instruction in any of the demands?
- How will teachers work together to determine what strategies to use?
- What support do teachers need in the form of resources, materials, or training?
- How might teachers push experts and practitioners to a higher level?
- What steps might teachers take and what resources might teachers need in order to work with students who are at the lowest levels?

Phase IV: Reflection

Brainstorm "Look-Fors"

10 minutes

Based on our experience today, brainstorm a list of "look-fors" to use when observing teacher collaborative examination of student work. The group recorder should use the Brainstorm sheet in the table packet. We will collect the Brainstorm lists from each group and send the "look-fors" to each of you. Share list with colleagues.

Personal Reflection

5 minutes

Returning to Phase I predictions, reflect on what you have learned about demands students face in reading, writing, and thinking about literature.
