

The task

In social studies class, students were asked to create historical fiction using a minimum of five resources. This was a culminating activity following a unit on the French Revolution. This work is an excerpt from a twelve-page short story.

Circumstances of performance

This sample of student work was produced under the following conditions:

- | | |
|-------------------------|----------------------------|
| √ alone | in a group |
| in class | √ as homework |
| √ with teacher feedback | with peer feedback |
| timed | √ opportunity for revision |

This work sample illustrates a standard-setting performance for the following parts of the standards:

E1c Reading: Read and comprehend informational materials.

E5b Literature: Produce work in at least one literary genre that follows the conventions of the genre.

What the work shows¹

E1c Reading: The student reads and comprehends informational materials to develop understanding and expertise and produces written or oral work that:

- restates or summarizes information;
- relates new information to prior knowledge and experience;
- extends ideas;
- makes connections to related topics or information.

The student read information from nine different sources as research for this piece of historical fiction. The student then restated and summarized that information in a manner appropriate for the purpose of the work. The use of footnotes allows the reader to refer easily back to the sources.

The student incorporated into the narrative prior knowledge about the protocol and customs for such functions as formal dinner parties.

E5b Literature: The student produces work in at least one literary genre that follows the conventions of the genre.

The work demonstrates the student's understanding of the style associated with historical fiction. The work follows the conventions of combining historical fact with a fictional setting to advance a story line through characterization, plot, setting, and theme.

The first person narrator is introduced in the very first sentence which engages the reader while setting the scene.

¹ This work incorporates many of the elements of historical fiction. It is set in another period and deals with the lifestyles and problems of that time. "Dinner at Irene's" also successfully combines the historical information with some fictional elements to advance a story through characterization, plot, and setting.

Work Sample & Commentary: *Dinner at Irene's* High School English Language Arts

(C) The narrator's anxiety while preparing for the dinner alerts the reader to the importance of the occasion and the significance of the guests. This initial tension sets the tone for the narrative.

(D) The student developed the narrative as historical fiction by introducing several famous figures who lived during the French Revolution. The first person narrator, and particularly the small observations made about the guests, adds authenticity and credibility to the narrative.

(D) The student included details of period dress to enhance the narrative and create for the reader a vivid impression of the scene on the night of the dinner party.

(A) The description of the ill feelings among members of the dinner party builds tension which maintains reader interest while developing the characters.

The student deftly employed language to convey a large amount of information in a concise manner. However, there are occasional lapses, for example, the run-on sentence in the middle of the second page. These punctuation and usage errors do not interfere with the telling of the story.

Additionally, the work has some errors in the use of footnotes to document the research. In this style, footnotes should appear on the same page as the citation.

As I helped Madame Goodman's servants prepare the meal I heard the first

C

carriage pull up. My heart raced! Who could it be? What shall I say? These men are far superior, what if I make a fool of myself? I opened the door and awaited the first guest,

D

and it was the glorious Jacques-Louis David. The celebrated revolutionary artist approached wearing a tan riding coat with a scarf around his waist which featured the patriotic colors of France.¹ As he rapidly approached I was shocked to find that a tumor disfigured his left cheek. I greeted David and informed him that he was early and that the other guests had not yet arrived, and Madame Goodman is currently preparing herself and will accompany us shortly. I showed him Madame Goodman's collection of art work which included his painting The Oath of Horatii. I then complimented David on the soul that he showed by painting a picture of a conflict between family feeling and patriotic duty.²

I mentioned that it probably played a key role in the desire for a democratic revolution, but he said he was just showing citizens yearning for a patriotic cause, and was unaware it would spark such a reaction.³

D

Our conversation was interrupted by a knocking at the door. I went to greet the new guests and found that Maximilien Robespierre and Louis XVI had arrived

A

simultaneously. This was an awkward situation because Robespierre was in favor of

¹Richard Cobb, ed., *The French Revolution: Voices from a Momentous Epoch, 1789-1795* (London: Simon & Schuster, 1988) 166-67.

²Simon Schama, *Citizens: A Chronicle of the French Revolution* (New York: Alfred A. Knopf, 1989) 30.

killing Louis without even holding a trial. Robespierre was neatly dressed in an elaborate suit with an ascot, and his white hair reminded me of the famous American revolutionary, George Washington. Louis wore an extravagant fur trimmed robe which was decorated with various Christian symbols. I greeted the men, and directed them towards the art-filled gallery for drinks and appetizers, where Robespierre and Louis exchanged unfriendly glances. David was a member of the Jacobin Club along with Robespierre and they agreed that Louis should be sent to the guillotine. However, David tried to lighten the mood by commenting on the exquisite appetizers that Madame Goodman's servants offered. The door bell rang once again, and I found that it was Voltaire, I ushered him in, and as I closed the door a carriage rushed down the road, and it was the final guest the Bishop Talleyrand. Talleyrand walked awkwardly with a cane as a result of a foot injury he received in the army many years ago as a young man. He carried himself as a stereotypical aristocrat, walking as if he was far superior to all. I introduced him to the other guests, and told a servant to inform Madame Goodman that all of her company were awaiting her entrance.

A

B

D

Madame Goodman walked down the spiral staircase, as all eyes were drawn to her. The guests admired her stunning sense of fashion. She wore a tan colored loose-waisted gown, and was adorned with gold jewelry. She had a magnificent diamond ring along with a mesmerizing necklace. And of course she wore a scarf around her neck, because after all she was credited with starting that nationwide scarf wearing trend. Madame Goodman mingled with her guests, and she invited them to sit down at the dinner table.

³Emmet Kennedy, *A Cultural History of the French Revolution* (New Haven & London: Yale

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Work Sample & Commentary: *Vivaldi's music*

High School English Language Arts

The task

Students were invited to write a poem for the school literary magazine.

Circumstances of performance

This sample of student work was produced under the following conditions:

- | | |
|-----------------------|--------------------------|
| √ alone | in a group |
| in class | √ as homework |
| with teacher feedback | with peer feedback |
| timed | opportunity for revision |

This work sample illustrates a standard-setting performance for the following parts of the standards:

E5 b Literature: Produce work in at least one literary genre that follows the conventions of the genre.

What the work shows²

E5 b Literature: The student produces work in at least one literary genre that follows the conventions of the genre.

This poem is an extended metaphor implicitly comparing Vivaldi's music with a raindrop. The poem demonstrates the student's understanding of the uses of figurative language and sensory imagery as conventions of the genre. The brevity and original imagery are reminiscent of the Japanese forms of haiku (seventeen syllables) and tanka (35 syllables).

The student used sensory images to appeal to the senses of:

- (A) hearing;
- (B) sight; and
- (C) touch.

The line breaks not only impart rhythm to the poem but also give the poem a sense of movement, e.g., "bigger and bigger."

The alliterative use of sibilants (e.g., "splashes into thousands of silver violins") acts as onomatopoeia reinforcing the musical metaphor.

(D) The student's use of personification gives the image of the rain drop falling to the ground a graceful, poised air. Again, the choice of metaphor echoes the musical theme.

² This poem incorporates many of the elements that distinguish poetry from prose, such as precise word choice, condensed form, and the use of sensory imagery, figurative language, and white space.

* * *

A → Vivaldi's music
a drop of rain on a leaf ← **B**
grows
bigger
and bigger

D → then it dances
to the ground
and

A → splashes into ← **C**
thousands of silver violins ← **B**
by _____

Work Sample & Commentary: *Music and Reality*

High School English Language Arts

The task

Students were asked to write an original poem to celebrate Black History Month.

Circumstances of performance

This sample of student work was produced under the following conditions:

- | | |
|-------------------------|--------------------------|
| √ alone | in a group |
| √ in class | as homework |
| √ with teacher feedback | with peer feedback |
| timed | opportunity for revision |

This work sample illustrates a standard-setting performance for the following parts of the standards:

E5 b Literature: Produce work in at least one literary genre that follows the conventions of the genre.

What the work shows

E5 b Literature: The student produces work in at least one literary genre that follows the conventions of the genre.

The work demonstrates the use of figurative language, sensory imagery, parallelism, and repetition to express emotions in poetry.

The student used sensory imagery to appeal to the reader’s senses, for example:

- (A) the sense of touch and movement; and
- (B) the sense of hearing.

The work demonstrates other poetic techniques such as the use of:

- (C) sibilants;
- (D) alliteration;
- (E) personification; and
- (F) simile.

The student used parallelism through the repetition of the -ing ending in present participles. This also has the effect of putting the poet (and the reader) into a very passive role emphasizing the mood of the poem.

The misspelling in the fourth line (“melencholy”) might be considered a slip rather than an error.

Music and Reality

I sat alone

By myself.

A *The steady beat filled me,*

D *And the melencholy guitars*

Moved me.

I escaped into my world of

Music.

Nothing else mattered,

B *But the sweet sounds of*

C

Ecstasy

A *Rising in me,*

B *Deafening my thoughts.*

Organ and Synthesizer

E *Grabbed each other's hands*

A *And went tumbling down the paths of*

Guitar, Mandolin, and Bass,

E *Phanting harmoniously*

To the beat of Drums.

There, I was safe.

There, in the midst of Song,

E *Peace and Harmony lived.*

Then it ended.

B *It was over like the slam and lock of a door.*

F

People cried on the other side of the door.

For me?

Or for the yearning to hear the Song once again,

Like me?

Work Sample & Commentary: *The Power Game*

High School English Language Arts

The task

Students were asked to write a murder mystery. This sample of student work is a two-page excerpt from a thirteen-page short story.

Circumstances of performance

This sample of student work was produced under the following conditions:

- √ alone in a group
- in class √ as homework
- √ with teacher feedback with peer feedback
- timed √ opportunity for revision

This work sample illustrates a standard-setting performance for the following parts of the standards:

E4 a Conventions: Demonstrate an understanding of the rules of the English language.

E5 b Literature: Produce work in at least one literary genre that follows the conventions of the genre.

What the work shows³

E5 b Literature: The student produces work in at least one literary genre that follows the conventions of the genre.

The work follows the conventions of a short story murder mystery using sequencing, suspense, and rising action to engage and hold reader interest. The student organized the events of the story—the murder, the middle of the night call to the detective, and the examination of the murder scene—to imitate storylines commonly used in professionally-written murder mysteries.

The work is organized around the passage of time which is visually indicated by the use of three asterisks between portions of the short story. The initial murder scene is printed in italics which also separates it from the rest of the text of the short story.

The violent action in the opening scene of the first person narrative is reminiscent of the traditional private eye detective stories. The characterization of the detective as a brash, male “lone wolf” has been given a new slant with a female as the protagonist. The street language and truncated sentences further demonstrate a knowledge of the conventions of this genre.

The student’s selection of sentence structures and vocabulary reflects and develops the characters and the situations. This is particularly apparent in the dialogues. For example, the victim’s conversation with her cat can be contrasted to the sharp, urgent conversation between the detectives in the second section.

³ This work incorporates many of the elements of a short story. It is concise, focuses mainly on one character and event, and moves chronologically. It also has many of the elements of the detective story. It has the introduction to the characters via the middle of the night phone call, the detective/ protagonist and side-kick, and, of course, the murder.

E4a Conventions, Grammar, and Usage of the English Language: The student independently and habitually demonstrates an understanding of the rules of the English language in written or oral work, and selects the structures and features of language appropriate to the purpose, audience, and context of the work. The student demonstrates control of:

- grammar;
- paragraph structure;
- punctuation;
- sentence construction;
- spelling;
- usage.

In almost error free writing, the student demonstrated an understanding of the rules of the English Language. Noteworthy in this excerpt are the student's consistent use of correct quotation punctuation, ellipses, and paragraphing.

Work Sample & Commentary: *The Power Game*

High School English Language Arts

1

October 22, 1996

"Hi Honey, I'm home!" a woman cried ecstatically closing the door behind her.

"Is anybody home?"

There was no answer.

"Well, I guess that answers my question." Somewhat disappointed to find the house empty, she put her briefcase down onto the dining room table, and smoothed out her wrinkled green suit.

Walking over to the window, she pulled up the shades and let the warm afternoon light bathe her tired form. Her golden blond hair draped limply over her shoulders, with a rebellious strand or two sitting aimlessly in front of her tired brown eyes.

"Fluffy! Hey buddy!" she said to the ball of brown and white fur that had nestled itself at her feet. She outstretched two graceful hands as the cat bounded into her arms excitedly. The cat purred gently while she scratched an itchy spot behind his right ear. "You like that, don't you Fluffy?" she asked the sleepy-eyed cat, "Yeah, I think you like that." Picking him up, she walked over to the refrigerator.

"Are you hungry, boy? Of course you are! My little Fluffy-wuffy's always hungry. Isn't that right?" she said pulling a tuna fish can out of the meat drawer and setting the cat down onto the floor. She removed a can-opener from the silverware drawer and deftly opened the can. Setting the can before him, she returned back to the dining room table where she had left her briefcase.

With an impressive display of memory, she opened the three combination locks on the side of the briefcase, and sat down before it. Scattered through the briefcase were a few manila folders, two used notepads, a pile of cloisonné pens, and some other miscellaneous objects that she would probably never use. Fumbling through the mass of papers and folders, she removed a leather eyeglass case, and placed a pair of navy blue plastic glasses onto her nose.

Pulling out one of the used notepads, she started to read the first few scribble-filled pages. Her lips moved slightly as she read the practically illegibly written commentary on the small blue pages. She heard a thud from the next room, and stood up from the table replacing her glasses in the case.

"Fluffy? Is that you? What are you doing in there?" She was answered by a second loud thud from the kitchen. Moving slowly into the kitchen, her open mouth turned into a disappointed pout as she found

Fluffy's can of cat food spilled out all over the white linoleum floor. "Oh Fluffy..." she said bending down to the floor. Taking a paper towel from the counter, she began to wipe up the mess before her. The front door creaked open and slammed loudly.

"Kris?" she said jumping up from the floor. Scrambling out of the kitchen, she found a set of muddy footprints leading to her sister's bedroom.

"Kristina Rachel Kyle! How many times have I asked you to wipe your feet before you enter the house? What am I going to do with you? You're as messy as the cat!" she shouted as her annoyance began to become obvious in her voice.

There was no answer. She balled her hands into furious fists as she approached her sister's bedroom. The door flew open, and a burly man in a black face mask stood over the threshold.

"Oh my God," she blurted out as her mouth dropped open. Her eyes went instantly to the gun in the man's left hand.

The man lifted the gun so that it was level with her shaking shoulders, and unlocked the safety.

"Run," he taunted cruelly as a mocking laugh escaped his throat. "I dare you to run."

Letting his words sink in, she bolted towards her front door.

"Good girl," he murmured.

As her hand gripped the iron door knob, the man fired six shots at her back.

* * *

October 23, 1996

The phone rang obnoxiously in my ear as I rolled over. Picking up the clock from my night stand, I read the blurry red numbers. It was three o'clock in the morning. Who was calling me at that hour? Groaning, I put down the clock and reached for the phone.

"Hello?" I murmured.

"We've got a situation, Jade," the voice on the other end said bluntly.

"And I've got insomnia, Jack. Do you even know what time it is? Why are you calling me?" I replied rudely.

I could tell Jack was thinking about exactly what to say to me because he was really quiet for a few seconds.

"It's a homicide, Jade. We found the body about an hour ago. This is the first phone that I've been near since then," he said somberly.

Work Sample & Commentary: *The Power Game*
High School English Language Arts

3

I hit my hand against my forehead to accentuate the extensiveness of my stupidity. He had called about a homicide, and all I could do was think about my beauty sleep.

“Where?” I asked quietly.

“The corner of Pierce Street. Are you coming?” he replied.

Thinking for a minute I answered, “You know I will. I need to get dressed. I’ll meet you there in a half hour. I want a full report when I get there, Jack.”

“I knew you would come through, Jade. I’ll meet you there. Bye.”

“Bye Jack,” I breathed as I replaced the phone on the night stand.

And so it began...

* * *

I reached the corner of Pierce Street at about 3:40 AM and parked my car. Selfconsciously, I looked in my rearview mirror and groaned. My hair looked blacker than usual, and my skin looked so pale that my eyes looked like two bluejays in the middle of a snowy field.

Fumbling through the depths of my purse, I found a metal lipstick canister. Gently spreading the stuff over my lips, I pressed them together and replaced the lipstick in my purse. Then, reaching into the glove compartment, I removed my badge and my revolver.

“Jade!” Jack called to me as I got out of the car. He carried a pair of rubber gloves in his left hand, and a police report in his right hand. As he ran towards me I was faintly aware of the pallor in his face.

“Put these on,” he ordered handing me the rubber gloves. With much effort I managed to pull on both of the gloves. I then stood before him anxiously awaiting his deliverance of the police report.

Hands outstretched, I motioned to the papers in his hand. “Talk to me, Jack.”

“Okay Jade,” Jack said flipping to the first page. “The victim’s name is Robynne Kyle, the daughter of the late Arthur and Vivian Kyle. She was born April 6, 1972 -- that would make her twenty-four. She has a sister, Kristina Kyle. Kristina Kyle was born six years later in March of 1978. After their parents’ death in 1991, Kristina moved into an apartment with Robynne.

We found the body at approximately 1:57 AM. A neighbor had called the precinct ten minutes before because ‘Robynne wasn’t answering the door.’ When I got here, I found her lying by the front door, on her stomach,

dead, with six gunshots along her spine. The morticians said that she died around five o'clock in the afternoon."

"Where was Kristina at the time of the murder?" I asked him.

"Hmmm...let me see," Jack said flipping through the pages. "Her boyfriend's house. She was at her boyfriend's house. Harrison Rex, that's her boyfriend."

I let that information sink in for a minute. She was twenty-four. She was only twenty-four. It could have been me. God, it could have been me. I tried to shake that thought off and get back to thinking like a cop, not like a victim.

"Could it have been a suicide?" I asked dazedly.

"She was shot six times in the **back**. She was a legal secretary, not a contortionist! Are you all right? You look kind of funny," Jack answered.

"I'm fine, Jack. Let's take a look around."

Jack led me to the sidewalk and introduced me to the other police officers from some of the other precincts.

"Billy," he said tapping a short, round-faced police officer on the shoulder. The man turned around and smiled at Jack.

"Lieutenant Ryan. I've been looking for you. Hey, who's the girl?" the man said hoarsely.

"Billy, I want you to meet my partner. Jade, Sergeant William Connick. Billy, Lieutenant Jade Stetson."

The round-faced Billy and I shook hands and exchanged greetings. Eager to get inside, I politely excused myself and dragged Jack to the door.

"Where's the body?" I asked Jack impatiently, "You told me that you found her at the front door."

"She's taking a visit to the friendly little place we like to call the morgue, Jade. Besides, you don't need to see her. After we finish inside, we can look at the pictures I took before you got here. Come on. Let's take a look inside."

I stepped in front of him, and he followed me inside. Remembering that I was still wearing the rubber gloves, I flipped the light switch into the on position. The house was small and quaint. The dining room was on your left side when you walked into the house with the kitchen attached at the back. On the right was one of the two bedrooms and a small bathroom adjacent to it. Down at the end of the hallway was a heavy wooden door that led to what I presumed was the other bedroom.

"Don't step any further," Jack warned grabbing my wrist. "Look down."

Work Sample & Commentary: *The Power Game*
High School English Language Arts

5

I looked beneath my feet, and for the first time, I noticed the trail of muddy footprints on the beige carpet. Bending down, I was able to identify the type of shoe.

"Nike," I said aloud. "Great. He's a trendy homicidal maniac."

"What makes you so sure it's a he?" Jack asked puzzled.

"I'm **not** sure of that. You'll have to excuse my politically incorrectness." I said with mock apology. "Can you ever forgive me?"

Rolling his eyes, Jack carefully helped me over the footprints, and then stepped over them himself. With a sudden jolt of awareness, I noticed that the footprints led to the room at the end of the hallway. Being careful of the footprints, I walked calmly towards it.

I opened the door to the room and stepped inside. Jack stayed close behind me and peered into the room.

"Let's look around," I said to him, "Maybe we'll find something in here." Jack nodded and stepped into the room.

From what I could see, there wasn't anything particularly unusual about the room. It was obviously Kristina's room. The bed hadn't been made, and a pile of clothes sat on top of it. A stack of teen magazines were scattered on the floor, and the room held a faint odor of Vanilla Fields.

"Jade, take a look at this," Jack said as he removed a few rolled up posters from underneath the bed.

"Vote for Vahn," he read from one of the posters. "'Louis's the lucky one. Cast your vote for Vahn. He's our choice for the Mayor of New York' What is this? The Kyle family supported Louis Vahn? I didn't think *anyone* in New York supported Louis Vahn," Jack said disgustedly dropping the posters on top of the pile of clothes on the bed.

"That is strange. Very strange," I said taking a closer look at the posters. Scratching my chin in thought, I pushed the posters under the bed.

I stepped back outside the room and carefully examined the doorknob.

"Anything?" Jack asked hopefully. "I know it's a long shot, but it could really help if there were fingerprints on the doorknob."

"There's nothing," I said sighing, "The murderer must have been wearing gloves or something. Don't worry, Jack. We'll find something...eventually..." I replied, my thoughts beginning to trail off.

"Tomorrow's another day, right Jade?" Jack asked me smiling.

"Sure," I replied earnestly.

* * *

October 27, 1996

6

A stout gray-haired old man sat alone reading in his third story apartment building. His wiry half glasses looked as if they were about to slip off his nose, and the weary gray eyes behind them had long ago lost their youthful sparkle.

*The sound of a fire-engine outside snapped him back into reality, and he put his book back onto the shelf with all of the others. **How grand it would be to be the hero in one of those books, he thought dreamily. There wouldn't be anything but the damsel in distress to worry about.***

He could hear the gentle hum of the radiator behind him, and he was vaguely aware of the shallow breathing of his own work-worn chest. The wind whistled softly through the open window knocking over a pile of papers sitting on his desk. It didn't bother him. He let the papers sit where they were on the floor.

He heard a grunt from the next room.

"Who's there?" he beckoned cautiously. He was answered with a long period of silence.

The man disregarded the noise and continued to stare out the window. He had no view of the street -- only a view of the next apartment complex. It never failed to give him serenity, however. (Even if it was just a pile of bricks.) The heavy tread of approaching footsteps startled him, and he looked up to find himself face to face with a formidable looking, armed man.

"Nighty-night Gramps," the figure muttered.

A single gunshot pierced the night air.

* * *

October 28, 1996

The police station was full when Jack and I finally got there in the morning. A few of my colleagues muttered obscenities under their breaths as the reporters from the local newspaper continued to stand outside with their notebooks and tape recorders in hand.

"Hey Jade," someone yelled to me.

"How's life treating you today, Mike?" I replied slapping him on the shoulder. He shrugged and flipped on the television set next to his desk.

"Don't you ever do anything other than watch television?" Jack joked.

"No more than you do," Mike replied, a cocky smile spreading across his face. A crowd gathered around the T.V., so after a while, Jack and I decided to sit down and join them. The entire group let out a unanimous groan as one of Louis Vahn's campaign commercials came on.

"...My name is Helen Vahn, and my husband is running for Mayor of New York. He's not like the other candidates. We aren't trying to buy your votes with impossible to keep promises. My husband is the right one for the job. Vote Louis Vahn for Mayor of New York..."

"I feel like slapping that woman," someone yelled from an office at the far end of the precinct. A few men agreed, and a few women slapped those men.

"Just shut it off," Jack cut in angrily. "He's a lost cause anyway. Everybody knows that. I bet even his wife knows that he can't win."

Just then, Jack's phone rang shrilly from the other side of the room. With all the speed of a race horse, he sped across the room to answer it.

"Hello?" he said breathlessly. There was a long pause, and Jack slammed his fist fiercely against his desk as the voice on the other end continued to speak.

"Where?" he shouted angrily. By that time, Mike had shut the television off, and I was standing at Jack's side. He slammed the phone down, and ran a steady hand through his dark hair.

"Jack?"

He didn't answer me. He didn't even look at me.

"Jack," I said softly. He turned towards me that time, and his anger was visible in his deep green eyes.

"We've got another one, Jade," he replied shaking his head. "He was an old man, Jade. We have to be on Redmond Avenue in ten minutes." He took a deep breath and motioned to the squad car outside. "We have to leave now if we want to be there before the reporters."

"I'll drive," I offered. He nodded in agreement and picked up his coat from the chair that he had left it on. I took my own coat, and we pushed through the double glass doors.

* * *

We reached Redmond Avenue in about three minutes. Stepping out of the car, Jack and I looked around silently.

I recognized Lieutenant Connick, and we exchanged brief greetings. Jack stood beside me gently twiddling his thumbs. I could tell that he was eager to get inside. He does that when he's anxious.

"See ya 'round, Billy," Jack called to Lieutenant Connick as we walked away from him about a minute later.

"Ryan! Stetson!" someone yelled from the far corner of the room. I recognized the voice as that of Sergeant Cole, our precinct captain. We walked over to him quickly.

“Hello Sergeant. I wish we could be seeing each other under better circumstances,” I said shaking his hand.

“You’ve got that right,” he agreed turning to Jack. “It’s a tough job, but someone has got to do it.”

“I’m glad that someone is me,” Jack said shrugging. “Where’s the report?” he asked. Sergeant Cole handed Jack the report, and Jack sat on a nearby bench to read it as I stood over his shoulder.

“We’ve got a link, Jade. There’s a connection.” Jack said looking up at me hopefully.

“What is it, Jack? Don’t keep me guessing. You know that I’ve never been very good at that game,” I said sitting down next to him on the bench.

“It says here that after the tragic death of his wife, daughter and son-in-law in 1991, Richard Hunter, quiet millionaire, was left with two remaining heirs to his fortune.” Jack looked up at me smirking. He then looked back down at the papers in his hand and continued reading. “The two remaining inheritors of his fortune were his granddaughters, Robynne, and Kristina...Kyle.”

“Yeah, I guess I would call that a pretty clear connection,” I remarked. “But who would want to kill the poor old guy for his fortune? Could it have been Kristina?”

“That would be my guess,” Jack said as he gave the stack of papers back to Sergeant Cole. “I think we’re going to have to pay a visit to Miss. Kyle.”

* * *

October 30, 1996

Jack parked the squad car on the corner of Devors Avenue at three o’clock in the afternoon. When we had thoroughly looked over the police reports from Richard Hunter’s, and Robynne Kyle’s murder, we had found that Kristina Kyle was temporarily staying with her boyfriend, Harrison Rex, in his penthouse on Devors. We had also received a search warrant from the precinct to search his apartment.

“Hello?” Jack said as he knocked loudly on the door. His fist pounded loudly on the solid oak door, and I could tell that he was in pain from having been doing that for the past three minutes.

“They’re not in there, Jack,” I said taking his hand away from the door, “We have to break the door down.” Jack nodded. Gathering up all of the strength that I possessed, I kicked the door fiercely, letting it crash to the ground with a resounding thud.

Work Sample & Commentary: *Welfare Reform* High School English Language Arts

The task

Students were asked to write an opinion piece for the school newspaper on the latest welfare reform bill passed by Congress.

Circumstances of performance

This sample of student work was produced under the following conditions:

- | | |
|-----------------------|----------------------------|
| √ alone | in a group |
| √ in class | √ as homework |
| with teacher feedback | with peer feedback |
| timed | √ opportunity for revision |

This work sample illustrates a standard-setting performance for the following parts of the standards:

E6b Public Documents: Produce public documents.

What the work shows

E6b Public Documents: The student produces public documents, in which the student:

- exhibits an awareness of the importance of precise word choice and the power of imagery and/or anecdote;
- utilizes and recognizes the power of logical arguments, arguments based on appealing to a reader’s emotions, and arguments dependent upon the writer’s persona;
- uses arguments that are appropriate in terms of the knowledge, values, and degree of understanding of the intended audience;
- uses a range of strategies to appeal to readers.

The title of the paper and the introduction given in the first paragraph engage the reader, especially since this is a human interest topic regularly in the news. The persona is initially that of a serious, reasonable individual willing to investigate and address opposing viewpoints.

(A) The student exhibited an awareness of the importance of precise word choice choosing such words as “cheating,” “tough,” and “succumbed,” each of which has powerful connotations around issues of welfare and leadership.

(B) The student chose examples of possible outcomes which create for the reader an image that the welfare reform bill is primarily to improve the lives of the children of parents on welfare.

(B) These examples demonstrate the student’s use of arguments based on appealing to the reader’s emotions.

(C) The second paragraph provides a clear description of the welfare bill in terms of the assumed knowledge and level of understanding of the intended audience.

(A) (B) Although the tone in the second paragraph is objective, the student made use of this context to influence the reader. The student peppers the factual information with emotive phrases that may subliminally sway the reader.

The use of contractions gives the article a conversational tone which is appropriate for the context and invites confidence from the intended audience.

There are a few errors of sentence structure (e.g., the second sentence), spelling (e.g., “has” instead of “as” in the last sentence of the second paragraph), and punctuation (e.g., the misuse of commas in the second last sentence in the third paragraph). These errors do not detract from the overall quality of the work.

THE
INFORMER

OPINION:
**Welfare Reforms:
More Harm than Good?**

by _____

The latest welfare reform bill passed by Congress and signed into law by President Clinton received a lot of criticism. Its main objective was for people to stop becoming dependent on welfare as a way of life.

Under the bill Welfare to Work Tax Credit, employers could take a credit for 50 percent of the first \$10,000 they spend on wages, health benefits, and educational assistance for newly hired workers who have been on welfare for 18 consecutive months. Also, about one million immigrants may lose their food stamps or have them cut. Only American-born babies of immigrant families will be able to receive food stamps. For a pregnant mother to be able to receive welfare she will have to identify the father of the child. The new law will limit the time a family can be on welfare. People must give up their benefits unless the head of the family starts working within two years. New work requirements will require unemployed people who are receiving benefits fill out at least 20 job applications per day. The Congressional Budget Office says the welfare law will save \$54.6 billion over six years. Clinton's proposals would restore \$13 billion to \$14 billion of that amount. By signing that bill Clinton fulfilled his promise to end welfare has we know it.

Many believe that Clinton really didn't want to sign the welfare bill, but succumbed to election year pressures. He vetoed two earlier versions of the bill because he believed that it would hurt the children on welfare, but signed the third one that was almost the same as the last two. Now he wants to try to change the law before it has had a chance to be put into action. Clinton said, "The cuts in food stamps and programs for legal immigrants were deep." Liberal groups, like the Food Research and Action Center, are now on Clinton's side, trying to soften the impact of the new welfare law, which threatens to eliminate the only form of public assistance available to many needy people. One thing that Clinton is not changing his mind about is the most important feature of the new law, which eliminates the 61-year old Federal guarantee of cash assistance for the nation's poorest children.

Another liberal group, The Center on the Budget and Policy Priorities, says that programs for the poor people made up only 23 percent of all federal entitlement spending, but received 93 percent of the reductions. Robert Greenstein, director of the Center, says that the work requirements will have harsher consequences than Congress intended. What he means by this is that people with few job skills will now have even more trouble finding a job, and most states will no longer have welfare programs for food stamp recipients.

The new law is not perfect. Even though most

people are on welfare for only a short time, others become completely dependent on government hand-outs. This is a sad situation. But supporters of the new law believe that long term exposure of welfare is harmful to children because it destroys their values. They grow up thinking that it is normal for the government to support a person. The new reform tries to force parents to get jobs to give hope and motivation to their children.

In my opinion, it is a good idea that the government wants to make people work for their government handout, so they will know how it feels to get up to go to work everyday. For those with hardly any job skills, they should receive free training to be able to get a job. For those who have little children, there is no excuse for them not to work for their check. If they can not afford a babysitter, which is understandable, there are many daycare networks that subsidize the costs of babysitting. Many people don't know that there are many different types of programs and agencies out there to help them out. People should be informed of all their options.

President Clinton should put more serious thought into what he does before he signs bills that he has little or no power to change later. Too many people today are still living on welfare and cheating the system. And everyone should remember that nothing in this life is really free—if you aren't paying for it, then someone else is. There are no easy answers to the welfare problems of our nation, only tough new solutions. We'll have to wait and see what the outcome of the new law will be. One can't judge something without seeing in action first. □

Work Sample & Commentary: *Contour Casuals* High School English Language Arts

The task

Students were asked to create a business plan for a company they would like to start up. This student work is an excerpt from an extensive business plan.

Circumstances of performance

This sample of student work was produced under the following conditions:

alone	√ in a group
in class	as homework
with teacher feedback	√ with peer feedback
timed	opportunity for revision

This work sample illustrates a standard-setting performance for the following parts of the standards:

E7b Functional Documents: Produce a functional document.

What the work shows

E7b Functional Documents: The student produces functional documents appropriate to audience and purpose, in which the student:

- reports, organizes, and conveys information and ideas accurately;
- includes relevant narrative details, such as scenarios, definitions, and examples;
- anticipates readers' problems, mistakes, and misunderstandings;
- uses a variety of formatting techniques, such as headings, subordinate terms, foregrounding of main ideas, hierarchical structures, graphics, and color;
- establishes a persona that is consistent with the document's purpose;
- employs word choices that are consistent with the persona and appropriate for the intended audience.

The student generated an extensive business plan identifying the market niche for the intended product, presenting a marketing analysis, explaining the backgrounds of the projected management team, describing advertising approaches, providing an analysis of start-up and operating costs, and projecting revenue. The document is both a rehearsal of an actual business plan and a public-relations vehicle for soliciting school-business partnerships.

In addition to the text included here, the student used spreadsheets, survey forms, tables, charts and graphics in a sequential, organized document that clearly demonstrates a coherent and detailed approach to entrepreneurial necessities.

(A) The student identified the marketing niche using other, well-known apparel companies as successful examples for the market need that the plan addresses.

The complete business plan comprehensively addresses readers' concerns by providing careful descriptions of managerial personnel, store location, and customer traffic patterns, advertising strategy, product descriptions, and detailed, line-by-line cost analysis.

(B) The student made use of an attractive, bold font on the cover page to highlight the company's name. The work includes a useful "Table of Contents," and clearly delineates sections in the text with bold, large size, capitalized typefaces. The complete work

Work Sample & Commentary: *Contour Casuals* High School English Language Arts

includes data charts, spreadsheets, and graphics to organize information in a clear, businesslike and accessible fashion.

(C) The student incorporated marketing phrases appropriate to the apparel industry (e.g., “we at CONTOUR CASUALS, INC....” and “The decline in popularity of the twill....”).

(C) The student made an appropriate shift in language and tone when addressing the distributing aspects of the plan (e.g., “We have selected these stores...”). The work demonstrates appreciation of the various audiences for the document, each with different concerns. Also apparent is an awareness of the need to adopt appropriate language in each section to address those differing concerns.

Work Sample & Commentary: *Contour Casuals*
High School English Language Arts

B

Business Plan for
Contour Casuals, Inc.
A Women's Apparel Company
February 7, 1997

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Contour Casuals, Inc.

NYC, NY 10011
Telephone _____
_____, CEO

INTRODUCTION TO CONTOUR CASUALS

After one year of extensive market research in the women's apparel market, CONTOUR CASUALS, INC. is ready to introduce a unique and exciting new way to market women's casual pants. The idea for this marketing strategy and improvement in fit came from consumers tired of frustrating shopping trips searching for the perfect fit pant. Casual pants are synonymous with comfort, and we at CONTOUR CASUALS, INC. feel we have conquered the market in comfort, style, and fit. The product we are marketing is targeted to the female, moderate market shopper who currently purchases woman's twill pant or men's twill pant, but still can not find that perfect fit.

Market research results, product description, advertising, and the target market will be discussed in further detail throughout this business plan. Order forms and shipping information are also provided within this report.

CONTOUR CASUALS, INC. is incorporated under the laws of the state of New York and is ready to begin operations. We, the founders have spent a year of hard work preparing for this time and have made substantial personal investments. We are eager to proceed. However, because our personal financial resources are not adequate to manufacture and distribute sufficient units, we are prepared to offer a one-third share of the corporation for an equity

MARKETING ANALYSIS

NICHE

Contour Casuals has done extensive research in the market of women's casual apparel. From this research we have discovered a "hole" in the market which we feel can be very productive and profitable. This "hole" as we call it, represents the lack of casual garments that women feel provide them with a comfortable, proper fit. One of the major problems our survey participants discussed was that they can never seem to find pants that fit the proportions of their bodies. Therefore, our company has decided to take the basic relaxed, twill pant, which seems to reoccur in every season's wardrobe, and modify them to provide a more comfortable and stylish garment. We plan on providing women with pants that are available in more realistic combinations of waist, hip, and inseam measurements to guarantee our consumer a proper fit.

We anticipate that our niche is a good idea because at this very moment there are popular casual-wear companies such as _____, _____ and _____, and _____ who are using sizing methods similar to our own which are proving to be very successful. Fortunately for us, they are only customizing denim blue jeans. We plan to tackle the casual-pant and twill-pant market.

CONSUMER PROFILE

Our target market consists of women between twenty-five to thirty-five years of age who have an annual income of approximately \$20,000-\$45,000. These women live in urban and suburban communities across the country and are interested in style, but not at the sacrifice of comfort. We foresee our clothing being worn for leisure activities such as going to the movies, shopping, traveling and socializing as well as for professional dress-down days and casual meetings.



PRODUCT DESCRIPTION

The decline in popularity of the twill, casual-pant seems highly unlikely because this type of pant has maintained popularity for over five years now. It has become a staple in the American woman's wardrobe, especially since the introduction of "Casual Fridays" in the workplace.

Through extensive market research we have found that our consumer prefers natural, cotton and cotton blend twills in soft neutral colors. These women want fabrics that look good, won't shrink or fade, and maintain a softness and comfort about them without losing a sense of style. Although these women are not enslaved by fashion trends, they do want to achieve a tailored, feminine look that is updated with every season. What they don't want is a pant that resembles the man's chino or "_____". We will offer several variations of the casual pant, as well as some comfortable, stylish simple blouses that will accentuate our bottoms. Our '97 Spring line will feature natural colors, but we intend on listening to our consumers and following the trends in future lines so that our woman does not become outdated or stuck in a fashion rut.



RETAIL MARKET

We are targeting moderate level retail chain-stores such as _____, _____, and _____ to distribute our product. We have selected these stores as our launching ground due to their reputations, advertising plans, and financial stability. We also feel that they are distributors who target our audience and can provide us with the kind of national exposure a new label needs.

Work Sample & Commentary: *Contour Casuals* High School English Language Arts

SURVEY RESULTS

AGE GROUP

25-28=59%
29-32=18%
33-35=23%

MARITAL STATUS

Single= 67%
Married= 32%
Divorced= 1%

FINANCIAL STATUS

\$15,000-25,000= 25%
\$26,000-35,000= 25%
\$36,000-45,000= 13%
\$46,000-55,000= 5%
\$56,000-65,000= 6%
Undisclosed= 30%

ETHNIC BACKGROUND

African-American= 48%
Latino= 18%
Caucasian= 8%
Asian= 5%
Undisclosed= 23%

CLOTHING INFLUENCES

Weather= 40%
Activity= 21%
Other= 22%

DRESS STYLE

Trendy & Stylish= 56%
Professional= 13%
Casual= 9%
Other= 12%

PRICE INFLUENCES

Quality= 21%
Name Brand= 17%
Style= 15%
Fit= 13%
Color= 13%
Fabric= 9%
Occasion= 9%

HIP & WAIST COMBINATIONS

28/35= 10%
26/36= 10%
25/33= 8%
30/36= 6%
25/37= 4%
24/34= 4%
23/32= 4%
28/37= 4%
29/36= 4%
29/43= 4%
28/42= 4%
29/40= 4%
30/40= 4%
32/41= 4%
33/40= 4%
31/40= 4%
33/39= 4%
24/42= 4%
24/37= 4%
27/38= 4%
30/36= 3%
26/39= 3%
30/36= 3%

GARMENT PREFERENCE

Pants= 48%
Skirt= 10%
Equal= 42%

FABRIC PREFERENCES

Cotton= 36%
Linen= 12%
Spandex= 12%
Nylon= 10%
Satin= 10%
Rayon= 8%
Silk= 6%
Polyester= 4%
Wool= 2%

AMOUNT SPENT SHOPPING IN A MONTH

\$0-200= 54%
\$201-400= 19%
\$401-600= 10%
\$601-OVER= 4%
Undisclosed=13%

Work Sample & Commentary: *Contour Casuals*

High School English Language Arts

CONTOUR CASUAL ORDER FORM												
ORDERS ARE SHIPPED IN BULKS OF EIGHT, SAME SIZE/COLOR GARMENTS.												
GARMENT	ID #	RETAIL	WHOLESALE \$	SZ	SZ	SZ	SZ	SZ	SZ	BULK QTY	TOTAL	SHPPNG WT TOTAL
STOVE PIPE PANTS	#201	57.99	38.35X8=306.80	28/35	28/35	25/33	30/38	25/37	24/34			9.60 LBS.
Oatmeal	201-1											
Natural	201-2											
Coffee	201-3											
Laurel Green	201-4											
CIGARETTE PANTS	#202	47.99	32.18X8=257.44									9.60 LBS.
Oatmeal	202-1											
Natural	202-2											
Coffee	202-3											
Laurel Green	202-4											
CLASSIC CUT PANTS	#203	46.99	31.29X8=250.32									9.60 LBS.
Oatmeal	203-1											
Natural	203-2											
Coffee	203-3											
Laurel Green	203-4											
RIDING PANTS	#204	64.99	43.21X8=345.68									9.60 LBS.
Oatmeal	204-1											
Natural	204-2											
Coffee	204-3											
Laurel Green	204-4											
LONG SLIM-FIT SKIRT	#301	30.63	20.42X8=163.36									9.60 LBS.
Oatmeal	301-1											
Natural	301-2											
Coffee	301-3											
Laurel Green	301-4											
CLASSIC NOTCH SHIRT	#101	12.08	8.65X8=64.40	S	M	L	XL					4 LBS.
Oatmeal	101-1											
Natural	101-2											
Coffee	101-3											
Laurel Green	101-4											
SLVLS CREWNECK SHIRT	#102	10.87	7.11X8=56.88	S	M	L	XL					4 LBS.
Oatmeal	102-1											
Natural	102-2											
Coffee	102-3											
Laurel Green	102-4											
V-NECK SHIRT	#103	19.02	13.28X8=106.24	S	M	L	XL					4 LBS.
Oatmeal	103-1											
Natural	103-2											
Coffee	103-3											
Laurel Green	103-4											
PONDEROSA SHIRT	#104	19.08	12.72X8=101.76	S	M	L	XL					4 LBS.
Oatmeal	104-1											
Natural	104-2											
Coffee	104-3											
Laurel Green	104-4											
PRINCESS JACKET	#401	45.99	30.87X8=246.96	S	M	L	XL					8 LBS.
Oatmeal	401-1											
Natural	401-2											
Coffee	401-3											
Laurel Green	401-4											
											TOTAL SHIPPING WT	
											TOTAL SHIPPING COST	
											TOTAL ORDER COST	

Work Sample & Commentary: *Contour Casuals* High School English Language Arts

CONTOUR CASUALS					Price per individual Garment=		SHIRT 101	
FABRIC							TOTALS	\$1.00
	TYPE	# of Yards	\$ per yd HK	Subtotals				
1	Poplin	1	\$1.00	\$1.00				
2								
TRIM							TOTALS	\$1.10
	TYPE	# Needed	\$ per Piece	Subtotals				
1	Buttons	5	\$0.10	\$0.50				
2	Thread	1	\$0.50	\$0.50				
3	Label	1	\$0.10	\$0.10				
LABOR							TOTALS	\$2.20
	Direct Labor	# of Times	\$ in HK	Subtotals				
1	Sd.R Sd.L	2	*****					
2	Slve. Shld	2	*****					
3	Slve. wrst	0	*****					
4	Slve. arm	4	*****					
5	Collar	2	*****					
6	Neckline	0	*****					
7	Btm. Shrt.	2	*****					
8	Darts	0	*****					
9	Pocket	0	*****					
10	Insd. Tags	2	*****					
11	Buttons	0	*****					
12	Holes	0	*****					
13	Bttn. Area	0	*****		\$2.00			
	Indirect Labor	10%			\$0.20			
							PRODUCT COST=	\$4.30
IMPORT TAX							TOTALS	\$0.86
SHIPPING CHARGES							TOTALS	\$0.22
Warehouse							TOTALS	\$0.17
							TOTAL PRODUCT COST=	\$5.55
							TOTAL WHOLESALE COST=	\$8.05
							TOTAL RETAIL COST=	\$12.99

Work Sample & Commentary: *Living Rooms as Classrooms* High School English Language Arts

The task

Students were asked to read and respond to a newspaper article. They were asked to pay particular attention to the way the articles were written and the implications underlying the arguments.

Circumstances of performance

This sample of student work was produced under the following conditions:

- | | |
|-----------------------|----------------------------|
| √ alone | in a group |
| √ in class | √ as homework |
| with teacher feedback | with peer feedback |
| timed | √ opportunity for revision |

This work sample illustrates a standard-setting performance for the following parts of the standards:

E6a Public Documents: Critique public documents.

What the work shows

E6a Public Documents: The student critiques public documents with an eye to strategies common in public discourse, including:

- effective use of argument;
- use of the power of anecdote;
- anticipation of counter-claims;
- appeal to audiences both friendly and hostile to the position presented;
- use of emotionally laden words and imagery;
- citing of appropriate references or authorities.

(A) The student identified certain aspects of the argument being considered and responded responsibly, stating agreement with two of the aspects, but not the third.

(B) The student made use of emotionally charged words and imagery to present a counter-argument.

(C) The work appeals to both friendly and hostile audiences by clearly identifying the point of disagreement and then discussing it in a reasonable manner.

“Living rooms As Classrooms” discussed a type of education that was unknown to me. In some instances, I feel that home schooling is a good alternative to public education. Yet many questions arise as I read this article.

First of all, my questions begin with one word: Why? As I read on, this question was answered with answers such as to keep children away from school violence, health reasons, or religious reasons. The only answer I disagreed with was school violence. I disagree because wherever a person may go, they may encounter violence. Sheltering the child now is not going to benefit them in the long run.

The article, written by Bill Schackner, was based on a home-schooled student, Jesse Richman. A statement that Richman made was that he did not feel he missed anything by not attending school, and also he did not feel isolated. I don’t understand how he can feel this way. By not going to school, Richman probably never got to see the diverse number of people a public school has to offer. He never got to meet the school snob, the class clown, the jock, the nerd, etc. He never had the chance to attend a real discussion group, where teens stated their mind without censoring their opinions because their parents were around. Many of his socializing skills may not have been developed simply because he didn’t go to school. For all Richman knows, he may have missed meeting that special someone just because he didn’t go to school.

In conclusion, I feel that home schooling can be a good method for educating children. Many children in society today do need one-on-one teaching. Yet many things happen—particularly in high school— that a teen must, or should experience. Besides, going to a dance at a church function just doesn’t hold a candle to the Senior Prom.

A →

C →

B →

Work Sample & Commentary: *Alternative Music* High School English as a Second Language

The task

Transitional ESL students were asked to create a report based on individual research. Students selected their own topics on a common theme of “Finding America.”

Circumstances of performance

This sample of student work was produced under the following conditions:

- | | |
|-------------------------|----------------------------|
| √ alone | √ in a group |
| in class | √ as homework |
| √ with teacher feedback | with peer feedback |
| timed | √ opportunity for revision |

This work sample illustrates a transitional level⁴ ESL performance for the following part of the standards:

E2 a Writing: Produce a report.

What the work shows

E2 a Writing: The student produces a report that:

- engages the reader by establishing a context, creating a persona, and otherwise developing reader interest;
- develops a controlling idea that conveys a perspective on the subject;
- creates an organizing structure appropriate to purpose, audience, and context;
- includes appropriate facts and details;
- excludes extraneous and inappropriate information;
- uses a range of appropriate strategies, such as providing facts and details, describing or analyzing the subject, narrating a relevant anecdote, comparing and contrasting, naming, explaining benefits or limitations, demonstrating claims or assertions, and providing a scenario to illustrate;
- provides a sense of closure to the writing.

(A) The student established the context by identifying the subject of the report as alternative music in the first paragraph. The student created a persona of a recent immigrant who discovers something appealing.

The student developed the controlling idea that alternative music is a valid and important art form. This idea is maintained throughout the work.

The student used a variety of appropriate strategies such as:

(B) describing the varieties of alternative music;

⁴ For background on ESL levels, turn to English as a Second Language on page 25.

The ESL Curriculum Frameworks for the transitional level, grade 9 - 12, include the following expectations related to the standards:

- Students will analyze, critique, and formulate judgments about literary and content readings.
- Students will use elements of the writing process to write effectively for a variety of audiences, on given personal, abstract, and/or imaginative topics.
- Students will analyze, synthesize, and evaluate information from a wide range of research sources in order to explore interests and issues relevant to their personal and academic lives.

Work Sample & Commentary: *Alternative Music* High School English as a Second Language

- (C) comparing alternative music to artworks produced by famous painters; and
- (D) providing details about Nirvana, pioneers in the alternative music field.
- (E) The work provides a sense of closure by referring back to the student's personal experience.

The work shows that the student effectively managed the conventions of English appropriate to the transitional level. The student correctly used:

- (F) complex sentences; and
- (G) the passive voice. This is expected at the transitional level of ESL.

Some of the errors in the work can be attributed to the student's stage of second language acquisition, such as:

- (H) awkward constructions and improper punctuation; and
- (I) the incorrect use of articles are also to be expected at this level.

The bibliography is not in strict alphabetical order.

Work Sample & Commentary: *Alternative Music* High School English as a Second Language

Alternative music

When I came to New York everything was new to me. I found a lot of things that were different and bizarre from things I was used to. The language, culture and people were different to me. The style and speed of American life were strange. Music was also different. The new style of music was just born for me at that time. The name of that style is Alternative.

The word “alternative” means a choice between possibilities. Alternative style brought more freedom to music. Along with the change in production of live events, alternative music brings with it a different sound sensibility. “There is a certain quality to the music that transcends what traditional rock music can give to listeners.”¹ Alternative sounds can vary from hard (alternative rock) to soft (alternative pop), from electronic dance music to punk-rock. A lot of teenagers choose to listen to Alternative music because it is new and it has many different types. Most of the songs are about real life and can be related to everyone. Some songs do not contain great meanings in them, however, sounds in alternative music are sometimes more important than words. Like any other new art, alternative music has to be understood and taken with all its modern ideas.

We can compare alternative music to modern paintings in the beginning of this century. Works of painters such as Pablo Picasso or Georges Braque were not understood at the beginning. However, after a while people understood their paintings and sculptures. Now they are willing to buy those pieces of art for millions of dollars. We can say that alternative music will be accepted by more people after some period of time.

Bands like Bush, Smashing Pumpkins or Nirvana are already on the top. A lot of people have a big sympathy to Nirvana.² I am one of those people.



Nirvana was a great band. Unfortunately, the lead singer, Kurt Cobain got into deep depression and committed suicide in 1994. Nirvana became a popular band in early 90's. They had a great impact on teenagers. Their numerous concerts were given in many different countries. Nirvana was one of the first bands who started alternative movement in music. The band fell into pieces after death of Kurt Cobain. Some of the members of Nirvana made a new band called Foo Fighters which is still taking first places in major music billboards. Foo Fighters are not the only band at the top, there are many more alternative bands that are very popular in America and European countries.



Alternative style in music is growing every day. It is now one of the major styles that is fulfilling television and radio all around the world. I found alternative music in America and I really enjoy listening to it and living it.



Endnotes

¹Christopher John Farley, "Another Post-Suicide Live Album from Nirvana," Time 148 (October 1996): 97.

²Tamara Palmen and Todd C. Roberts, "The Next Big Thing," Urb Magazine 53(March 1997): 42.

Work Sample & Commentary: *Alternative Music*
High School English as a Second Language

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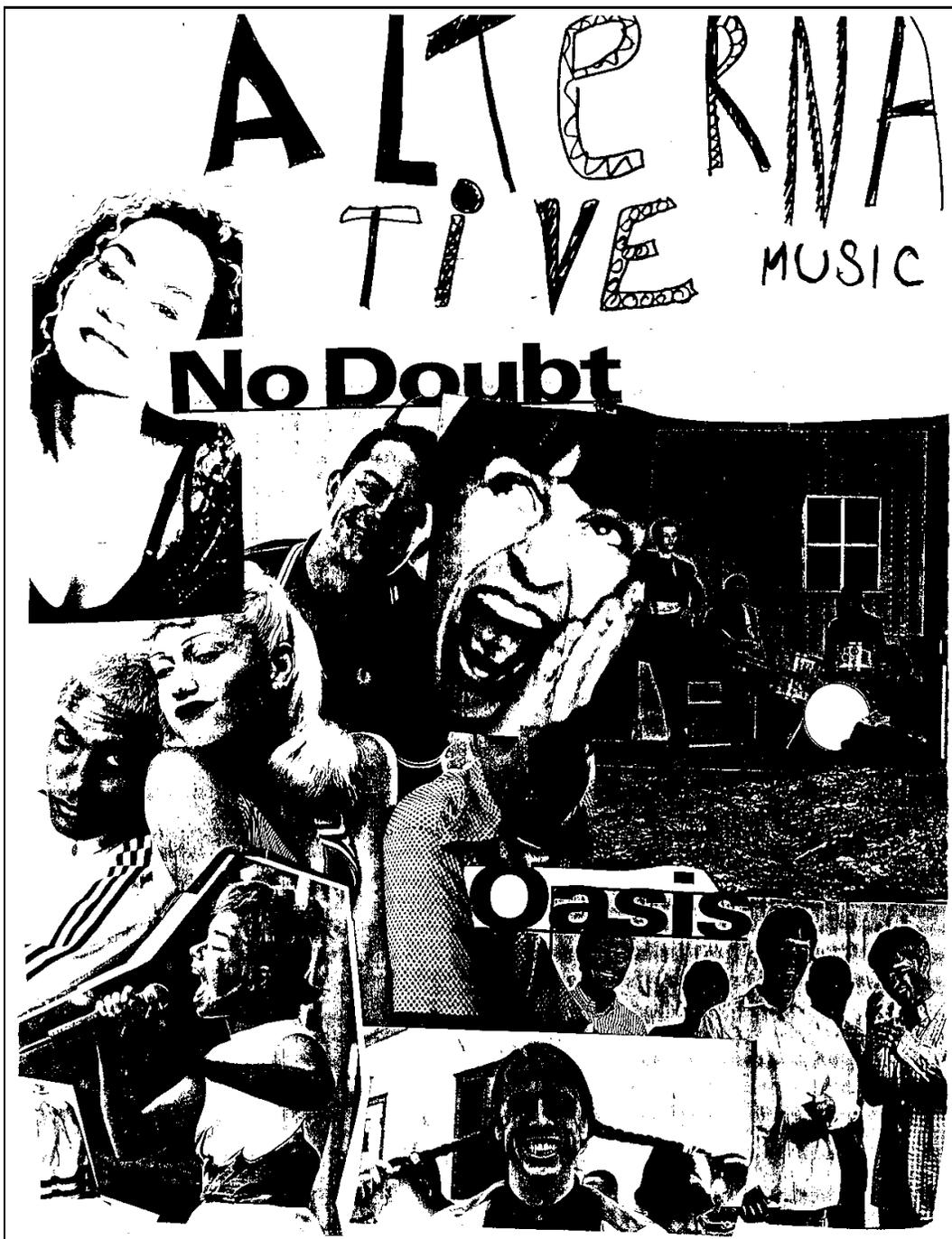
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"Feature Stories: R&R Summer," Rolling Stone, (June 1996), 24.

Sinclair, David, "Rock & Roll," Rolling Stone, 685 (June 1994), 36.

Farley, Christopher, "The Art/Music," Time, 148 (October 1996), 97.



The task

Transitional ESL students were given specific topics related to *The Diary of Anne Frank* and asked to expound upon them. The purpose of these cooperative learning activities was to enhance the students' critical-analytical skills and to enable them to personally identify with the text. This work sample was produced as a long-term project.

Circumstances of performance

This sample of student work was produced under the following conditions:

- | | |
|-------------------------|----------------------------|
| √ alone | in a group |
| √ in class | √ as homework |
| √ with teacher feedback | √ with peer feedback |
| timed | √ opportunity for revision |

This work sample illustrates a transitional level⁵ ESL performance for the following part of the standards:

E2b Writing: Produce a response to literature.

What the work shows

E2b Writing: The student produces a response to literature that:

- engages the reader through establishing a context, creating a persona, and otherwise developing reader interest;
- advances a judgment that is interpretive, analytic, evaluative, or reflective;
- supports a judgment through references to the text, references to other works, authors, or non-print media, or references to personal knowledge;
- demonstrates understanding of the literary work through suggesting an interpretation;
- anticipates and answers a reader's questions;
- recognizes possible ambiguities, nuances, and complexities;
- provides a sense of closure to the writing.

(A) The work immediately introduces the title of the literary work under consideration in the first sentence, and engages the reader and establishes the context by stating that this is the diary of a young Jewish girl living in hiding from the Nazis.

Throughout the work, the student demonstrated an understanding of the literary work by analyzing Anne's feelings, beliefs, and abilities with references to the text.

(B) The student interpreted the role of the diary as a confidante for Anne and referred to the text in general (e.g., "Anne confided her most private thoughts...") and in particular (e.g., "...which she believed was her friend named 'Kitty.'") to support this.

⁵ For background on ESL levels, turn to English as a Second Language on page 25.

The ESL Curriculum Frameworks for the transitional level, grade 9 - 12, include the following expectations related to the standards:

- Students will analyze and formulate judgments about literary and content readings.
- Students will use elements of the writing process to write effectively for a variety of audiences, on given personal, and/or investigative topics.

Work Sample & Commentary: *The Theme* High School English as a Second Language

(C) In admiring Anne’s ability to discuss serious questions about “life, religion, and humanity,” the student referred to personal knowledge that these types of issues are often not dealt with by adults.

(D) The student anticipated and answered a possible reader question as to how Anne lived in a different age that might “be beyond our comprehension.” The student stated that “Anne just an ordinary girl, grew up in extraordinary times.”

(E) The work closes with the statement that teenagers should learn a life lesson through reading Anne Frank’s diary. This is in keeping with the subject of the work.

The student demonstrated the ability to manage the conventions of grammar and usage appropriate for the transitional level of ESL student. Students at this level are expected to demonstrate control of grammar, paragraph structure, and complex sentences.

However, as second language students, they will still make errors as evidenced in this work by the awkward constructions, improper use of prepositions and articles, and errors in punctuation and capitalization. In this sample, we see improper use of articles (e.g., “a fiction” and “the two years”) as well as misuse of prepositions. There are also punctuation errors and awkward constructions, e.g., in paragraph three. However, these errors do not detract from the overall quality of the work.

May 15, 1997

The Theme

A → “The *Diary of Anne Frank*” is not a novel nor a fiction. It is the diary kept by a Jewish young girl. Anne tells us about the two years of hiding from the Nazi persecution of the Jews of Europe. Anne recorded her feelings, emotions, thoughts, and the events that happened to her in the diary. In 1942, Anne and her family went into hiding with the Van Daan’s family. After a while Mr. Dussel joined them. The hiding place was at the top of a warehouse in Amsterdam, Holland. It was behind a hidden door and a cupboard.

Anne describes not only her thoughts and feelings about herself, but also the people around her, the world at large, and life in general. This is an accurate record of the way a young girl grows up and matures in a very special circumstance. At first, we learned about Anne’s life before she went into hiding. Then, Anne found herself throughout the two years during her hiding. In fact, Anne just an ordinary girl, grew up in extraordinary times.

B → Anne confided her most private thoughts in her diary, which she believed was her friend named “Kitty.” Anne’s vision was not only a growing of herself, but incorporated herself in a field of relationships with her family and companions to humanity as a whole. Anne has the ability to judge herself and others. This ability helps her to improve herself.

C → In the diary Anne gives us her philosophy about life, religion, and humanity. It is remarkable for Anne to handle some life questions that even many adults do not ask. Anne believes it is a gift to believe in religion. Religion keeps us on the right path. She

Work Sample & Commentary: *The Theme* High School English as a Second Language

believes that people are really good at heart. She could feel the suffering of millions and yet she believed that peace and tranquillity would return again.

This diary tells about a young girl's life under the difficulties. I have learned much from Anne. Her cheerfulness gives me positive thoughts about life. Quarrels and conflicts between the residents in the Secret Annexe let me think about how difficult it is to live with people that are not our own family. Anne's ability to judge herself makes me start to think what I am doing. Am I doing good or bad? If it is good, then it is OK. But, if is bad, then I know I have to make it right. Anne's belief in religion let

B → *me think about God. I think a religion is really good because it keeps us on the right path. Anne felt compassion for the millions of people who suffered during the war. This quality that Ann possessed made me realize that people in today's world should start to care for others as Anne did.*

Anne lived in a very different age from ours. Her world might be beyond our

D → *comprehension. However, her way of thinking still applies to our everyday life. She is a worthy role model for today's young people who share similar thoughts and problems. It was her unusual drive and direction that made her such a special person. She has vastly rich inner resources, which made her even stronger when facing the difficulties in life.*

E → *This is exactly what we teenagers should learn through reading her diary.*

Work Sample & Commentary: *When I Came to the United States...* High School English as a Second Language

The essay is organized chronologically around the student's immigration and adjustment to life in the United States.

The student used a variety of writing strategies, such as:

- (C) concrete language to convey the sense of isolation of the newly-arrived immigrant, e.g., “horrible,” “different,” and “I was alone...one of a kind”;
 - (D) specific narrative action to create the transition from the difficulties of living in America to the ease of finally becoming acculturated, e.g., “I began to fit in...”; and
 - (E) the use of quotation marks for emphasis.
- (F) The work ends on a note of success and with the student's realization of one advantage of living in America, i.e., “I even work on weekends which I couldn't do in my country.”

The student demonstrated a basic understanding of the rules of the English language and the writing skills that are acquired in an advanced ESL class. The work demonstrates use of correct sentence structure, both simple and complex; subject-verb agreement; paragraphing; and a well-organized structure. The work contains errors of over-application (“how it was going to be” instead of “what” and “had not” instead of “didn't have”); the misuse of the relative pronoun, “that”; the inclusion of the definite article in the phrase, “...in the American society...”; and the substitution of commas for semicolons in the first and third paragraphs.

A When I came to the United States I was happy, sad and scared. Happy, because I was going to see my relatives, sad, because I left my friends and part of my life in my country, and I was afraid because I didn't know how it was going to be like.

B When I first arrived I thought that everything was the same as in my native country, so I had not many problems. My major problem was the language. I was afraid to go to the store to buy something, and sometimes I was even afraid to answer the door. It was horrible. I spent most of the time during the winter in my house doing nothing. That was **C** terrible for me. I thought that I was different and I couldn't get over it. Nobody was like me not even my relatives. I was alone, I was one of a kind, "different". **E**

D When I started school I found some friends, but they weren't like me, most of them were Russian. After a little while I met a guy that wasn't Italian but he was lost like me; he was Austrian. We had so much in common.

I finally found a person like me, then I started a new life. I wasn't different anymore; I began to fit in the American society and since then everything was almost normal. That was the hardest year of my life, Now everything is going O.K. and I like it here in America. I don't think I will ever go back to Italy.

F Now I feel very comfortable and I have no problem. I go to school and I even work on weekends which I couldn't do in my country. That's why I think that here life is better and easier.

The task

Students were asked to produce a narrative account written in the form of a mystery. This student’s story is titled “El ojo malvado” (The Evil Eye).

Circumstances of performance

This sample of student work was produced under the following conditions:

- | | |
|-------------------------|----------------------------|
| √ alone | in a group |
| √ in class | as homework |
| √ with teacher feedback | √ with peer feedback |
| timed | √ opportunity for revision |

This work sample illustrates a standard-setting performance for the following parts of the standards:

E2c Writing: Produce a narrative account.

E4a Conventions: Demonstrate an understanding of the rules of the Spanish language.

What the work shows⁷

E2c Writing: The student produces a narrative account (fictional or autobiographical) that:

- engages the reader by establishing a context, creating a point of view, and otherwise developing reader interest;
- establishes a situation, plot, point of view, setting, and conflict (and for autobiography, the significance of events and of conclusions that can be drawn from those events);
- creates an organizing structure;
- includes sensory details and concrete language to develop plot and character;
- excludes extraneous details and inconsistencies;
- develops complex characters;
- uses a range of appropriate strategies, such as dialogue, tension or suspense, naming, pacing, and specific narrative action, e.g., movement, gestures, expressions;
- provides a sense of closure to the writing.

The myth of the evil eye (“mal de ojo”) is very much a part of Latin American culture which has many traditions and customs to protect people (particularly newborns) from misfortune.

This sample of student work is written in the third person and told from the point of view of the protagonist with whom the reader may or may not empathize.

(A) The work engages the reader immediately with the title, “El ojo malvado.” The first two paragraphs provide the background and establish the context as a story about a man who is despised by everyone. This gives the reader a clue as to what will happen as the story unfolds.

⁷ For background on Spanish Language Arts, turn to page 28.
New Standards Performance Standards
New York City—First Edition

Work Sample & Commentary: *El ojo malvado*

High School Spanish Language Arts

(B) The student established the conflict in the second paragraph with the line, “...cada vez que el miraba pasaba algo malo.” (...every time he gazed at someone, something bad happened.) The conflict is highlighted by the protagonist’s fear of hurting his own child.

The narrative includes details that are relevant to the story’s resolution and avoids extraneous details and inconsistencies.

The student created an organizing structure by presenting the events in chronological order. The story begins: “Hace muchos años...,” (Many years ago...) then develops a plot that concludes with an unexpected ending: “...su ojo malvado lo había matado.” (...his evil eye had killed him.)

The sensory details in the story clearly foreshadow the emotional drama that lies ahead.

(A) The student paced the information revealing some details while withholding others in order to develop a complex character. For example, the student introduced the character as the most despised man in all the world before telling the reader why.

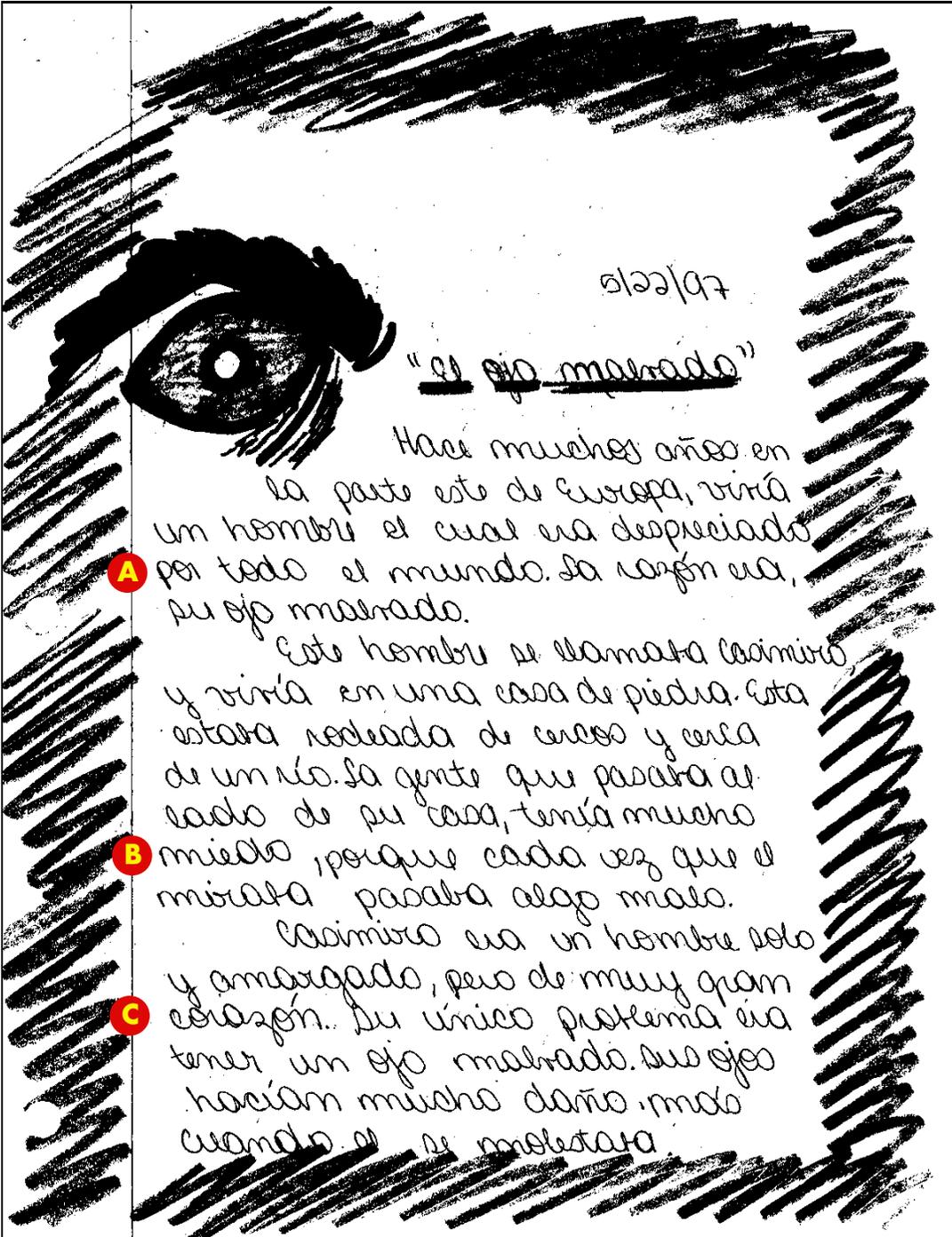
(C) The student created a character who is not inherently evil but who can inadvertently harm those around him with a glance. This character is further developed by the fact that he blames himself for something beyond his control, “Su único problema era tener un ojo malvado.” (His only problem was that he had an evil eye.) The fact that the main character is aware of his predicament creates movement and suspense in the story.

(D) Closure occurs when the evil eye inadvertently kills the protagonist after his son is fully grown, “...su ojo malvado lo había matado.” (...his evil eye killed him.)

E4a Conventions, Grammar, and Usage of the Spanish Language: The student independently and habitually demonstrates an understanding of the rules of the Spanish language in written or oral work, and selects the structures and features of language appropriate to the purpose, audience, and context of the work. The student demonstrates control of:

- grammar;
- paragraph structure;
- punctuation;
- sentence construction;
- spelling;
- usage.

The student demonstrated an understanding of the conventions of the Spanish language.



12/2/97

"El ojo malvado"

Hace muchos años en la parte este de Europa, vivía un hombre el cual era despreciado por todo el mundo. La razón era, su ojo malvado.

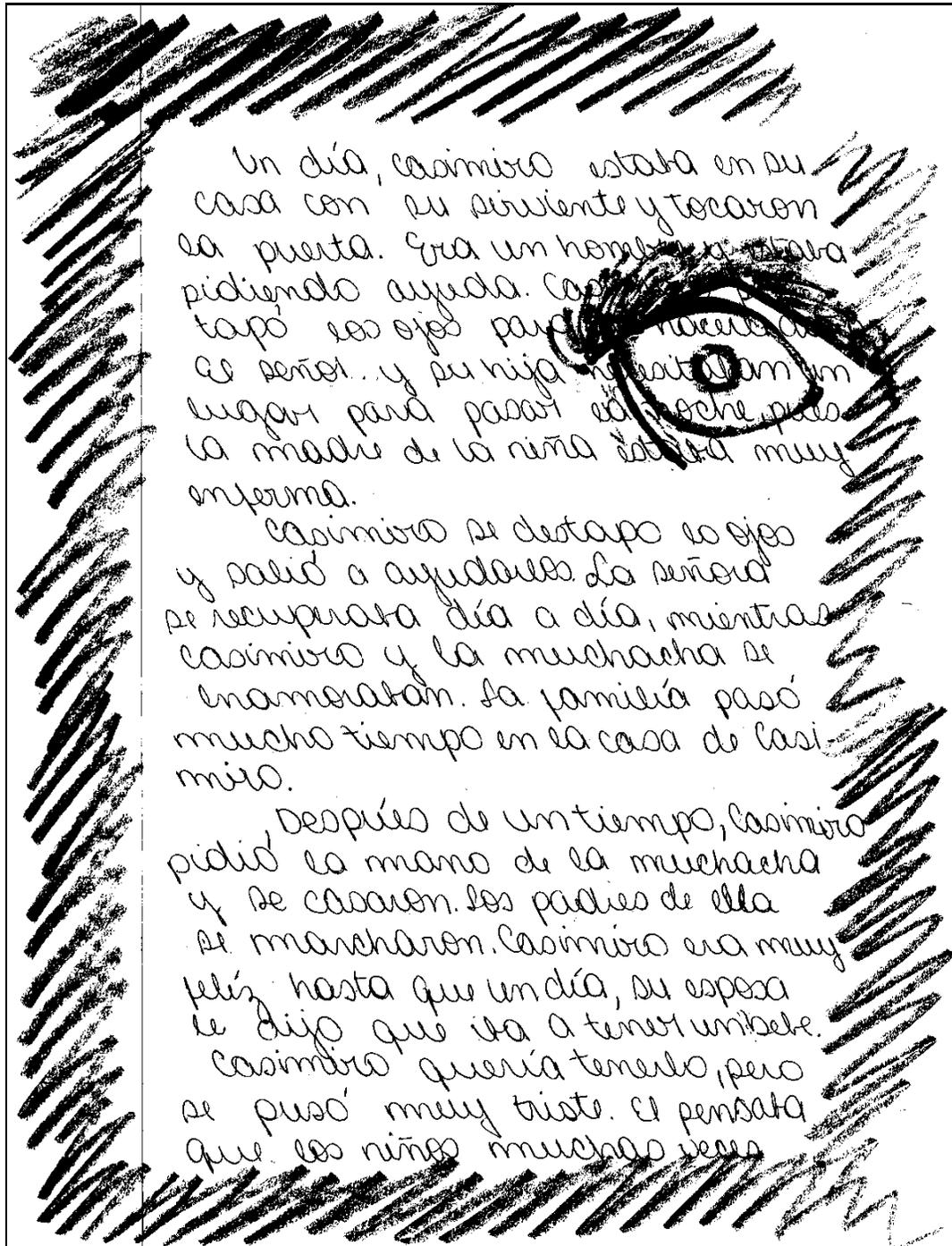
A

Este hombre se llamaba Casimiro y vivía en una casa de piedra. Esta estaba rodeada de enebro y era de un río. La gente que pasaba al lado de su casa, tenía mucho

B miedo, porque cada vez que él miraba pasaba algo malo.

Casimiro era un hombre solo y amargado, pero de muy gran estatura. Su único problema era tener un ojo malvado. Sus ojos hacían mucho daño, más cuando él se molestaba.

C



Un día, Casimiro estaba en su casa con su sirviente y tocaron la puerta. Era un hombre que estaba pidiendo ayuda. Casimiro tapó sus ojos para no ver a la persona. y su hijo no había un lugar para pasar la noche, pues la madre de la niña estaba muy enferma.

Casimiro se descubrió los ojos y pidió a ayudarlo. La señora se recuperaba día a día, mientras Casimiro y la muchacha se enamoraron. La familia pasó mucho tiempo en la casa de Casimiro.

Después de un tiempo, Casimiro pidió la mano de la muchacha y se casaron. Los padres de ella se marcharon. Casimiro era muy feliz hasta que un día, su esposa le dijo que iba a tener un bebé.

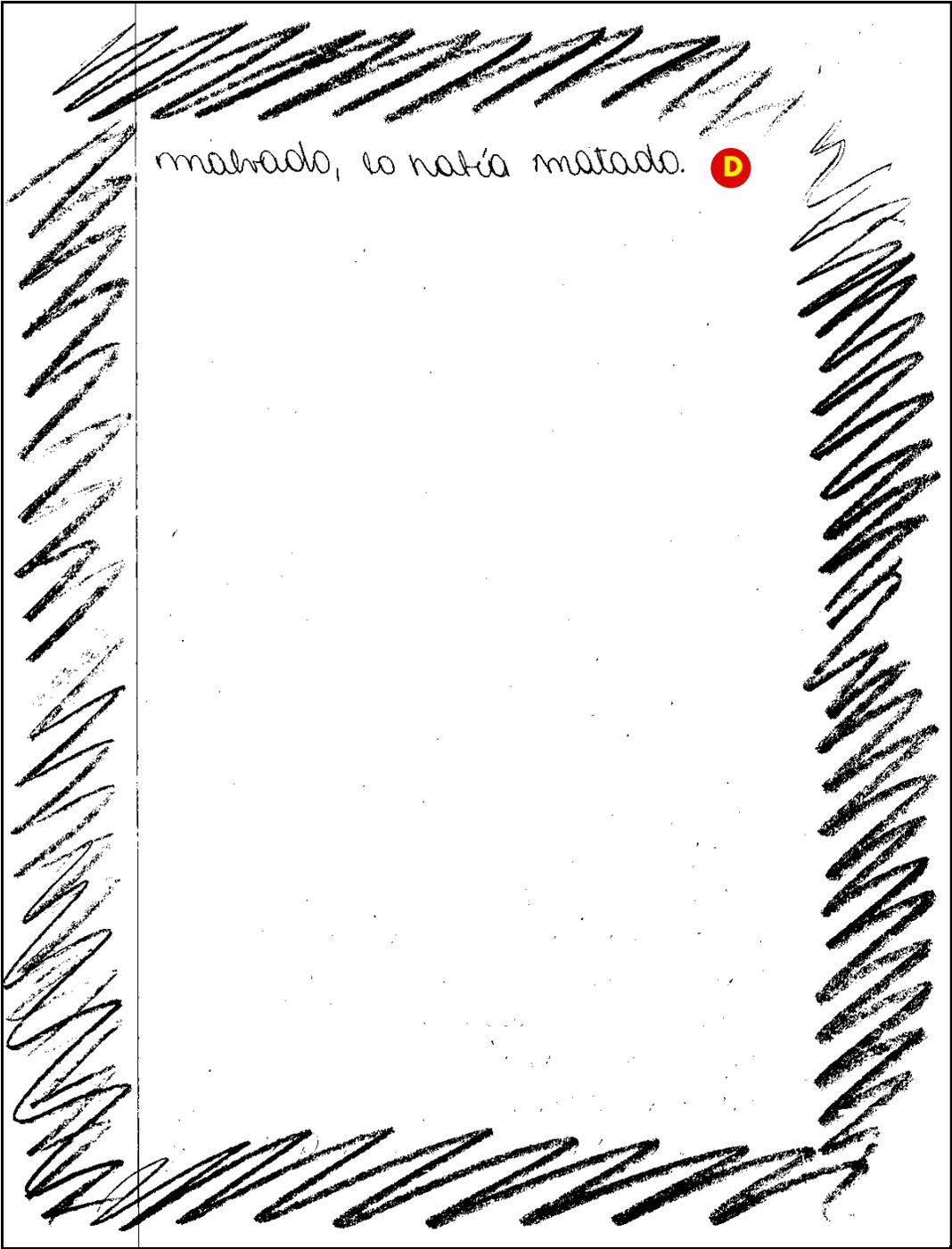
Casimiro quería tenerlo, pero se puso muy triste. Él pensaba que los niños muchas veces

son malvados y si el un día
se molestaba con su hijo, no podía
mirarlo a los ojos y le causaría
mucho daño. Casimiro no quería
esto.

El día que nació el niño,
Casimiro se paró los ojos. Él era
muy infeliz, pues su niño cecía
y él no tenía los ojos para mira-
lo. No necesitaba ojos para leer,
pues leía todos los días. Hasta
que un día, tocó a su niño (el
cual era ya un hombre), y sintió
su barbilla, la cual estaba peluda.

Casimiro empezó a leer y
estaba muy triste, ya no tenía
razón de vivir. Al acostarse, Casi-
miro tuvo un impulso. Él se
levantó y salió al patio, en el
cual había enterrado sus ojos
hacia mucho tiempo. Al sacar
Casimiro sus ojos, le dio un ata-
que de corazón y se murió.

Al día siguiente, su viudo se
había dado cuenta que su ojo



The task

Students were asked to write a story about the experience of immigration. This student’s story is called “*Cuando dejé mi país*” (When I Left My Country).

Circumstances of performance

This sample of student work was produced under the following conditions:

- | | |
|-------------------------|----------------------------|
| √ alone | in a group |
| √ in class | as homework |
| √ with teacher feedback | √ with peer feedback |
| timed | √ opportunity for revision |

This work sample illustrates a standard-setting performance for the following parts of the standards:

E2c Writing: Produce a narrative account.

E4a Conventions: Demonstrate an understanding of the rules of the Spanish language.

What the work shows⁸

E2c Writing: The student produces a narrative account (fictional or autobiographical) that:

- engages the reader by establishing a context, creating a point of view, and otherwise developing reader interest;
- establishes a situation, plot, point of view, setting, and conflict (and for autobiography, the significance of events and of conclusions that can be drawn from those events);
- creates an organizing structure;
- includes sensory details and concrete language to develop plot and character;
- excludes extraneous details and inconsistencies;
- develops complex characters;
- uses a range of appropriate strategies, such as dialogue, tension or suspense, naming, pacing, and specific narrative action, e.g., movement, gestures, expressions;
- provides a sense of closure to the writing.

(A) The story engages the reader by expressing the main idea in the opening paragraph. The title prepares the reader for what lies ahead; however, the phrase “*lo feliz que era*” (how happy I was) foreshadows events yet to unfold.

(B) The happy mood of the narrative changes with the line: “*Siempre soñé que iba a terminar mis estudios secundarios en aquella escuela.*” (I always dreamed that I would finish high school in that school.) Here the student introduced the situation and the conflict. The conflict is the student’s resistance to change. She is very unhappy that she must leave her country and her friends.

The dialogues help to develop the story and add poignancy to the student’s dilemma.

⁸ For background on Spanish Language Arts, turn to page 28.
New Standards Performance Standards
New York City—First Edition

Work Sample & Commentary: *Cuando dejé mi país* High School Spanish Language Arts

(C) As the account progresses, the student’s mood and attitude change. This reflects the student’s realization that leaving her teachers and friends behind is imminent. The sense of discouragement and helplessness is conveyed with such lines as, “Pero una vez más me di cuenta que los sueños no son reales.” (But once again, I realized that dreams do not come true.)

Although characters are not explicitly developed, the reader gets a sense of the narrator’s pain, initial resistance, and final resignation at having to leave her home.

(D) This anecdotal account is objectively presented with concrete and precise words. The student conveyed the sadness of the last meeting with her friends with the sentence “Conversamos y nos reimos tambien, pero ya no como antes porque sabian que era la última vez que nos veriamos.” (We talked and laughed, but not like before because they knew that it was the last time.)

The narrative closes with the sentence “Recuerdos que ya nunca más podré olvidar” (Memories that I will never be able to forget) which is consistent with the theme and mood of the account. This ending is unpretentious and anticlimactic.

E4a Conventions, Grammar, and Usage of the Spanish Language: The student independently and habitually demonstrates an understanding of the rules of the Spanish language in written or oral work, and selects the structures and features of language appropriate to the purpose, audience, and context of the work. The student demonstrates control of:

- grammar;
- paragraph structure;
- punctuation;
- sentence construction;
- spelling;
- usage.

The student demonstrated an understanding of the rules and conventions of the Spanish language. The narrative appears initially to be fairly simple and direct, but this smooth flowing structure stems from the student’s use of a combination of short and long sentences. The transitions between paragraphs are clear and well-constructed.

The omission of some of the accent marks does not detract from the story.

Cuando dejé mi país...

Español FSDrama

A

Sola en mi habitación, recuerdo lo feliz que era cuando estaba en mi país. Nunca podré olvidar la escuela religiosa, ni los momentos traviesos y divertidos que viví. ¡Todos los días había cada cosa buena de que hablar y reírnos!

Mis amigas y yo planeábamos aventuras y lugares a donde ir. Yo era tan pícaro y traviesa que siempre hacía que todas mis compañeras estuvieran felices. Yo misma me sorprendía de lo alegre que era. Me sentía muy bien. Mis profesores me querían y también la madre rectora, que ya se imaginaban lo estricta que era.

Cada vez que terminaba el año escolar seleccionábamos un lugar diferente a donde ir. Nos divertíamos tanto que son momentos difíciles de olvidar.

C

Paso un año tras otro. Cada vez sentía que iba madurando poco a poco, pero nunca dejaba de estar feliz. Siempre soñé que iba a terminar mis estudios secundarios en aquella escuela. Pero una vez más me di cuenta que los sueños no son reales. Hasta cuando terminé el cuarto año de secundaria, sin siquiera imaginar que jamás volvería a estar con mis maestros y amigas. Podría decir que desde aquel momento se terminó toda la alegría que llevaba dentro. Ya nada fue igual. Ya no fui la misma.

B

Cuando llegó el nuevo año escolar, todas se preguntaron ¿dónde está Jhanneth? Una pregunta que solo una persona podía contestar. Al salir de la escuela, una de mis amigas me llamó para preguntarme que por qué no había ido. "¿Acaso estás enferma? Mañana te queremos ver de nuevo en la escuela. Te extrañamos", me dijo. Le contesté: "está bien, ahí estaré".

D

Al día siguiente llegué un poco tarde. Me sorprendí mucho cuando al entrar a mi clase todas mis compañeras se levantaron. Me recibieron muy contentas. Me di cuenta que tenía dos compañeras nuevas. Me cayeron muy bien y yo a ellas. Era la primera semana de clases, sería la última para mí. Ellas no lo sabían.

Me alejaba poco a poco. No tenía valor para despedirme y decirles que me iba muy lejos. Cuando se enteraron me volvieron a llamar y me dijeron que querían verme y que fuera al lugar que frecuentábamos que ahí me estarían esperando. Cuando llegué estaban casi todos. Conversamos y nos reímos también, pero ya no como antes porque sabían que era la última vez que nos veríamos.

Al día siguiente me prepararon una fiesta de despedida a la cual asistieron compañeros de escuela y personas que no conocía. Todo estuvo muy lindo. Nos divertimos mucho, pero al llegar la tarde, todos se fueron.

Es muy triste recordar aquel momento de mi despedida. Solo los recuerdos se quedaron en mi corazón. Recuerdos que ya nunca más podré olvidar. □

Work Sample & Commentary: *La niña que no sabía la verdad* High School Spanish Language Arts

The task

Students were asked to write a fictional story. This student wrote the story of “La Niña que no sabía la verdad” (The Girl Who Did Not Know the Truth).

Circumstances of performance

This sample of student work was produced under the following conditions:

- | | |
|-----------------------|--------------------------|
| √ alone | in a group |
| in class | √ as homework |
| with teacher feedback | with peer feedback |
| timed | opportunity for revision |

This work sample illustrates a standard-setting performance for the following parts of the standards:

E2 c Writing: Produce a narrative account.

E4 a Conventions: Demonstrate an understanding of the rules of the Spanish language.

E5 b Literature: Produce work in at least one literary genre that follows the conventions of the genre.

What the work shows⁹

E2 c Writing: The student produces a narrative account (fictional or autobiographical) that:

- engages the reader by establishing a context, creating a point of view, and otherwise developing reader interest;
- establishes a situation, plot, point of view, setting, and conflict (and for autobiography, the significance of events and of conclusions that can be drawn from those events);
- creates an organizing structure;
- includes sensory details and concrete language to develop plot and character;
- excludes extraneous details and inconsistencies;
- develops complex characters;
- uses a range of appropriate strategies, such as dialogue, tension or suspense, naming, pacing, and specific narrative action, e.g., movement, gestures, expressions;
- provides a sense of closure to the writing.

The student created a narrative similar to a traditional or Grimm brothers’ fairy tale. The protagonist, a little girl who was orphaned and terminally ill, gains solace in her imaginary world with her doll who is her confidante. The title engages reader interest by provoking the question—what is the truth?

⁹For background on Spanish Language Arts, turn to page 28.

This short story has many of the elements of a traditional fairy tale. It is a simple, imaginary story about marvelous events. As a short story, it is concise, focuses on one character, moves chronologically, and, like the fairy tale, ends happily for the protagonist.

Work Sample & Commentary: *La niña que no sabía la verdad* High School Spanish Language Arts

The student created suspense while developing reader interest by withholding details about the protagonist until later in the narrative.

(A) The context, situation, setting, and plot are established in the first paragraph which begins the story of a little girl living in solitude: “Rosita apenas llegaba a los cuatro años de edad y en ese transcurso nunca vio algo que no fueran las cuatro paredes de su alcoba.” (Rosita was almost four years old and during that time she had never seen anything but her bedroom’s four walls.)

(B) The student included appropriate details which add to the mood of solitude, “Rosita no disfrutaba del sol, de la brisa, de los árboles, ni tampoco del canto de los pájaros....” (Rosita did not enjoy the sun, the breeze, the trees nor the birds’ chirping.)

The student incorporated many of the elements of the traditional fairy tale, such as the two selfish aunts as the malevolent antagonists, the “talking doll” as the magical character, and the protagonist’s eventual, albeit tragic, release from unhappiness

The lack of direct dialogue reflects the estrangement of the main characters, Rosita and her aunts, and is in keeping with the traditional fairy tale style. The characters are revealed through their actions more so than through a description of their feelings.

The student incorporated appropriate narrative strategies, such as:

(C) choice of vocabulary and sentence structure;

(D) analysis of the subject from a distant point of view; and

(E) foreshadowing.

(F) The student provided a sense of closure to the writing by conveying a feeling of happiness after death, “nunca volvió a mirar triste ni a sonreír hipócritamente...esta preciosa niña durmió eternamente....” (...she never looked sad again nor smiled hypocritically anymore...this precious little girl slept eternally.)

E5 b Literature: The student produces work in at least one literary genre that follows the conventions of the genre.

This short story incorporates many of the elements of traditional fairy tales, such as the orphaned, innocent protagonist, the two selfish aunts as the malevolent antagonists, the “talking doll” as the magical character, and the protagonist’s eventual, albeit tragic, release from unhappiness.

As a short story, the work is short, moves chronologically, and focuses on one character, Rosita.

Work Sample & Commentary: *La niña que no sabía la verdad* High School Spanish Language Arts

E4a Conventions, Grammar, and Usage of the Spanish Language: The student independently and habitually demonstrates an understanding of the rules of the Spanish language in written or oral work, and selects the structures and features of language appropriate to the purpose, audience, and context of the work. The student demonstrates control of:

- grammar;
- paragraph structure;
- punctuation;
- sentence construction;
- spelling;
- usage.

The student demonstrated an understanding of the rules and conventions of the Spanish language.

The doll's name, "fresita," should have been capitalized in the second paragraph. Since the student capitalized all the other proper nouns in the narrative, this appears to a slip rather than an error.

"La niña que no sabía la verdad"

A Es una hermosa niña, decían los que la rodeaban. Cabello rubio, ojos azules, mejillas rosadas, piel suave y frágil. Rosita apenas llegaba a los cuatro años de edad y en ese transcurso nunca vio algo que no fueran las cuatro paredes de su alcoba. Es una lástima, decía la gente del pueblo pues ellos sabían sobre su existencia, y siempre se preguntaban, ¿qué hace esa hermosa niña encerrada?

B Rosita no disfrutaba del sol, de la brisa, de los árboles, ni tampoco del canto de los pájaros al amanecer. Rosita quedó huérfana siendo todavía un bebé, desde ese entonces la preciosa niña no camina, quedando al cuidado de sus dos tías quienes habían llegado a la conclusión de no permitirle disfrutar de las bellezas de Dios y su naturaleza ya que padecía una terrible enfermedad, una enfermedad incurable.

E

D

C

Rosita compartía la mayor parte de su tiempo con su mejor amiga, su muñeca fresita. Le contaba todos sus secretos y le hablaba mucho acerca de sus tías y el egoísmo que día a día demostraban tener no sólo con ella, sino con todo el mundo.

E

Un precioso día Rosita dormía con su muñeca en brazos, cuando de repente se hundió en un hermoso sueño. Rosita soñó que volaba sobre verdes árboles, coloridas flores, diversidad de animales, ríos, y que sobre ella se extendían un cielo azul y un hermoso arcoiris. Lloró porque vio algo que sólo encontraba en cuentos de hadas y que sus tías aseguraban no existía ni en sus sueños. Rosita muy feliz no se dio cuenta de lo que venía tras ella, pero cuando sintió algo volteó su asombrado rostro y ante su mirada aparecieron una manada de muñecas que venían a su encuentro. Rosita estaba muy feliz en aquello que parecía una historia sin fin y logró convencer a las muñecas para que la dejaran tomar ese lugar como refugio.

F

Rosita nunca volvió a mirar triste ni a sonreír hipócritamente y sus rizos de oro nunca fueron tocados nuevamente. Sólo sabemos que esta preciosa niña durmió eternamente, pero Rosita nunca supo la verdad sobre lo que realmente la rodeaba.