

QUESTION 28 – SCORING RUBRIC – CRITICAL LENS

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

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

Heroes often earn that title from their difficult, often grueling, experiences and their persevering dedication to a task or person. F. Scott Fitzgerald recognized these universal qualities and said, "Show me a hero and I will write you a tragedy." In other words, one must experience great hardship and even heartbreak to qualify as a hero. I agree with Fitzgerald as do many other great authors who describe this struggle. Both the play The Crucible by Arthur Miller and the novel Les Misérables by Victor Hugo vividly illustrate the validity of Fitzgerald's quote by the author's use of characterization and conflict to create their masterpieces.

There were very few heroes in eighteenth-century Salem, Massachusetts, the setting of The Crucible. Greed, deception and hysteria have taken over this Puritan town. People are accusing neighbors, friends and even their own family members of practicing witchcraft, often framing them in order to take their land. One of the few to stand against these false claims is John Proctor. The author uses characterization to show Proctor's tragic rise to a hero. Proctor has a great deal to lose by taking a public stand against these false accusations. He, himself, is guilty of adultery with the primary accuser, Abigail. Proctor knows he will have to announce his sin to the entire town in order to discredit Abigail and end the insidious massacre within Salem.

Proctor knows he must take a moral stand in spite of his own lapse of morality. Resolving his inner conflict takes courage and strength of will. Moreover, when he is offered freedom if he perjures himself, he again stands firm, knowing the consequence is death, for he cannot allow his family to

stagger under the burden of a false testimony. By his unwavering determination, Proctor becomes a symbol for Salem. His perseverance in the face of overwhelming alternatives crushes the witchcraft hysteria. In doing so, he also honors his friends who have already been tortured and killed.

Indeed, Miller has written a great tragedy.

His Miserables tells the story of Jean Valjean whose entire adult life is in conflict with France's justice system during the 1800's. Like Proctor, Valjean has not always made the best moral choices. He is a convicted felon, jailed for nineteen grueling years for stealing bread to feed his sister's starving family. After release, he falls from grace again and steals silver from a bishop who offered him food and shelter. The kind benefactor forgives Valjean. This act of mercy leads Valjean to dedicate his life to helping others. Valjean continues to mimic the Bishop's kindness when he becomes the mayor of a factory town where he helps an unwed mother and her daughter, Cosette.

Valjean's struggles, both inner and external, are far from over. From one heart-breaking arrest and tragedy to another, from one heroic, moral action after another, Valjean finds temporary peace with his adopted daughter, Cosette, in Paris. Once again, however, Valjean must choose between altruism and self-preservation, all the while being pursued by an obsessed parole officer, Javert. Valjean's unswerving dedication to Cosette and to the safety of others shows Valjean as a truly heroic character who has suffered horrific tragedies yet does not deviate from the example set by the merciful Bishop. Thus, Victor Hugo, like Arthur Miller, has written a powerful tragedy with an

unforgettable hero.

The accusations of witchcraft in Salem, fueled by lust, greed and fear, was the backdrop for Proctor's rise to hero status. He deliberately chose to stand against immorality, his own and the town's. His heroic actions of stating his own truth and refusing to perjure his own name led to his tragic death. Similarly, Valjean did not waver from his altruism, even when facing a return to a dehumanizing penal system. Both men persevered in their dedication to a cause bigger than their individual selves.

Anchor Level 6 – A

Quality	Commentary
<b>Meaning</b>	<b>The response:</b> Provides an interpretation of the critical lens that is faithful to the complexity of the statement and clearly establishes the criteria for analysis ( <i>In other words, one must experience great hardship and even heartbreak to qualify as a hero</i> ). The response uses the criteria to make insightful analysis of <i>The Crucible</i> ( <i>His perseverance in the face of overwhelming alternatives crushes the witchcraft hysteria</i> ) and <i>Les Miserables</i> ( <i>Valjean's unswerving dedication to Cosette and to the safety of others shows Valjean as a truly heroic character who has suffered horrific tragedies yet does not deviate</i> ).
<b>Development</b>	Develops ideas clearly and fully, making effective use of a wide range of relevant and specific evidence from both <i>The Crucible</i> ( <i>when he is offered freedom if he perjures himself, he again stands firm, knowing the consequence is death, for he cannot allow his family to stagger under the burden of a false testimony</i> ) and <i>Les Miserables</i> ( <i>Valjean must choose between altruism and self-preservation, all the while being pursued by an obsessed parole officer, Javert</i> ) to support the challenges which heroes face. The response incorporates appropriate literary elements discussing the use of setting ( <i>eighteenth-century Salem, Massachusetts, and France's justice system during the 1800's</i> ) and conflict ( <i>Proctor knows he must take a moral stand and Resolving his inner conflict, and Valjean's entire adult life is in conflict with France's justice system</i> ) in the texts.
<b>Organization</b>	Maintains the focus established by the critical lens ( <i>Both men persevered in their dedication to a cause bigger than their individual selves</i> ). The response exhibits a logical and coherent structure, first interpreting and agreeing with the lens, then presenting information demonstrating how both Proctor and Valjean take moral stands against corruption in society, ultimately sacrificing their lives, and concluding with a summation. The response makes skillful use of appropriate devices and transitions ( <i>Moreover; In doing so; Like Proctor; Once again, however</i> ).
<b>Language Use</b>	Is stylistically sophisticated, using language that is precise and engaging ( <i>in order to discredit Abigail and end the insidious massacre within Salem</i> ), with a notable sense of voice and awareness of audience and purpose ( <i>Heroes often earn that title from their difficult, often grueling, experiences and their persevering dedication to a task or person</i> ). The response varies structure and length of sentences to enhance meaning ( <i>From one heart-breaking arrest and tragedy to another, from one heroic, moral action after another, Valjean finds temporary peace with his adopted daughter, Cosette, in Paris</i> ).
<b>Conventions</b>	Demonstrates control of the conventions with essentially no errors, even with sophisticated language.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 6 in all qualities.	

F. Scott Fitzgerald is accredited with the following statement: "Show me a hero and I will write you a tragedy." This signifies that despite a person's nobility, unfortunate circumstances befall him/her. This idea is demonstrated in Fitzgerald's own novel, The Great Gatsby, and Charles Dickens's novel, A Tale of Two Cities.

Both authors commute this idea to their audiences by the utilization of characterization, setting, and symbolism.

F. Scott Fitzgerald communicates to his readers the idea that terrible situations befall good people through the characterization of Jay Gatsby, a young man who aspires to capture the heart of his longtime affection, Daisy Buchanan. Gatsby's aspirations are innocuous; he attempts to accrue massive wealth to capture Daisy for himself, liberating her from her spouse, Tom Buchanan, who is adulterous and coarse, and to prosper and establish himself in a hedonistic and material world. Gatsby's avenues of attaining this wealth, however, are illicit and destructive; he enters into the boot legging industry, contributing to the downfall of many Americans, who, at the time, would succumb to alcoholism and depravity. These ignominious activities permeate into his quest for Daisy, as he still pursues her after learning that she is married and has a child, and precipitates a series of events that leads to his downfall at the novel's conclusion, when he is shot.

by George Wilson. Gatsby's noble intentions are overwhelmed by unfortunate events that destroy him.

Fitzgerald also employs the setting of Astoria, Queens, to demonstrate how noble people are destroyed by unfortunate events. The denizens of Astoria and its ambience are often described as a gray wasteland that is monitored by the giant eyes of the ad for a Dr. Eckleburg's services, symbolic of the way the rich class, situated on both sides of Astoria, monitor the struggle of the poor and remain inactive. Here, George Wilson, an anemic car mechanic, struggles to get by and satisfy his wife Myrtle Wilson, who pines after the lives of the fabulous rich. Ultimately, these two individuals, inherently good and noble, are caught up in the designs of Tom, Daisy, and Gatsby, and are destroyed: Myrtle is run over by Daisy and left to die in the road, while George is motivated to kill Gatsby in reprisal over his wife's death.

Charles Dickens also employs the theme that unfortunate circumstances may befall a good person through Dr. Alexandre Manette's characterization. Dr. Manette, a renowned physician, is incarcerated in the Bastille prison unjustly for 18 years, after authorizing an epistle detailing the inhuman conditions faced by the peasantry of the Evrémade, a noble family, estate. Consequently, incalculable damage is rendered on his mind and body, and he required intense rehabilitation. Dr. Manette helps to use this tragic past in order to rescue his son-in-law

Charles Darnay from the guillotine demonstrating his nobility even after his intense suffering. Despite Dr. Manette's inherent goodness, illustrated throughout the novel, he is victimized by horrible circumstances that warp his character and mental integrity. Dr. Manette's characterization is an exemplary exhibition of Dickens' principle that horrible circumstances befall good individuals.

Dickens also utilizes the setting of Paris to commune to his readers the idea that tragic situations may befall good people. Paris is the location where the peasantry, who are all innocent sufferers under the aristocracy, are injured against the generations: the peasants of the Corriveau estate, and murdered or are starving. Paris is a location where Sydney Carton, originally an alcoholic, with seemingly no reason to live and who ascends from his debased state to one of honor and nobility, is murdered in the stead of Charles Darnay. Both of these groups, Carton and the peasantry are destroyed by unfortunate circumstances in Paris that are outside of their control.

F. Scott Fitzgerald once said: "Show me a hero and I will write you a tragedy." This quote communicates that despite heroic noble qualities, harmful circumstances still befall an individual. This is demonstrated through Fitzgerald's novel The Great Gatsby and Dickens's novel, A Tale of Two Cities, by characterization, setting, and symbolism.

**Anchor Level 6 – B**

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b> Provides an interpretation of the critical lens that is faithful to the complexity of the statement and clearly establishes the criteria for analysis (<i>This signifies that despite a person’s nobility, unfortunate circumstances befall him/her</i>). The response uses the criteria to make insightful analysis of <i>The Great Gatsby</i> (<i>Gatsby’s noble intentions are overwhelmed by unfortunate events that destroy him</i>) and <i>A Tale of Two Cities</i> (<i>Despite Dr. Manette’s inherent goodness, illustrated throughout the novel, he is victimized by horrible circumstances that warp his countenance and mental integrity</i>).</p>
<b>Development</b>	<p>Develops ideas clearly and fully, making effective use of a wide range of relevant and specific evidence to illustrate <i>the idea that terrible situations befall good people</i> and in <i>The Great Gatsby</i> (<i>Gatsby’s avenues of attaining this wealth, however, are illicit and destructive; he still pursues her [Daisy] after learning that she is married; he is shot by George Wilson</i>) and <i>A Tale of Two Cities</i> (<i>Dr. Manette, a renowned physician, is incarcerated in the Bastille prison unjustly for 18 years and Sydney Carton ... is murdered in the stead of Charles Darnay</i>). The response uses appropriate literary elements, discussing characterization and setting in both works and the symbolism of the <i>giant eyes</i> in <i>The Great Gatsby</i>.</p>
<b>Organization</b>	<p>Maintains the focus established by the critical lens (<i>This quote communicates that despite heroic noble qualities harmful circumstances still befall an individual</i>). The response exhibits a logical and coherent structure, moving from the introduction of the two texts to a discussion of <i>Gatsby’s aspirations</i> and the role of <i>Astoria, Queens</i>, in <i>The Great Gatsby</i>, then to a discussion of Dr. Manette’s <i>tragic past</i> and the role of <i>Paris</i> in <i>A Tale of Two Cities</i>, ending with a conclusion that refocuses on the critical lens. The response makes skillful use of transitions (<i>This idea is demonstrated; Fitzgerald also employs; Ultimately, these two individuals</i>).</p>
<b>Language Use</b>	<p>Is stylistically sophisticated, using language that is precise and engaging with a notable sense of voice and awareness of audience and purpose (<i>a young man who aspires to capture the heart of his long time affection, liberating her from her spouse, ascends from his debased state</i>). The response varies structure and length of sentences to enhance meaning (<i>Consequently, incalculable damage is rendered on his mind and body, and he required intense rehabilitation</i>).</p>
<b>Conventions</b>	<p>Demonstrates control of the conventions, exhibiting occasional errors in spelling (<i>accredited, boot legging, ignominous, exemplery</i>) only when using sophisticated language.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 6, although it is somewhat weaker in conventions.</p>	

F. Scott Fitzgerald once said "show me a hero and I will write you a tragedy". He seems to say that in literary works, heroes ~~are more often than not often~~ experience ~~are~~ often portrayed to experience tragic downfalls. The more fame or success a hero experiences, the more tragic his downfall, from which literary works derive pathos and meaning. I don't agree with this quote. Heroes can have tragic endings, yet they can also be heroic without being defeated. Literary works with this kind of heroes celebrate the ultimate victory of the human spirit, and can be ~~equally~~ <sup>as</sup> touching and meaningful as tragedies. My opinion can be supported by Ray Bradbury's Fahrenheit 451 and Ayn Rand's The Fountainhead.

Fahrenheit 451 is set in an oppressive futuristic society, in which technology has developed out of control, and the government uses firemen and mechanical hounds ~~to keep~~ to destroy books and keep dissenters silent. The hero of this novel, ~~Guy~~ Guy Montag, started out just like everyone else, mindless, mechanical, content. In ~~the~~ fact, he is a fireman, so he contributes ~~to~~ to the oppressiveness of the society. Yet, he was also ~~subtly~~ deeply unhappy, which is made clear to him by Clarisse, a girl who still thinks and cares about people's feelings. After that, there is no way Guy can fit back in with the society. ~~He begins~~ ~~the~~ The more he learns about his society, the more he realizes that it is seriously wrong. Thus, he takes action, not only preserving books, but also planting books in other firemen's houses in an attempt to break down the oppressive system. In the end, ~~he~~ his house was burned down, ~~he~~ he lost his job and his wife left him, ~~and~~ and he is going to jail. Just when oppression seems to triumph and Montag's downfall <sup>seems</sup> complete, Montag burns the fire captain and the mechanical hound, and escapes via the river in the story's climax. In the countryside, he meets other dissenters who survive and remember. When the city is destroyed by bombing, Montag and these

Survivors will be the ones to hold up the beacon of humanity and rebuild civilization. Thus, Ray Bradbury hints at ~~a better~~ hope for humanity's future and the ~~ultimate~~ ultimate triumph of the human spirit.

Ayn Rand's The Fountainhead celebrates a similar theme. Howard Roark, the protagonist, ~~has~~ has an unwavering spirit of individuality and integrity. He believes that buildings should only be designed for their function, and ~~pre-emptively~~ ~~the~~ ~~the~~ lives his life according to his principle, never compromising or giving ~~any~~ way to other people's opinions. ~~The other architects~~ Naturally, he was persecuted, ~~and~~ derided and forced into obscurity by his contemporaries. To the other architects, who lack creativity and artistic bravery, such an individual with courage and originality is a threat to their reputation and the status quo. Yet, despite all the hardships that ~~to~~ have befallen him, Howard Roark ~~does not give~~ is never defeated. He inspires natural loyalty from equally honest people, his buildings are gradually appreciated by more people, and finally, when on trial, Howard delivers a stunning defense of his individualism. The end scene of the book, with Howard standing on the tallest building with only sky above him, announces Howard's triumph and emphasizes the theme of the book: that ~~the~~ man's ego is the fountainhead of civilization.

As can be seen by the two examples above, heroes don't have to be tragic to give literary works power and meaning. A successful hero, by his success, can embody a work's theme and inspire readers.

## Anchor Level 5 – A

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b> Provides an interpretation of the critical lens that is faithful to the complexity of the statement and clearly establishes the criteria for analysis by disagreeing with it (<i>Heroes can have tragic endings, yet they can also be heroic without being defeated</i>). The response uses the criteria to make insightful analysis of <i>Fahrenheit 451</i> (<i>Thus, Ray Bradbury hints at hope for humanity’s future and the ultimate triumph of the human spirit</i>) and <i>The Fountainhead</i> (<i>Yet, despite all the hardships that have befallen him, Howard Rorark is never defeated</i>).</p>
<b>Development</b>	<p>Develops ideas clearly and consistently, with reference to relevant and specific evidence from <i>Fahrenheit 451</i> (<i>Just when oppression seems to triumph and Montag’s downfall seems complete, Montag burns the firecaptain and the mechanical hound, and escapes via the river in the story’s climax</i>) and <i>The Fountainhead</i> (<i>He inspires natural loyalty from equally honest people, ... and finally, when on trial, Howard delivers a stunning defense of his individualism</i>) to show how heroes can <i>celebrate the ultimate victory of the human spirit</i>. The response incorporates the appropriate literary elements of setting (<i>Fahrenheit 451 is set in an oppressive futuristic society</i>) and theme (<i>When the city is destroyed by bombing, Montag and these survivors will be the ones to hold up the beacon of humanity and rebuild civilization and The end scene of the book ... announces Howard’s triumph and emphasizes the theme of the book: that man’s ego is the fountainhead of civilization</i>) into the discussion of both texts.</p>
<b>Organization</b>	<p>Maintains the focus established by the critical lens (<i>heroes don’t have to be tragic to give literary works power and meaning</i>). The response exhibits a logical sequence of ideas, first interpreting and disagreeing with the lens, then detailing how both Guy Montag and Howard Roark face potentially tragic situations yet triumph, and concluding with a restatement of the original refutation of the lens. The response uses appropriate devices and transitions (<i>After that, there is no way; In the end; <u>The Fountainhead</u> celebrates a similar themes</i>).</p>
<b>Language Use</b>	<p>Uses language that is fluent and original (<i>has an unwavering spirit of individuality and Naturally, he was persecuted, derided and forced into obscurity by his contemporaries</i>), with evident awareness of audience and purpose (<i>The hero of this novel, Guy Montag, started out just like everyone else, mindless, mechanical, content</i>). The response varies structure and length of sentences to control rhythm and pacing (<i>The more fame or success a hero experiences, the more tragic his downfall, from which literary works derive pathos and meaning</i>).</p>
<b>Conventions</b>	<p>Demonstrates control of the conventions, exhibiting occasional errors in spelling (<i>dissentors, integrity, architechs</i>) only when using sophisticated language.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 5, although it is somewhat stronger in meaning.</p>	

F. Scott Fitzgerald once said, "Show me a hero and I will write you a tragedy." In other words, there is no such thing as a perfect hero. They all have secrets. This quote is proven through the works of Shakespeare and Hawthorne. In Shakespeare's play, *The Tragedy of Macbeth*, the theatrical irony of the witches' prophecies to Macbeth and the characterization of Macbeth himself provide evident validation of the quote. In Hawthorne's work, *The Scarlet Letter*, the characterization and internal conflict of Arthur Dimmesdale paired together, create an even more secure foundation in proving that heroes aren't perfect.

Shakespeare, in his play *The Tragedy of Macbeth*, unveils the imperfection of a hero through the revelations of the witches' prophecies. When Macbeth hears the prophecies foretelling of his invincibility, he becomes cocky, even somewhat arrogant of his power. But, unbeknownst to him, one of the sons of the King he murdered as a means to the throne was planning an unusual attack to avenge his father's death. The first stage of this plan involved the cutting down of Birnam Woods to use as camouflage to hide them from Macbeth's scouts as they advanced. This fulfilled the part of the prophecy which predicted Macbeth would be undefeatable until Birnam Woods moves to Dunsinane. Macbeth was unaware of this extremely unusual plot, only the audience knew of the son's plan. Not only did the prophecy of his invincibility cause Macbeth

to be arrogant, but another prophecy, telling of no man being born of woman being able to defeat him, caused him to become completely drunk with power, which corrupted him absolutely. The fact that he didn't know that Macduff, whose family Macbeth had killed, was taken out of the womb, and not naturally born, fulfilled that prophecy through unforeseeable ways. This scenario poses a twofold irony. First, the audience knew of Macbeth's downfall before he did. The second irony comes with the knowledge that Macbeth used the prophecies as undeniable proof of his success as king while the reality is they signified his ruin. As a result, it is revealed how the once considered heroic Macbeth could be corrupted by unreliable sources.

The character of Macbeth had begun to tarnish earlier in the play. Prior to the witches' prophecies, he had been loyal to Duncan, the King of Scotland, at the time, and had rightfully gained the titles of King of Glamis and Thane of Cawdor. It was when he had been told by the witches that he would be hailed king that his moral code began to crack. His lust for the crown led him to murder the king, Duncan, and his two guards. His actual crowning as King of Scotland activated his paranoia over being exposed for these misdeeds which only drove him to the further murdering of friends and family in order to retain his throne. His status as a hero of Scotland quickly transformed him to villain of the land. He let himself become

corrupt and was led down a path of villainy becoming far from the perfect man.

In Hawthorne's novel, The Scarlet Letter, the character of Arthur Dimmesdale was perceived as a true man of God within the seventeenth century settlement of Boston, Massachusetts. He was characterized to be both righteous and pure in the eyes of his flock, one whose teachings were accepted without a single doubt. In reality, he was an adulterous sinner who was being consumed within by the guilt of his lie about his secret affair with Hester Prynne and the birth of their child, Pearl, who was a product of the affair. The internal conflict Dimmesdale faces reveals him as a frustrated and rueful man, regretful of the impact his actions have had on Hester and Pearl, yet fearful of the impact the truth would have upon his parishioners' faith. In an attempt to overcome this conflict, he tried to tell his parishioners of his unworthiness in his sermons but ironically it only made them think more highly of his humility. He also physically punished himself through whippings and fasting. While Dimmesdale was viewed as a hero, or savior of souls, by many throughout the novel, in the end, as he confessed his sin before all and then died, it was clear that he was, indeed, an imperfect person.

F. Scott Fitzgerald's words ring true when taking characters like Macbeth and Arthur Dimmesdale into consideration. While there may have been a time

*when they appeared to be heroic leaders within their communities, they both eventually were revealed to be impostors with many imperfections.*

Anchor Level 5 – B

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b> Provides a thoughtful interpretation of the critical lens that clearly establishes the criteria for analysis (<i>there is no such thing as a perfect hero; they all have secrets</i>). The response uses the criteria to make a clear and reasoned analysis of <i>Macbeth</i> (<i>He let himself become corrupt and was led down a path of villainy becoming far from the perfect man</i>) and <i>The Scarlet Letter</i> (<i>in the end, as he professed his sin before all and then died, it was clear that he was, indeed, an imperfect person</i>).</p>
<b>Development</b>	<p>Develops ideas clearly and consistently, with reference to relevant and specific evidence from <i>Macbeth</i> (<i>It was when he had been told by the witches that he would be hailed king that his moral code began to crack</i>) and <i>The Scarlet Letter</i> (<i>In reality, he was an adulterous sinner who was being consumed within by the guilt of his lie about his secret affair with Hester Prynne</i>). The response incorporates the literary elements of irony (<i>This scenario poses a twofold irony and he tried to tell his parishioners of his unworthiness in his sermons but ironically it only made them think more highly of his humility</i>) and characterization (<i>The character of Macbeth had begun to tarnish earlier in the play and He was characterized to be both righteous and pure in the eyes of his flock</i>) into the discussion of both texts.</p>
<b>Organization</b>	<p>Maintains the focus established by the critical lens (<i>While there may have been a time when they appeared to be heroic leaders ... they both eventually were revealed to be impostors with many imperfections</i>). The response exhibits a logical sequence of ideas, moving from an interpretation of the critical lens to explanations of how both <i>Macbeth</i> and <i>Dimmesdale</i> are perceived as heroes in their communities yet harbor secrets which mask imperfections leading to their deaths, and concluding with a refocus on the lens. Appropriate transitions are used (<i>The first stage. As a result. In reality. He also physically</i>).</p>
<b>Language Use</b>	<p>Uses language that is fluent and original (<i>unbeknownst to him and a frustrated and rueful man</i>), with evident awareness of audience and purpose (<i>paired together, create an even more secure foundation in proving that heroes aren't perfect</i>). The response varies structure and length of sentences to control rhythm and pacing (<i>Not only did the prophecy of his invincibility cause Macbeth to be arrogant, but another prophecy, telling of no man being born of woman being able to defeat him, caused him to become completely drunk with power, which corrupted him absolutely</i>).</p>
<b>Conventions</b>	<p>Demonstrates control of the conventions, exhibiting occasional errors in spelling (<i>camouflage, fulfilled, undefeatable</i>) and punctuation (<i>unusual plot, only the audience</i>) only when using sophisticated language.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 5 in all qualities.</p>	

7. Scott Fitzgerald once said "show me a hero and I will write you a tragedy." In other words what Fitzgerald is trying to say is that every hero goes through some sort of tragic moment. Whether it's the death of a loved one or even themselves. ~~Every~~ <sup>All</sup> heroes inevitably ~~go~~ <sup>go</sup> through some kind of tragedy in order to achieve what they believe is best for themselves, but also those they care about. The statement is valid because unless a hero truly believes in a cause and is willing to suffer to attain a positive result, he/she remains simply a character. We see this throughout literature. Fitzgerald's statement is supported by the characters from the novel The Great Gatsby by Fitzgerald himself and the play The Crucible by Arthur Miller.

In The Great Gatsby, the main character, Jay Gatsby, ~~experiences~~ <sup>encounters</sup> tragedy throughout his life. Especially at the earlier stage of his life. Growing up in poverty, Gatsby always idealized wealth. He aspired to be more than he was. When he was in the military he met Daisy and fell in love. Her beauty and lifestyle attracted him. However when he went away, Daisy didn't wait for him and married Tom Buchanan. From this very beginning, Gatsby's life had already become somewhat tragic. When he comes back he starts to get involved with illegal matters and organized crimes to make himself wealthy. His true goal throughout all of that was to win back Daisy from Tom. Fitzgerald contrasts the characters of Gatsby and Tom. Although Gatsby is not <sup>remains</sup> exactly transparent, he is true to his ideals and consistent in his love for Daisy. Tom on the other hand, is unfaithful to Daisy and generally inconsiderate of others. This strengthens

the characterization of Gatsby as heroic in his love and his devotion to his ideals.

Later on in the novel, Gatsby makes very crucial advancements in regards to getting Daisy back. Daisy ~~start~~ starts to have interest in Gatsby after seeing his high class living conditions. Although her attraction toward him was a bit materialistic, to Gatsby it was a success because in a way he was now getting Daisy back in his life. As the plot progressed, Gatsby soon finds out from Daisy herself that she's still in love with Tom, who was having an affair with Myrtle. Fitzgerald brings Gatsby's life back into a tragedy. On their way back from a hotel Daisy drives Gatsby's car and accidentally kills Myrtle. Fitzgerald in this moment used the literary element of irony when in the end Myrtle's husband trues down Gatsby's car. Thinking Gatsby was the driver who killed his wife, the man shoots Gatsby. Gatsby's inability to let go of the past leads him to be sacrificed for the irresponsible ways of Daisy and Tom.

Similarly in the play The Crucible by Arthur Miller, the protagonist, John Proctor, goes through several tragedies throughout his life. In the village of Salem, Proctor has an affair with a young girl named Abigail Williams. This becomes his first tragedy because afterwards he suffers from the guilt of having done what he did. Since he realized his mistakes he had lost interest in Abigail. However Abigail was feeling otherwise. She on the other hand was severely attracted to John Proctor. She started the hysteria of witchcraft in the small village of Salem. While Proctor tried hard to stay away and forget his affair with Abigail,

irony strikes and Proctor himself becomes one of the accused ones.

Later on in the play as he tries to explain everything and confess to the court about his adultery, Arthur Miller uses characterization to show the bravery and truthfulness of John Proctor. However even so he was unable to save himself or explain the truth to everyone. Judge Danforth asks him to confess or accuse someone else. But being the man of his reputation, Proctor did not name anyone else and refused to confess his involvement in witchcraft. His heroic stance and his unwillingness to give a false confession lead to his tragic death.

Fitzgerald's statement about all heroes having some element of tragedy in their lives was highly supported by both the novel and the play. The validity of the idea was proven through the characterization of Jay Gatsby and John Proctor. Both characters experience tragedy in their lives and eventually go through the ultimate tragedy in the end. Through their desire for and commitment to others in their lives and the ideals they hold Gatsby and Proctor end up losing all they have, including their lives.

**Anchor Level 5 – C**

<b>Quality</b>	<b>Commentary</b>
<b>Meaning</b>	<p><b>The response:</b> Provides a thoughtful interpretation of the critical lens that clearly establishes the criteria for analysis (<i>All heroes inevitably go through some kind of tragedy in order to achieve what they believe is best for not only themselves, but also those they care about</i>). The response uses the criteria to make a clear and reasoned analysis of <i>The Great Gatsby</i> (<i>Gatsby’s inability to let go of the past leads him to be sacrificed for the irresponsible ways of Daisy and Tom</i>) and <i>The Crucible</i> (<i>His heroic stance and his unwillingness to give a false confession lead to his tragic death</i>).</p>
<b>Development</b>	<p>Develops ideas clearly and consistently, with reference to relevant and specific evidence in both <i>The Great Gatsby</i> (<i>Thinking Gatsby was the driver who killed his wife, the man shoots Gatsby</i>) and <i>The Crucible</i> (<i>Judge Danforth asks him to confess or accuse someone else. But being the man of his reputation, Proctor ... refused</i>). The response incorporates the appropriate literary elements of characterization (<i>This strengthens the characterization of Gatsby as heroic and Arthur Miller uses characterization to show the bravery and truthfulness of John Proctor</i>) and irony (<i>Fitzgerald ... used the literary element of irony when in the end Myrtle’s husband tracks down Gatsby’s car and irony strikes and Proctor himself becomes one of the accused ones</i>) into the discussion of both texts.</p>
<b>Organization</b>	<p>Maintains the focus established by the critical lens (<i>Through their desire for and commitment to others in their lives ... Gatsby and Proctor end up losing all they have</i>). The response exhibits a logical sequence of ideas, moving from an interpretation of the critical lens to the presentation of evidence from both works to show how Gatsby and Proctor suffer tragic situations as they try to better the lives of themselves and others, concluding with a summation. Appropriate transitions are used (<i>Later on in the novel, Similarly, However ... otherwise</i>).</p>
<b>Language Use</b>	<p>Uses language that is fluent and original (<i>Gatsby always idealized wealth. He aspired to be more than he was</i>), with evident awareness of audience and purpose (<i>Fitzgerald’s statement is supported by the characters from the novel <u>The Great Gatsby</u> by Fitzgerald himself and the play <u>The Crucible</u> by Arthur Miller</i>). The response varies structure and length of sentences to control rhythm and pacing (<i>The statement is valid because unless a hero truly believes in a cause and is willing to suffer to attain a positive result, he/she remains simply a character</i>).</p>
<b>Conventions</b>	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>consistant, accidental, irresponsible</i>), punctuation (<i>moment. Whether; life. Especially; Tom on the other hand, is</i>), and grammar (<i>plot progressed ... soon finds and Both characters experiences</i>) that do not hinder comprehension.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 5, although it is somewhat weaker in conventions.</p>	

As F. Scott Fitzgerald once said "Show me a hero and I will show you a tragedy." This quote states that once a protagonist is revealed, the protagonist, or hero, will face obstacles throughout plot development. A tragedy is inevitable, whether it be difficulties the hero faces, or the death of the hero himself/herself. It is the way in which the ~~protagonist~~<sup>protagonist</sup> deals with these tragedies that makes him/her a hero. The validity ~~is corroborated~~ of this quote is substantiated throughout literature. Two ~~novels~~<sup>novels</sup> that reveal protagonists that go through tragedies are A Tale of Two Cities by Charles Dickens, and The Great Gatsby by F. Scott Fitzgerald. Sydney Carton in A Tale of Two Cities and Jay Gatsby in The Great Gatsby are two heroes that ~~do~~ face tragedy in their pursuit to achieve the love of women.

Both ~~do~~ Carton and Gatsby ~~are~~ ~~themselves~~ are recognized as heroes by their characterization. Carton's ~~recharacterized~~ characterization as selfless makes him a hero. Carton ~~knows~~ has no personal connection to Charles Darnay. In fact, Darnay is the wife of the woman Carton loves, Lucie Manette. Carton realizes that Darnay is a better man than he

will ever be and ~~that~~ knows that Lucie will be heartbroken if the father of her daughter were to be put to death. In order to keep the Darnay, Manette family together, Carton risks his life by ~~helping~~ helping the family flee to England and by helping Darnay escape from prison. He is also seen as selfless because he gets put to death by the guillotine in place of Darnay. ~~That~~ Darnay and Carton look strikingly ~~that~~ similar. Once Darnay is escaped and fled, Carton takes his place by wearing ~~to~~ his clothes and by staying in prison and pretending to be Darnay. Carton is executed in place of Darnay, and is happy to do so because he knows that Lucie will be happy with her family.

Another heroic character is Jay Gatsby. Gatsby's characterization as ~~persistent~~ persistent makes him a hero. He knows that the love of his life, Daisy Buchanan will never love him and marry him because he does not have money. Gatsby spends his entire life trying to better himself by getting rich so ~~that~~ Daisy will marry him. He gets rich by getting

involved with Meyer Wolfsheimer and racketeering. Jay Gatsby is also seen throwing parties. These parties were not for himself, but for Daisy in hopes that she would one day attend them and Daisy and Gatsby would reunite.

Sydney Carton and Jay Gatsby are also revealed as heroes that go through tragedy by the use of symbolism. In A Tale of Two Cities, the French Revolution is on the brink of exposition in most of the novel. The symbolism of the revolution ~~is~~ reveals the conflict that Sydney Carton faces. The Revolution started and much bloodshed occurred. This bloodshed was the death of Sydney Carton at the end of the novel. The revolution itself started from passion that the French communers had. This passion that Carton felt was the love that he had for Lucie. He was so passionately in love with her that he gave up his life for her happiness.

Jay Gatsby is also revealed as a ~~hero~~ hero that faces tragedy through the symbol of the color

green throughout the novel. The color green is also the color of money. Gatsby is viewed as a hero because of his ability to attain money and overcome his ~~trava~~ original economic class. This <sup>is</sup> also symbolizes greed and ~~jealousy~~. He became jealous of Tom Buchanan and realized that he will never be of East Egg class because he was not born into money and illegally attained his wealth. Because of his envy, he drives ~~fast~~ Daisy more towards Tom and never marries Daisy as he wishes.

~~o o o o o~~ F. Scott Fitzgerald's words are validated in the texts A Tale of Two Cities by Charles Dickens and The Great Gatsby by F. Scott Fitzgerald. Both Sydney Carton and Jay Gatsby give themselves completely in order to attain the love of their muses, Lucie Manette and Daisy Buchanan. Through their efforts, they are ~~re~~ revealed as words that suffer tragedy for they never marry the women they love.

**Anchor Level 4 – A**

<b>Quality</b>	<b>Commentary</b>
<b>Meaning</b>	<p><b>The response:</b></p> <p>Provides a reasonable interpretation of the critical lens that establishes the criteria for analysis (<i>It is the way in which the protagonist deals with these tragedies that makes him/her a hero</i>). The response makes implicit connections between <i>A Tale of Two Cities</i> (<i>He is also seen as selfless because he gets put to death by the guillotine in place of Darnay</i>) and <i>The Great Gatsby</i> (<i>Gatsby spends his entire life trying to better himself by getting rich so Daisy will marry him</i>).</p>
<b>Development</b>	<p>Develops ideas clearly and consistently, with reference to relevant and specific evidence to discuss how heroes often deal with tragedy in <i>A Tale of Two Cities</i> (<i>Carton is executed in place of Darnay, and is happy to do so because he knows that Lucie will be happy with her family</i>) and <i>The Great Gatsby</i> (<i>These parties were not for himself, but for Daisy in hopes that she would one day attend them and Daisy and Gatsby would reunite</i>). The response incorporates the appropriate literary element of characterization (<i>Carton’s characterization as selfless makes him a hero</i> and <i>Gatsby’s characterization as persistent makes him a hero</i>) and symbolism (<i>The symbolism of the revolution reveals the conflict that Sydney Carton faces and Jay Gatsby is also revealed as a hero that faces tragedy through the symbol of the color green ... the color of money ... This color also symbolizes greed and envy</i>) to illustrate how the <i>protagonists</i> dealt with tragedy.</p>
<b>Organization</b>	<p>Maintains a clear and appropriate focus on the the idea that heroes often deal with tragedies (<i>Through their efforts, they are revealed as heros that suffer trogedy for they never marry the women they love</i>). The response exhibits a logical sequence of ideas, first interpreting and agreeing with the lens, then presenting four body paragraphs that address how the authors’ use of characterization and symbolism in both texts reveals the heroic ways Sidney Carton and Jay Gatsby face tragic situations, and concluding with a reaffirmation of the lens.</p>
<b>Language Use</b>	<p>Uses appropriate language, with some awareness of audience and purpose (<i>A tragedy is inevitable, whether it be difficulties the hero faces, or the death of the hero himself/herself</i>). The response occasionally makes effective use of sentence structure or length (<i>The validity of this quote is substantiated throughout literature</i>).</p>
<b>Conventions</b>	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>heros, persuit, racketiering</i>) and punctuation (<i>said “Show and Darnay, Manette family</i>) that do not hinder comprehension.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 4, although it is somewhat stronger in development.</p>	

There have been many different heroes throughout history. F. Scott Fitzgerald once wrote "Show me a hero and I will write you a ~~tragedy~~ tragedy." This means that all heroes at some point in their lives have had adversity and hardship that they dealt with ~~at that time~~. The play ~~The~~ The Crucible by Arthur Miller and the play Death of a Salesman by Arthur Miller show that heroes at some point in their lives deal with hardship. Either a hero will overcome that ~~tragedy~~ <sup>and make them stronger</sup> or adversity or it will be what brings them to their demise.

In Arthur Miller's play The Crucible, John Procter is dealing with the tragedy that his family is starting to fall apart, due to his affair. John Procter in this play is characterized as someone who is looking for forgiveness and is truly sorry for what he has done. When Abigail Williams accuses John Procter's wife of being a witch, instead of just keeping his mouth shut he tells everyone <sup>in Salem</sup> that he has had an affair with Abigail and that is why she is trying to have her killed. The setting of the play is Salem Massachusetts, during the Salem witch trials. During this time period an affair is a very big deal and can ruin a man's or woman's reputation for ever. John Procter is a hero because he let everyone know the awful things he has done, ~~knowing~~ knowing it will be the end of him in order to try and save his wife's life. The play ~~then~~ The Crucible represents that all heroes have tragedy and adversities that they have to overcome.

In Arthur Miller's play Death of a Salesman

Willie Loman is stricken with the tragedy that he is the reason that his son has not amounted to anything. When Willie's son Biff learns of his affair, Biff is hit by this so hard that it causes him to fail math and ~~have~~ give up on school which results in his football scholarship being revoked. This not only effected Biff but it also effected Willie psychologically. ~~He~~ He often would be in a daydream kind of state where he would think he was in past events. ~~Due to the~~ Because of all the stress and psychological pain and desterbence Willie is characterized as a suicidal person who wants to help his family but can not think of any other way than killing himself. At the end of the play Willie kills himself so his family can recieve the life insurance payout. He can be considered a hero because he ends his life in order to help his family. Willie goes through many tragedys but in the end tries to make things better by setting his family up with his life ensurance money.

Throughout history there have been many different heros. F. Scott Fitzgerald once wrote "show me a hero and I will write you a tragedy." Both the Plays by Arthur Miller The Crucible and Death of a ~~Sales~~ Salesman reinforce the idea that all heros go through ~~the~~ tragedy at some point, but it's ~~what~~ how they deal with it, that will either make them stronger or bring them to their demise.

**Anchor Level 4 – B**

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b> Provides a reasonable interpretation of the critical lens that establishes the criteria for analysis (<i>This means that all heros at some point in their lives have had adversity and hardship</i>). The response makes implicit connections between the criteria and <i>The Crucible</i> and <i>Death of a Salesman</i> because both show that <i>a hero will overcome that tragedy ... or it will be what brings them to their demise</i>.</p>
<b>Development</b>	<p>Develops some ideas more fully than others. The response provides some evidence of the tragedy of John Proctor whose <i>family is starting to fall apart, due to his affiar</i> and Willie Loman who <i>is the reason that his son has not amounted to anything</i>, with reference to specific and relevant evidence (<i>John Procter ... let everyone know ... it will be the end of him</i> and <i>Willy Loman ends his life inorder to help his family</i>). The response incorporates the appropriate literary element of characterization in both texts (<i>John Procter ... is characterized as someone who is looking for forgiveness</i> and <i>Willie is characterized as a suicidal person</i>) and the importance of the setting of <i>... Salem Massachusetts, during the witch trials</i> is specified for <i>The Crucible</i>.</p>
<b>Organization</b>	<p>Maintains a clear and appropriate focus on how <i>The Crucible and Death of a Salesman reinforce the idea that all heros go through tragedy at somepoint, but it's how they deal with it, that will either make them stronger or bring them to their demise</i>. The response exhibits a logical sequence of ideas with an introduction, a body paragraph about each text, and a conclusion; however, internal consistency is weakened through lack of transitions between ideas.</p>
<b>Language Use</b>	<p>Uses appropriate language that is sometimes trite (<i>keeping his mouth shut, a very big deal, kindof state</i>). The response occasionally makes use of effective sentence structure (<i>This not only effected Biff but it also effected Willie phschologicaly</i>).</p>
<b>Conventions</b>	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>heros, accusses, revocted</i>), punctuation (<i>Procters wife, Salem Massachusetts, time period an</i>), and usage (<i>it also effected Willie and he has done</i>) that do not hinder comprehension.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 4 in all qualities.</p>	

F. Scott Fitzgerald once said, "Show me a hero and I will write a tragedy." Fitzgerald is saying, every hero has ~~been~~<sup>gone</sup> through a rough patch at least once in their life. I agree with this and it can be supported by the play Othello by William Shakespeare and the novel Of Mice and Men by ~~William Shakespeare~~ John Steinbeck.

Othello takes place during the Elizabethan Era. The main character Othello can be characterized as an upfront, serious man. ~~However~~ Though he is the general of the army and he is in love with the most beautiful ~~woman~~ woman, he is seen as not being "good enough." Othello is seen in this way because he is a moor, an ~~African~~ man of African descent. So, even though Othello is seen as the hero in the story, having the most renowned position and in a relationship with a beautiful woman he still has to face the ills of society.

Of Mice and Men takes place during the 1920s, The Great Depression. The main characters are Lennie and George. Lennie can be characterized as a man who has the mind of a child whereas George is characterized as an intelligent, hardworking man. Both men are total opposites but they are best friends. One day Lennie got himself into some trouble so George had to come to the rescue, which he did. However, Lennie had gotten in so much trouble that George had to kill him in order for Lennie to not get caught. So, even though ~~the~~ George was always Lennie's hero, ~~the~~ George still had to do something he did not want to, kill his best friend.

In conclusion, the theme of both stories were even though good might come to the hero at times, it might always last or everything was not always great for them. Both authors, William Shakespeare and John Steinbeck displayed this in the writing. Othello and Of Mice and Men showed how their character went through rough patches.

## Anchor Level 4 – C

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b> Provides a reasonable interpretation of the critical lens that establishes the criteria for analysis (<i>Fitzgerald is saying, every hero has gone through a rough patch at least once in their life</i>). The essay makes implicit connections between criteria and <i>Othello</i> (<i>Though he is the general of the army and he is in love with the most beautiful woman, he is seen as not being “good enough”</i>) and <i>Of Mice and Men</i> (<i>However, Lennie had gotten in so much trouble that George had to kill him in order for Lennie to not get caught</i>).</p>
<b>Development</b>	<p>Develops ideas briefly, using some evidence from <i>Othello</i> (<i>Othello is seen in this way because he is a moor, a man of African descent</i>) and <i>Of Mice and Men</i> (<i>One day Lennie got himself into some trouble so George had to come to the rescue, which he did</i>) while relying primarily on brief plot summaries. The response makes specific references to setting (<i>the Elizabethan Era</i> and <i>The Great Depression</i>) and characterization (<i>Othello can be characterized as an upfront, serious man</i> and <i>Lennie can be characterized as a man who has the mind of a child whereas George ... as an intelligent, hardworking man</i>) in both works.</p>
<b>Organization</b>	<p>Maintains a clear and appropriate focus (<i>Othello and Of Mice and Men showed how their character went through rough patches</i>). The response exhibits a logical sequence of ideas, first interpreting the lens and agreeing with it, followed by two brief paragraphs that focus on the characterization and difficulties experienced by the main characters in each text. Internal consistency is weakened by a brief and confusing statement about theme in the concluding paragraph (<i>In conclusion, the theme of both stories were even though good might come to the hero at times, it might always last or everything was not always great for them</i>).</p>
<b>Language Use</b>	<p>Uses appropriate language that is sometimes informal (<i>rough patch</i> and <i>was not always great for them</i>), with some awareness of audience and purpose (<i>I agree with this and it can be supported by the play <u>Othello</u> by William Shakespeare and the novel <u>Of Mice and Men</u> by John Steinbeck</i>). The essay occasionally makes effective use of sentence structure (<i>Othello takes place during the Elizabethan Era</i>).</p>
<b>Conventions</b>	<p>Demonstrates partial control, exhibiting occasional errors in punctuation (<i>character Othello can; woman, he; Steinbeck displayed</i>) and grammar (<i>every hero ... in their life, the theme of both stories were, their character</i>) that do not hinder comprehension.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 4, although it is somewhat weaker in development.</p>	