

# SESSION TWO

## FOR TEACHERS ONLY

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

### ENGLISH

# E

Friday, June 15, 2007—9:15 a.m. to 12:15 p.m., only

#### SCORING KEY AND RATING GUIDE

##### Mechanics of Rating

Updated information regarding the rating of this examination may be posted on the New York State Education Department's web site during the rating period. Check this web site <http://www.emsc.nysed.gov/osa/> and select the link "Examination Scoring Information" for any recently posted information regarding this examination. This site should be checked before the rating process for this examination begins and several times throughout the Regents examination period.

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

##### Scoring of Multiple-Choice Questions

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

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

## Rating of Essays

- (1) Follow your school's procedures for training for rating. This process should include:

*Introduction to the task—*

- Raters read the task and summarize its purpose, audience, and format
- Raters read passage(s) and plan own response to task
- Raters share response plans and summarize expectations for student responses

*Introduction to the rubric and anchor papers—*

- Trainer reviews rubric with reference to the task
- Trainer reviews procedures for assigning scores
- Trainer leads review of each anchor paper and commentary  
(**Note:** Anchor papers are ordered from high to low within each score level.)

*Practice scoring individually—*

- Raters score a set of five papers individually
- Trainer records scores and leads discussion until raters feel confident enough to move on to actual scoring

- (2) When actual rating begins, each rater should record his or her individual rating for a student's essay on the rating sheet provided, *not* directly on the student's essay or answer sheet. Do *not* correct the student's work by making insertions or changes of any kind.
- (3) Each essay must be rated by at least two raters; a third rater will be necessary to resolve scores that differ by more than one point. The scoring coordinator will be responsible for coordinating the movement of papers, calculating a final score for each student's essay, and recording that information on the student's answer paper for Session One, and determining the student's final score for the examination. The chart located on the Department's web site should be used for determining the final examination score.

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

QUALITY	Responses at this level: 6	Responses at this level: 5	Responses at this level: 4	Responses at this level: 3	Responses at this level: 2	Responses at this level: 1
<b>Meaning: the extent to which the response exhibits sound understanding, and analysis of the task and text(s)</b>	-establish a controlling idea that reveals an in-depth analysis of both texts -make insightful connections between the controlling idea and the ideas in each text	-establish a controlling idea that reveals a thorough understanding of both texts -make clear and explicit connections between the controlling idea and the ideas in each text	-establish a controlling idea that shows a basic understanding of both texts -make implicit connections between the controlling idea and the ideas in each text	-establish a controlling idea that shows a basic understanding of the texts -make few or superficial connections between the controlling idea and the ideas in the texts	-convey a confused or incomplete understanding of the texts -make a few connections but fail to establish a controlling idea	-provide minimal or no evidence of textual understanding -make no connections between the texts or among ideas in the texts
<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 texts -may rely primarily on plot summary	-are incomplete or largely undeveloped, hinting at ideas, but references to the text are vague, irrelevant, repetitive, or unjustified	-are minimal, with no evidence of development
<b>Organization: the extent to which the response exhibits direction, shape, and coherence</b>	-maintain the focus established by the controlling idea -exhibit a logical and coherent structure through skillful use of appropriate devices and transitions	-maintain the focus established by the controlling idea -exhibit a logical sequence of ideas through use of appropriate devices and transitions	-maintain a clear and appropriate focus -exhibit a logical sequence of ideas but may lack internal consistency	-establish, but fail to maintain, an appropriate focus -exhibit a rudimentary structure but may include some inconsistencies or irrelevancies	-lack an appropriate focus but suggest some organization, or suggest a focus but lack organization	-show no focus or organization
<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.

By teaching their children truths that they have learned, parents can help their children become better people. In passage one, a mother teaches her son that by holding something captive, he is truly the one who suffers, while in passage two, a father teaches his daughter the value of hard work.

In passage one, the mother imparts the lesson she learned about holding things captive to her son when she recognizes this quality in him. The mother learned that she had been holding her son "captive." She realized that by holding onto her son, she was the only one suffering. Her son did not even realize that she felt that way. The mother recognized this problem in her son. He had "caught" a stone, "put it in a dark room and stood guard over it for the rest of his life." The mother confronted her son about this issue. She taught him that the stone "does not know whether it is in a garden or not." Because the mother had learned that she was holding her son captive, she was able to recognize this characteristic in her son. She told him that by holding the stone captive, it was he "who [was] conquered," not the stone who did "not know whether [it was] in a garden or not." By trying to hold the stone captive, and only focusing his life on that, the son was wasting his life. His mother noticed this and told him "...it is you who are getting old." Because the mother was able to see the pointlessness of clinging to her son,

who was not even aware that she was trying to hold him captive, she was able to impart the knowledge she had gained from her own experience to her son when she noticed him making the same mistake she had made.

In passage one, the author uses an extended metaphor to convey the idea that parents can help their children become better people by imparting lessons they have learned to their children. The mother tells her son, "...you have always been to me as the stone is to you." By saying this, the mother means that just as her son feels as though he is victorious over a stone that is unaware of its captivity, she held onto her son without his awareness of his entrapment. By using the stone as a metaphor for her son, the mother is able to let her son see the ridiculousness of this situation and to teach her son a lesson she learned in her own life.

In passage two, the father teaches his daughter what he has learned about the value of hard work. At the beginning of the passage, the young girl seemed very selfish and immature "[crying] for [her] mother" and crying a "fake cry" to get a cookie from her father. However, as she spent time with her father, she learned many practical things such as the "mystery of hammers" as well as things about her heritage. She was taught about one of her ancestors, a woman who "led Vietnamese fighters against the Han." Her father's belief that she "was worthy of her example" moved her, not only because

of the hard work but also because of the struggles this heroine endured. Another time, when the girl was with her father, she learned about how her father inherited his land from his parents. She found out that the reason ~~why~~ he had inherited the "biggest share [was] because [his parents] knew [her mother and he] would take care of it best." They were the hardest workers. Learning about the result of her parents' hard work, as well as her ancestors' bravery, led the girl to mature and become less selfish.

Passage two is developed by the author's use of dialogue. As the father talks to his little daughter, we learn about his character. He jokes with her and shares information with her, like how to use tools and stories about her heritage, as if she was a son. Her maturity evolves as he treats her with a respect that she begins to feel for herself. The stories about strong women, Phung Thi Chinh and her own mother, greatly impressed her: "Never again did I cry after my nap... I was my father's daughter."

The lessons we learn can be positive and negative. The son in passage one learned that his behavior was hurting him. The daughter in passage two learned that she, too, could grow up to become a strong woman. In both passages the lessons are best taught by a parent who has experienced life and can share those experiences with loving concern.

## Anchor Level 6 – A

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b></p> <p>Establishes a controlling idea that reveals an in-depth analysis of both texts (<i>By teaching their children truths that they have learned, parents can help their children become better people</i>). The response makes insightful connections between the controlling idea and the ideas in Passage I (<i>she was able to impart the knowledge she had gained from her own experience</i>) and in Passage II (<i>the father teaches his daughter what he has learned about the value of hard work</i>).</p>
<b>Development</b>	<p>Develops ideas clearly and fully, making effective use of a wide range of relevant and specific evidence from Passage I (<i>Because the mother had learned that she was holding her son captive, she was able to recognize this characteristic in her son</i>) and Passage II (<i>as she spent time with her father, she learned many practical things such as the “mystery of hammers” as well as things about her heritage</i>) to discuss parental lessons taught. Appropriate literary elements (<i>extended metaphor</i> from Passage I and <i>dialogue</i> from Passage II) are used to further the analysis.</p>
<b>Organization</b>	<p>Maintains the focus established by the controlling idea on lessons based on parents’ personal experiences (<i>In both passages the lessons are best taught by a parent who has experienced life and can share those experiences with loving concern</i>). The response exhibits a logical and coherent structure, first discussing the mother’s realization of and reaction to <i>holding her son “captive”</i> in Passage I and then Bay Ly’s <i>parents’ hard work and her ancestors’ bravery</i> in Passage II. Transitional phrases (<i>while in, By using the stone, However, Another time</i>) add to the overall coherence.</p>
<b>Language Use</b>	<p>Is stylistically sophisticated, using language that is precise and engaging (<i>imparts the lesson, confronted her son, pointlessness of clinging, awariness of his entrapment, the struggles this heroine endured</i>), with a notable sense of voice and awareness of audience (<i>The lessons we learn can be positive and negative</i>). The response varies structure and length of sentences to enhance meaning (<i>By trying to hold the stone captive, and only focusing his life on that, the son was wasting his life</i>).</p>
<b>Conventions</b>	<p>Demonstrates control of the conventions with essentially no errors, even with sophisticated language.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 6 in all qualities.</p>	

There are many lessons that can be learned from these two passages, but the most important of all is regarding each individual's concept of freedom.

Every human being wants to be free, but freedom is achieved (or not achieved) in a different way for everyone.

However, one basic rule about achieving freedom rings true for all: you can never be free without freeing your mind first. After all, freedom is merely a perception (for one can be a slave and still be "free" if that is what one believes), and the definition of what true freedom is varies from person to person. Passages 1 and 2

illustrate this idea through a variety of literary devices and writing techniques that make this lesson about how to achieve freedom unforgettable.

Passage one uses mostly dialogue to illustrate the story, ~~but~~ although it is very short and concise, it is full of meaning. The main lesson about freedom that it portrays is that often, we ~~are prisoners~~ are prisoners of ourselves more than we are of others. The man in the passage thinks that he is keeping a stone captive, when really, he is keeping himself captive. When the mother points this fact out, the man agrees, but blames her for his inability to free himself. "Yes, yes, I am afraid, because you have never loved me, he said." This shows that the lack of motherly love in the man's life is preventing him from being happy or courageous in life, and thus preventing him from being free. He holds himself prisoner because he cannot face life, for he lacks the confidence and support to face himself. However, if



he were able to change this mindset, he perhaps would be able to "free" himself and learn to enjoy life.

This is an important lesson, for before we can be truly free, we must first stop oppressing our true selves.

Passage 1 uses many literary devices to portray ~~this~~ lesson including personification, irony, and metaphor. The stone is personified, for it is described as being "asleep", "ambushed", and "held captive", which are things only a living, breathing thing can do.

~~Eternity is also personified, for it is said to be the mother of the stone.~~ Eternity is also personified, for it is said to be the mother of the stone.

~~The story also uses irony,~~ The story also uses irony, for the man is the prisoner of the stone, not the other way around as the man thinks. The ~~stone~~ <sup>passage</sup> also ~~uses metaphor,~~ uses metaphor, saying that "eternity and the stone are mother and daughter" to further portray the passage's meaning.

Passage 2 also contains many important lessons about freedom, and uses literary devices to do so. Even though Bay Ly and her father had to struggle to survive (like the rest of the Vietnamese people), they still enjoyed life and tried to make the most of it and thus, they were free. As the father tells his daughter, "Freedom is never a gift, Bay Ly. It must be won and won again." ~~This statement is very true, for one must work hard to achieve freedom,~~ This statement is very true, for one must work hard to achieve freedom, and always keep an open mind. Bay Ly and her father did not allow themselves to become prisoners of their hard lives, nor did they allow themselves to become prisoners of themselves or anyone else (not even gender roles).

They were happy, worked hard, and lived life to its fullest, the truest definition of freedom that exists.

They freed their minds first, and thus, they were free. Some of the literary devices used in passage 2 include ~~some~~ allusion, anecdote, and symbolism. The story uses many allusions to Vietnamese ~~stories~~ culture and history, including references to the Han and Bay Ly's ancestor, Phung Thi Chinh. The story also uses anecdote to portray its ideas in a fun and interesting way, such as the beginning of the passage which ~~gives~~ ~~the example~~ tells the story of the rice cookies to show Bay Ly's relationship with her father. The passage also uses symbolism, using the land to symbolize freedom and gratification for hard work. These literary devices make the passage all the more effective and believable.

In conclusion, freedom is a concept that can only be achieved by believing that you have achieved it. This lesson is portrayed in both passages 1 and 2, which use many literary devices to do so. Passage 1 gives an example of a person who hasn't achieved freedom, and passage 2 gives an example of people who have.

**Anchor Level 6 – B**

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b> Establishes a controlling idea that reveals an in-depth analysis of both texts, stating that while there are <i>many lessons to be learned from these two passages ... the most important lesson</i> is about <i>freedom</i> and observing that <i>you can never be free without freeing your mind first</i>. The response makes insightful connections between the controlling idea and the ideas in Passage I (<i>if he were able to change this mindset, he perhaps would be able to “free” himself</i>) and in Passage II (<i>They freed their minds first, and thus, they were free</i>).</p>
<b>Development</b>	<p>Develops ideas clearly and fully, making effective use of a wide range of relevant and specific evidence from Passage I (<i>The man in the passage thinks that he is keeping a stone captive, when really, he is keeping himself captive</i>) and Passage II (<i>Even though Bay Ly and her father had to struggle to survive ... they still enjoyed life and tried to make the most of it and thus, they were free</i>) to elaborate on the nature of freedom. The response discusses the use of <i>personification, irony, and metaphor</i> in Passage I and <i>allusion, anecdote, and symbolism</i> in Passage II to further the analysis.</p>
<b>Organization</b>	<p>Maintains the focus established by the controlling idea that <i>freedom is achieved (or not achieved) in a different way for everyone</i>. The response exhibits a logical and coherent structure, first discussing the concept that <i>we are prisoners of ourselves more than we are of others</i> for Passage I, and then the concept that <i>one must work hard to achieve freedom and always keep an open mind</i> for Passage II. Transitional phrases (<i>This is an important lesson</i> and <i>Passage 2 also contains many important lessons</i>) add to the overall coherence.</p>
<b>Language Use</b>	<p>Is stylistically sophisticated, using language that is precise and engaging (<i>After all, freedom is merely a perception and we must first stop oppressing our true selves</i>), with a notable sense of voice and awareness of audience and purpose. The response varies structure and length of sentences to enhance meaning (<i>These literary devices make the passage all the more effective and believable</i>).</p>
<b>Conventions</b>	<p>Demonstrates control of the conventions, exhibiting occasional errors in punctuation (<i>life, and thus; “asleep”, “ambushed”, and “held captive”; freedom, and</i>).</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 6, although it is somewhat weaker in conventions.</p>	

Life's most powerful lessons are often learned at home. Wise parents seek "teachable moments" to impart wisdom to their children. When the time is right, such parents engage their children in meaningful conversations to help them understand the complexities of life. In both the fable and the autobiographical excerpts, parents attempt to enlighten their children's world with their sage-like lessons.

In the first passage, a fable of unknown origin, a mother grapples with the issues of love and control, represented by her son's ambushing and making a prisoner of a stone. She questions his reasons for such action, which elicits his childish justification, "because it's held captive." The mother then personifies the stone, explaining to her son that "the stone is asleep... it does not know whether it's in a garden or not." She further explains to her son that while he is busy guarding what cannot be owned, he is "getting old" and missing his own life. Despite his protests that "he" "caught it" and "it is [his] by conquest", she reminds him that his actions have made him the prisoner - he has been made captive by captivating the stone. The irony here is this lesson should serve the mother as well. Through this dialogue, we see a mother struggling to teach her son a lesson she has learned too late. If you try to hold on to something too tightly, it will

become a burden and an obligation devoid of joy, as the son has become to his mother.

In the second passage, an excerpt from the autobiography of a Vietnamese woman, Bay Ly recalls her close relationship with her enlightened father. Not only does he "spoil" his daughter with rice cookies (unlike her mother), but he teaches her "how to make things" that are usually taught only to boys. Much to her surprise, her father's lessons transcend the typical gender-based roles of Asian society. His lessons are not on marriage and cooking but on woodwork, love of her country, and its customs, and the value of freedom. Bay Ly is transformed by her father's stories about her distant female heroic ancestor Phung Thi Chinh and the admiration he has for her mother, whose hard work he credits for all of the land he owns. As a result of her dialogue with her father, Bay Ly learns the importance of hard work and love – for family and for country. She also learns the power of women.

By employing resourcefulness, both parents attempt to teach their children important lessons about life. In one case, a parent relies on an allusion, in the second, a parent uses anecdote to drive the lessons home.

**Anchor Level 5 – A**

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b> Establishes a controlling idea that reveals a thorough understanding of both texts (<i>In both the fable and the autobiographical excerpts, parents attempt to enlighten their children’s world with their sage-like lessons</i>). The response makes clear and explicit connections between the controlling idea and the ideas in each text (<i>She further explains to her son that while he is busy guarding what cannot be owned, he is “getting old” and missing his own life and His Lessons are not on marriage and cooking but on woodwork, love of her country, and its customs, and the value of freedom</i>).</p>
<b>Development</b>	<p>Develops ideas clearly and consistently, with reference to relevant and specific evidence from both texts (<i>In the first passage ... a mother grapples with the issues of love and control and In the second passage ... Bay Ly recalls her close relationship with her enlightened father</i>). The response includes a reference to irony in Passage I (<i>The irony here is this lesson should serve the mother as well</i>) and to dialogue in Passage II (<i>dialogue with her father</i>).</p>
<b>Organization</b>	<p>Maintains the focus established by the controlling idea on parents’ <i>meaningful conversations</i> with their children, first discussing in Passage I how the son’s <i>actions have made him the prisoner</i> and in Passage II how Bay Ly’s <i>father’s lessons transcend the typical gender-based roles of Asian society</i>. The response exhibits a logical sequence of ideas through use of appropriate transitions (<i>In the first passage, In the second passage, She also</i>).</p>
<b>Language Use</b>	<p>Uses language that is fluent and original (<i>impart wisdom, mother grapples, an obligation devoid of joy</i>), with evident awareness of audience and purpose. The response varies structure and length of sentences to control rhythm and pacing (<i>She questions his reasons for such action, which elicits his childish justification “because it’s held captive”</i>).</p>
<b>Conventions</b>	<p>Demonstrates control of the conventions, exhibiting occasional errors in spelling (<i>tightly</i> and <i>transend</i>) and punctuation (<i>“caught it” and “it is [his] by conquest” and country, and its customs</i>).</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 5 in all qualities.</p>	

Children learn important lessons about life through the guidance given them by their parents. Parents are able to teach their children right from wrong and help them through the process of becoming knowledgeable and productive adults. Such parental guidance is illustrated in both Passage I and Passage II. In Passage I, a mother wishes to teach her son that control and power are not always good by pointing out to him the irony involved in his quest to maintain control over a stone. In Passage II, a father wants his daughter to understand that she can accomplish anything regardless of her gender and guides her to this conclusion by sharing with her stories of her family and country.

In Passage I, a man believes that it is important to devote his life to standing guard over a stone. The stone is his "prisoner," and he has gained the right to control it "because it's held captive, because it is the captured." His mother, however, wants him to realize that, in reality, the stone is controlling him. According to the mother, the stone is not experiencing any ill effects, and its so-called captivity means nothing to it. It is her son who is "getting old" and wasting his life performing a meaningless task. It is he who is truly conquered because he isn't doing anything productive with his life. This is ironic because the son thinks that he is the conqueror, but in reality he is the conquered.

In Passage II, a father uses stories to teach his daughter life lessons. He told stories of her ancestors and mother. He told of her distant ancestor who was a woman "named Phung Thi Chinh, led Vietnamese fighters against the Han." He also told his daughter, Bay Ly, of what a strong woman her mother

was. Her mother started off as a peasant, but due to her hard work and strong mind the mother ended up marrying a good man and had a good family. The father also paid little attention to the fact that Bay Ly was a girl and not a boy. Most people in Vietnam would only expect their daughters to cook, clean and get married. Yet, Bay Ly's father showed her "the mystery of hammers." He also explained to her the customs of their people. In Vietnam and many other places around the world "this was unheard of - a father doing these things with a child that was not a son!" This taught Bay Ly that even though she is a girl she can do anything she sets her mind to. The father used stories to characterize Bay Ly's mother. These stories taught Bay Ly that if she is strong, determined and smart then she can accomplish many things irregardless of the fact she is a girl.

Parents teach their children lessons that effect their lives and that they will carry on with them. In Passage I the mother showed her son that he might believe he conquered something but really he is being conquered by wasting his time. The mother used irony to show this to her son. In Passage II the father used stories to characterize Bay Ly's ancestors and mother. He explains how they were strong and never gave up.



## Anchor Level 5 – B

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b> Establishes a controlling idea that reveals a thorough understanding of both texts (<i>Children learn important lessons about life through the guidance given them by their parents</i>). The response makes clear and explicit connections between the controlling idea and the ideas in each text (<i>In Passage I, a mother wishes to teach her son that control and power are not always good by pointing out to him the irony involved in his quest to maintain control over a stone and In Passage II, a father uses stories to teach his daughter life lessons</i>).</p>
<b>Development</b>	<p>Develops ideas clearly and consistently, with reference to relevant and specific evidence from both passages (<i>According to the mother, the stone is not experiencing any ill effects, and its so-called captivity means nothing to it and He also told his daughter, Bay Ly, of what a strong woman her mother was</i>). The response refers to irony, stating <i>this is ironic because the son thinks that he is the conqueror, but in reality he is the conquered</i>, and characterization (<i>The father used stories to characterize Bay Ly’s mother</i>).</p>
<b>Organization</b>	<p>Maintains the focus established by the controlling idea on parental lessons and exhibits a logical sequence of ideas, first discussing in Passage I the mother’s attempt to show the son that he “<i>is getting old</i>” and <i>wasting his life performing a meaningless task</i> and then the father’s efforts in Passage II (<i>This taught Bay Ly that even though she is a girl she can do anything she sets her mind to</i>). Appropriate transitions are used between and within paragraphs (<i>Such parental guidance, In Passage I, however</i>).</p>
<b>Language Use</b>	<p>Uses language that is fluent and original (<i>It is he who is truly conquered because he isn’t doing anything productive with his life</i>), with some lapses (<i>than</i> for “<i>then</i>,” <i>irregardless</i>, <i>effect</i> for “<i>affect</i>”), and with evident awareness of audience and purpose. The response varies structure of sentences to control rhythm and pacing (<i>In Passage II, a father wants his daughter to understand that she can accomplish anything regardless of her gender and guides her to this conclusion by sharing with her stories of her family and country and He told stories of her ancestors and mother</i>).</p>
<b>Conventions</b>	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>guidence</i> and <i>peasent</i>) and punctuation (<i>is a girl she can</i> and <i>something but</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>	

Many aspects of one's environment serve to precipitate changes in awareness and the steady accumulation of wisdom. Many learn lessons as a ~~the~~ direct result of personal experience, or through their culture. However, the most far-reaching and efficacious lessons are imparted solely through the connection of lineage within a nuclear family. Each author makes use of certain literary elements to convey his or her ~~the~~ conception of the strength and uniqueness of lessons learned within the bounds of a family.

Despite their similarity along these lines, the two authors use markedly different approaches in their attempt to produce an effect. Passage I has a tone of anguish, of hidden sorrow. Its author manipulates the reader's emotions through a curt, abrupt use of symbolism – the stone's ~~symbolizing~~ culture symbolizing mankind's profound desire ~~for~~ for control. This passage's simple structure ~~keeps~~ prevents the reader from straying from the underlying message of tragedy and inevitable, perpetual loss. The ~~one-way~~ dialogue between the wise mother and the still-naïve son illustrates the tremendous ~~psychological~~ emotional power inherent in the mother-son connection.

Their interaction is so preeminent that it suffices as an allegory to the suffering of mankind in the face of a ubiquitous desire for control.

Passage II has a bright tone, focusing on a ~~father-daughter~~ father-daughter relationship. The integrity of the emotional tenacity between these characters is emphasized through anecdotal references to that convey the daughter's deep

admiration for her father and his lessons to her.

The psychology of both characters is more apparent; the author strives to illustrate the intimate and deep connection with ~~the~~ Vietnam the daughter inherits through her father. The point of view feels genuine and unadulterated, placing the reader in the shoes of a child deeply attached to her family. Once this is accomplished, the author wastes ~~not~~ no time conveying through the father the intended lesson, a profound respect for the land. Had the daughter received this lesson from another source only - school, perhaps - the message would not have been as efficacious. This ~~is the purpose of~~ the author makes it clear. The child only <sup>fully</sup> begins her admiration of Vietnam once her father ~~is~~ imparts his lesson.

The strength of familial bonds cannot be surpassed; it is easy to see why both authors chose these characterizations as a medium through which life lessons become imparted. In both passages I and II, the messages <sup>are</sup> powerful and clear, reflecting the ~~emotional~~ veritable emotional potential <sup>of</sup> the interaction between family members.

**Anchor Level 5 – C**

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b> Establishes a controlling idea that reveals a thorough understanding of both texts (<i>Each author makes use of certain literary elements to convey his or her conception of the strength and uniqueness of lessons learned within the bonds of a family</i>). The response makes clear and explicit connections between the controlling idea and the ideas in each text (<i>The dialogue between the wise mother and the still-naive son illustrates the tremendous emotional power inherent in the mother-son connection and the author strives to illustrate the intimate and deep connection with Vietnam the daughter inherits through her father</i>).</p>
<b>Development</b>	<p>Develops some ideas more fully than others, with reference to relevant and specific evidence from both texts. The discussion of Passage I relies on generalizations about man's <i>desire for control</i> with little reference to the text, only mentioning the <i>stone's allure</i> and the <i>mother-son connection</i>. The discussion of Passage II is more developed, referring to <i>tone</i>, <i>anecdotal references</i>, and <i>point of view</i> to show a <i>child deeply attached to her family</i>.</p>
<b>Organization</b>	<p>Maintains the focus established by the controlling idea of <i>the strength of familial bonds</i>. The response exhibits a logical sequence of ideas, contrasting the <i>tone of anguish</i> in Passage I with the <i>bright tone</i> of Passage II and concluding that <i>in both passages I and II, the messages are powerful and clear</i>. Appropriate transitions are used (<i>However, Despite their similarity, Had the daughter</i>).</p>
<b>Language Use</b>	<p>Uses language that is fluent and original (<i>efficacious lessons, ubiquitous desire, emotional tenacity</i>), with evident awareness of audience (<i>The point of view feels genuine and unadulterated</i>). The response varies length of sentences to control rhythm and pacing (<i>This the author makes clear</i>).</p>
<b>Conventions</b>	<p>Demonstrates control of the conventions, exhibiting occasional errors in spelling (<i>tragedy</i> and <i>tremedous</i>) and punctuation (<i>readers emotions</i> and <i>mankinds profound desire</i>).</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 5, although it is somewhat weaker in development.</p>	

Throughout life, many lessons are learned. Some are helpful, others are shocking, whichever they are, they both have an impact on the learner. These lessons have an important value to those who are taught. Lessons can be learned through accomplishment, struggle, and teachings. They can be thought of over time, or in a sudden epiphany. Whatever shape and size it may come in, these lessons significantly affect those who learn them.

Lessons in epiphany form tend to happen when a person does an act, and then realizes this act is the lesson they learn. If a man stands guard over a rock, which never moves, he will never have to worry about it escaping. The rock is unresponsive to any acts done to it, for it is an inanimate object. Through symbolism, the mother of the man is able to explain she never loved him because the man is to her as the rock is to him. He, too, is unresponsive and ignorant to the fact that somebody might be telling him to do something. The symbolism of this rock is very much the way the man behaves and lives according to his mother.

Other lessons take time to learn and realize. These lessons require a deep thought process, along with an act by oneself or someone else. When the little girl's mother left, she was very sad and lonely because her mother had always taught her and supported her daughter's learning. After her mother left, Bay Ly was left with her father whom she did not speak much or do many things with. Her father would instruct the males of the family because they were the ones that were supposed to work. Bay Ly did not like this and began bawling in tears. Her father brought her cookies to cheer her up, and reassure that everything was alright. She began to trust her father, and he taught her new things that only boys knew how to do, all the while discussing heritage and family with her. Bay Ly was astonished by how much her family had accomplished, and realized she must not be weak, but be strong like her ancestors. She was proud of all

Anchor Paper – Part A—Level 4 – A

that her family had done, and wanted to continue the legacy.

When a sudden realization or lesson learned occurs, it changes one's perspective on a certain idea, ~~whether~~ whether it be for love or pride, all lessons change the feelings of a person about ~~the~~ the idea. Lessons are learned throughout one's lifetime, and as the person grows, so does their mind and spirit. They may feel different about an event 20 years after it happens, all because they learned a lesson from it. When people learn these lessons, they grow as human beings.

Anchor Level 4 –A

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b> Establishes a controlling idea that shows a basic understanding of both texts, stating that lessons, whether they are learned <i>over time</i>, or <i>in a sudden epifany</i>, have a significant effect on <i>those who learn them</i>. The response makes implicit connections between the controlling idea and the ideas in Passage I (<i>Lessons in epifany form tend to happen when a person does an act, and then realizes this act is the lesson they learn</i>) and in Passage II (<i>Other lessons take time to learn and realize</i>).</p>
<b>Development</b>	<p>Develops some ideas more fully than others. The response refers to specific and relevant evidence in Passage I to discuss the symbolic relationship between the man and the <i>rock</i> (<i>Through symbolism, the mother of the man is able to explain she never loved him because the man is to her as the rock is to him</i>). The discussion of Passage II is based more on plot details with some inaccuracies and no reference to literary elements or techniques.</p>
<b>Organization</b>	<p>Maintains a clear and appropriate focus on lessons and their effect (<i>all lessons change the feelings of a person about the idea</i>). The response exhibits a logical sequence of ideas, first addressing, for Passage I, a <i>lesson in epifany form</i> and then, for Passage II, a lesson which requires <i>time to learn and realize</i>. Transitions are appropriately used (<i>Some ... others, whatever, too, Other lessons</i>).</p>
<b>Language Use</b>	<p>Uses appropriate language, with some awareness of audience and purpose (<i>Lessons can be learned through accomplishment, struggle, and teachings</i>). The response occasionally makes effective use of sentence structure and length (<i>When people learn these lessons, they grow as human beings</i>).</p>
<b>Conventions</b>	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>epifany, inanatomate, ansestors</i>), punctuation (<i>girls mother; daughters learning; accomplished, and</i>), and agreement (<i>it ... lessons, person ... they, person ... their</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>	

As time goes on, people learn lessons from those around them and their own actions. This is demonstrated in a fable and an excerpt from an autobiography.

To demonstrate this idea the authors use the literary elements of <sup>simile</sup> symbolism, metaphor, <sup>irony</sup> allusion and allusion.

The first passage, a fable about a man who captured a stone and his mother, talks about lessons that must be learned. The author of this fable used a metaphor to show the foolishness of faking a stone prisoner and teach the results. "Eternity and the Stone are mother and daughter; it is you who are getting old." Here the author is saying that eternity and the Stone come hand in hand, they both coexist. It also shows the reader that there is no point in watching or keeping a stone captive.

The author also uses a simile to compare the stone and gives the audience a lesson on the relationship between the man and mother.

"Which is true, because you have always been to me as the stone is to you, she said." This shows the reader that the mother has never treated the son well. It reveals that she treated him like a prisoner and kept him out of his normal environment and spent all of her time watching over him.

The excerpt from the autobiography of a Vietnamese woman also serves to teach a lesson to the audience. One lesson is first shown by the use of irony by the author. "After

Anchor Paper – Part A—Level 4 – B

that, he got me some scraps of wood and showed me how to make things: a doorstep for my mother and a toy duck for me. This was unheard of - a father doing these things with a child that was not a son!" This is ironic as the narrator, who is a girl is learning things that only boys normally learn. She is being taught to make things of wood for fun and practical use.

The author also uses the literary element of allusion to show learning. "I learned how one of my distant ancestors, a woman named Phung Thi Chinh, led Vietnamese fighters against the Han." Here the author alludes to fighting that occurred in ancient times between the Vietnamese people and the Han dynasty which ruled over much of Asia.

The author also alludes to <sup>an</sup> ancestor and describes how she had learned of the warrior's exploits.

Both pieces of writing describe lessons learned and try to teach the audience something new. The ~~and~~ authors of these pieces used the literary elements of metaphor, simile, irony and allusion to show the audience these lessons.



### Anchor Level 4 –B

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b> Establishes a controlling idea that shows a basic understanding of both texts, stating that <i>as time goes on, people learn lessons from those around them and their own actions</i>. The response makes implicit connections between the controlling idea and the ideas in Passage I (<i>The first passage, a fable about a man who captured a stone and his mother, talks about lessons that must be learned</i>) and in Passage II (<i>The excerpt from the autobiography of a Vietnamese woman also serves to teach a lesson to the audience</i>).</p>
<b>Development</b>	<p>Develops some ideas more fully than others, with reference to specific and relevant evidence from both texts. The response uses two quotes from each passage to initiate discussion of the lessons presented to <i>the reader</i>. The discussion of Passage I is based on the lessons presented through <i>metaphore</i> and <i>simile</i> (<i>the foolishness of taking a stone prisoner and the relationship between the man and mother</i>). While the discussion of Passage II is based on lessons presented through <i>irony</i> and <i>allusion</i>, these lessons are less developed.</p>
<b>Organization</b>	<p>Maintains a clear and appropriate focus on lessons learned. The response exhibits a logical sequence of ideas, identifying two literary devices for each passage, explaining the lesson taught through each device, and supplying a quote to illustrate the device being discussed. The response is weakened by dependence on the use of the word <i>also</i>.</p>
<b>Language Use</b>	<p>Uses appropriate language, with some awareness of audience and purpose (<i>This shows the reader that the mother has never treated the son well</i>). The response occasionally makes effective use of sentence structure and length (<i>One lesson is first shown by the use of irony by the author</i>).</p>
<b>Conventions</b>	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>enviroment, occured, peices</i>) and punctuation (<i>irony and allusion; hand, they; girl is learning, warriors exploits</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>	

Lessons learned are important to the intellectual growth and development. They help to teach and establish the difference between right and wrong. Lessons are usually taught to a person by someone they love or have come to respect, like parents and adults. These lessons influence people and their decisions and essentially shape their personality and how they work or feel in society. The authors of Passages I and II have both used characterization and dialogue to convey the lessons learned, their importance and the value of the person teaching the lesson to the person learning the lesson.

Lessons are an important part of a person's development. The way that "teachers" choose to convey these lessons and their importance usually influence how a "student" interprets and applies the lesson to their own life. The most memorable way to communicate with someone is to communicate in the most direct way; through dialogue or conversations between people. In both Passages, the students, or children, are learning from their teachers, or parents, through speaking. In Passage I, dialogue is not only how the author develops the poem, but also shows the reader how the son learns from his mother that the captors are the true ~~captors~~ captives, taken under their careful hold ~~under~~ of captives. In Passage II, the daughter learns from her father through conversations about the land, her mother and Vietnamese culture and ideology.

To teach is to impact a life, and to be a parent is to be an ultimate teacher. Parents not only provide their children with love and support, they also provide children with the fundamentals to grow and thrive. In both Passages, each parent is characterized as being an influential part of the child's life. The interaction between parent and child in both Passages shows the respect between both individuals and the esteem in which the parents are held in to the children.

The lessons taught in both passages are of importance to the child in their own respect. In Passage I, the lessons learned by the son include the idea that learning continues into adulthood and it teaches the son an important lesson about freedom, captivity, and who is truly captive to captors. In Passage II, the Vietnamese girl learns about her family history and heritage, but also learns from her father about her ancestor, Phung Thi Chinh. Her new-found knowledge of this ancestor teaches her to aspire to be courageous and tough.

Both Passages share a central theme of freedom, but more than that, they show how lessons are taught. In conclusion, the authors of both Passages I and II have both used characterization and dialogue to convey the lessons learned, their importance and the value of the person teaching the lesson to the person learning the lesson.

### Anchor Level 4 – C

Quality	Commentary
<b>Meaning</b>	<b>The response:</b> Establishes a controlling idea that shows a basic understanding of both texts ( <i>Lessons learned are important to the intellectual growth and development</i> ). The response makes implicit connections between the controlling idea and the ideas in each text ( <i>it teaches the son an important lesson about freedom and the Vietnamese girl learns about her family history</i> ).
<b>Development</b>	Develops ideas briefly, using some evidence from Passage I ( <i>the son learns from his mother that the captors are the true captives</i> ) and from Passage II ( <i>the daughter learns from her father through conversations about the land, her mother and Vietnamese culture and ideology</i> ). The response relies on generalizations about learning.
<b>Organization</b>	Maintains a clear and appropriate focus on <i>lessons learned</i> . The response exhibits a logical sequence of ideas, presenting <i>characterization and dialogue</i> , the <i>importance</i> of these lessons, and <i>the value of the person teaching the lesson</i> as organizing topics in paragraph 1, although this order is not clearly followed in the essay. The response further lacks internal consistency by introducing a new literary element in the last paragraph ( <i>theme of freedom</i> ).
<b>Language Use</b>	Uses appropriate language, with some awareness of audience and purpose ( <i>Lessons are usually taught to a person by someone they love or have come to respect, like parents and adults</i> ). The response occasionally makes effective use of sentence structure and length ( <i>To teach is to impact a life, and to be a parent is to be an ultimate teacher</i> ).
<b>Conventions</b>	Demonstrates partial control, exhibiting occasional errors in punctuation ( <i>direct way; through; adulthood and; heritage, but</i> ) and agreement ( <i>The way ... influence and "student" ... their</i> ) that do not hinder comprehension.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 4, although it is somewhat weaker in development.	

When you are growing up your parents always give you lessons in life. But when you are young you don't pay much attention to them. But as you get older they start to make more and more sense.

In passage I a man has captured a stone and intends to keep it, but his mother is not sure why. He thinks that the stone is the prisoner and that he is the victor. But there is more to it than just a stone he is hiding himself from his mother just like the stone is doing to him. He is getting old but the stone isn't. The author uses literary elements to convey his idea. He uses characterization to describe the rock and that it's not it that is getting old but the mother and the son. The mother says that she never loved him because he is doing the same thing the stone is doing to him.

And in passage II a young boy is being taught lessons by his father which in Vietnam is not really ~~casual~~ casual. When his mother leaves his ~~dad~~ father talks to him about how their ancestors have fought the Chinese emperor. And the young boy Bay Lu is fascinated. The author also uses literary elements to convey his ~~idea~~

Anchor Paper – Part A—Level 3 – A

idea like characterization. When he describes his mother as being very hardworking ~~and~~ the reason why they have all the land. Bay Lu is really amazed at what his mother accomplished and he thought that his father was the wealthy one the whole time.

The two passages really show the lessons learned by the two boys. And they should be proud since they had such good parents.

Anchor Level 3 – A

Quality	Commentary
<b>Meaning</b>	<b>The response:</b> Establishes a controlling idea that shows a basic understanding of the texts, stating that <i>when you are growing up your parents always give you lessons in life</i> . The response makes few and superficial connections between the controlling idea and the ideas in the texts ( <i>The two passages really show the lessons learned by the two boys</i> ).
<b>Development</b>	Develops ideas briefly, using some evidence from Passage I ( <i>In passage I a man has captured a stone and intends to keep it and He is getting old but the stone isn't</i> ) and from Passage II ( <i>When his mother leaves his father talks to him about how their ancestors have fought the Chinese emperor</i> ) but incorrectly identifies the main character in Passage II as a boy named Bay Lu. The response refers to <i>characterization</i> , but development is limited.
<b>Organization</b>	Establishes, but fails to maintain, an appropriate focus on lessons taught by parents, making no reference to lessons in the discussion of Passage I and a cursory reference to lessons in the discussion of Passage II ( <i>And in passage II a young boy is being though lessons by his father which in Vietnam is not really casual</i> ). The response exhibits a rudimentary structure, discussing each passage in a separate paragraph and ending with a conclusion.
<b>Language Use</b>	Uses appropriate language ( <i>Bay Lu is really amazed at what his mother accomplished</i> ), with some awareness of audience and purpose. The response exhibits some attempt to vary sentence structure and length for effect, but with uneven success ( <i>When he describes his mother as being very hard working the reason why they have all the land</i> ).
<b>Conventions</b>	Demonstrates emerging control, exhibiting occasional errors in spelling ( <i>prisinor, hiding, Chinise, fasinated, accomplished</i> ) and punctuation ( <i>growing up your, young you, stone he, its not</i> ) that hinder comprehension.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in language use.	

Through out our lives were are taught lessons. In passage one a young man captures a stone and realizes that they have a lot in common. In passage two a young girl learns about her family history and gives her a new out look on life. Life lessons are taught every day.

In passage one a young man captures a stone and holds it captive for the rest of his life. Since now he has to guard the stone he can never go outside again like the stone. He is a prisoner just like the stone. He is afraid to go out so this job that he puts on himself is an excuse not to go outside. The lesson that he learned was he is no different from a stone or anything else.

In passage two a very young girl wakes up from a nap crying, her father comes in and gives her a cookie to shut her up. She enjoyed the cookie and planned to do it again to get another cookie. She wakes up and finds that her dad had already put a cookie under <sup>her</sup> pillow. Her father comes in and takes her out in the field and tells her about her ancestor who is female and was pregnant and how she fought in many wars. This great ancestor gave birth on a battle field surrounded. She gave birth put the baby on her back and fought her way to safety with a sword in each hand. The young girl promised never to cry again after her nap. Her lesson that she learn was, rise up to the challenge don't sit back and cry.

Anchor Paper – Part A—Level 3 – B

Through the days of your life you learn things that help you become a better person. Your family members might be showing this ~~off~~ on friends or people you see on the street. Just keep your eyes and ears open and you are bound to learn something.

Anchor Level 3 – B

Quality	Commentary
<b>Meaning</b>	<b>The response:</b> Establishes a controlling idea that shows a basic understanding of the texts ( <i>Life lessons are taught every day</i> ). The response makes few and superficial connections between the controlling idea and the ideas in Passage I ( <i>The lesson that he learned was he is no different from a stone or anything else</i> ) and in Passage II ( <i>Her lesson that she learn was, rise up to the challenge</i> ).
<b>Development</b>	Develops ideas briefly, using some evidence from the texts ( <i>a young man captures a stone and She wakes up and finds that her dad had already put a cookie under her pillow</i> ). The response relies primarily on plot summary ( <i>Her father ... tells her about her ancestor</i> ) with no reference to literary elements or techniques.
<b>Organization</b>	Establishes an appropriate focus ( <i>Through out our lives were are taught lessons</i> ). The response exhibits a rudimentary structure, discussing each passage in separate paragraphs and ending with a conclusion.
<b>Language Use</b>	Relies on basic vocabulary ( <i>He is afraid to go out so this job that he puts on himself is an excuse not to go outside</i> ), with little awareness of audience or purpose. The response exhibits some attempt to vary sentence structure for effect, but with uneven success ( <i>This great ansester gave birth on a battle field surrounded</i> ).
<b>Conventions</b>	Demonstrates partial control, exhibiting occasional errors in spelling ( <i>incomen, pregant, ansester</i> ) and punctuation ( <i>the stone he; crying, her father; She gave birth put the baby</i> ) that do not hinder comprehension.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in conventions.	



In the last 2 passages I have read there were many lessons that were learned. ~~Pass~~ Passage 1 it talks about a mother and her son. Passage 2 it talks about a father and his daughter. There are many different relationships between ~~the~~ <sup>a</sup> child and their parents.

In passage 1 there is a symbolism of a rock, the rock ~~represents~~ represents how the mother made ~~the~~ her son feel. Also the rock represents how the son made the mom feel. It says that "I am afraid, because you have ~~to~~ never loved me. The mother said that" which is true, because you have always been to me as the stone is to you, she said. I took that as her son saying that she may have layed down to many rules and really never let him be free. ~~And to the point~~ I took what the mom had said and ~~and~~ maybe he should have opened up to her and let her know how he felt he was like the rock and just keep growing older and colder as each day ~~when~~ went on.

In ~~the~~ Passage 2 two the father and ~~the~~ daughter had a good relationship they talked and had a good time the father wanted the best for her he had a hard life along with his wife as well. His wife was gone so ~~to~~ he had a lot of time to spoil his daughter in the way he wanted.

There were many lessons to be learned ~~in~~ in these passages like in passage 2 when the going gets tough the tough gets going just never give up. In passage 1 I have learned to talk things out and not keep it all in side because that dose not help. Also I have learned that if you work hard you will get more things that befit you in the long run.

These are ~~the~~ Some of the lessons that I have learned in these passages. Hopefully you can ~~benefit~~ ~~all~~ the feed off of ~~of~~ ~~my~~ my lessons.

**Anchor Level 3 – C**

<b>Quality</b>	<b>Commentary</b>
<b>Meaning</b>	<p><b>The response:</b> Establishes a controlling idea that shows a basic understanding of the texts (<i>In the last 2 passages I have read there were many lessons that were learnd</i>). The response makes superficial connections between the controlling idea and the ideas in Passage I (<i>I have learnded to talk things out and not keep it all inside</i>) and in Passage II (<i>When the going gets tougf the tougf gets going</i>).</p>
<b>Development</b>	<p>Develops ideas briefly, using some evidence from Passage I (<i>It said that “I am afraid, because you have never loved me”</i>) and from Passage II (<i>the father and daughter had a good relasonship they talked and had a good time</i>). Much of the response is devoted to personal observations about lessons learned (<i>These are Some of the lessions that I have learnd in these passages</i>).</p>
<b>Organization</b>	<p>Establishes an appropriate focus on <i>lessons that were learnd</i>. The response exhibits a rudimentary structure, with an introduction and a paragraph for each passage. The two concluding paragraphs and the direct appeal to the audience (<i>Hopefully you can feed off of my lessons</i>) affect internal consistency.</p>
<b>Language Use</b>	<p>Relies on basic vocabulary that is sometimes imprecise (<i>Passage I it talks about, there for “their,” there is a symbolism, and and</i>), with little awareness of audience. The response exhibits some attempt to vary sentence structure and length for effect, but with uneven success (<i>The mother said that “Which is true, because you have always been to me as the stone is to you, she said</i>).</p>
<b>Conventions</b>	<p>Demonstrates a lack of control, exhibiting frequent errors in spelling (<i>learnd, relasonships, repuzents, layed, opend, lessions</i>) and punctuation (<i>rock, the rock; Let’s her; he felt he; relasonship they; time the father; for her he had</i>) that make comprehension difficult.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 3, although it is somewhat weaker in conventions.</p>	

Many different lessons can be learned from struggle, hardships and the determination of ones self. In both Passage I and Passage II there was struggle. Whether it be for your son's heart, or for ~~the~~ a ~~mother~~ ~~who~~ very hard working mother.

In Passage I there is one lesson to be learned and that is to be there for your son or daughter no matter the situation. When your child starts to hold to something like it's ~~the~~ <sup>their</sup> own then there is something wrong with the parenting. In lines 11 ~~and~~ and ~~the~~ the son remarks that the mother has never loved him and the mother remarks back, which is true. From the beginning of Passage I a sense of foreshadowing was there because of the Mother and Sons relationship.

In Passage II the lesson to be ~~learned~~ learned is to work ~~at~~ hard and everything will work out someday. The father of Bay Ly take her and makes her into a ~~son~~ daughter ~~and~~ but like a son ~~and~~ for her own good. This is so her life will be a hard working, moving up the latter type of girl. The father says in lines 30 and 31 ~~to~~ to follow in her footsteps

Anchor Paper – Part A—Level 2 – A

~~be~~ because of the hardworking ability ~~the~~ Bay Ly Mother had. The mother symbolizes Bay Ly's future, she will have the determination she needs to succeed.

Throughout life your head should <sup>be</sup> up looking for any possible lessons that can be learned. Many lessons are learned from each and every mistake you make.

Anchor Level 2 – A

Quality	Commentary
<b>Meaning</b>	<b>The response:</b> Conveys a confused and incomplete understanding of the texts. While the response attempts to establish a controlling idea ( <i>Many different lessons can be learned from struggle, hard times and the determination of ones selve</i> ), few connections are made to the passages.
<b>Development</b>	Is incomplete and largely undeveloped, hinting at ideas, but references to the texts are vague ( <i>From the beginning of Passage I a sence of foreshadowing was there because of the Mother and sons relationship and The father of Bay Ly take her and makes her into a daughter but like a son for her own good</i> ) or unjustified ( <i>The father says in Lines 30 and 31 to follow in her footsteps because of the hardworking ability Bay Ly Mother had</i> ).
<b>Organization</b>	Establishes, but fails to maintain, an appropriate focus on lessons learned. The response exhibits a rudimentary structure, with little attempt to connect <i>struggle, hard times, and determination</i> to the passages. The conclusion alters the focus ( <i>Many lessons are learned from each and every mistake you make</i> ).
<b>Language Use</b>	Uses language that is imprecise or unsuitable for the audience or purpose ( <i>the mother remarks back, Which is throe; This is so her life will be a hardworking, moving up the latter type of girl; Throughout life your head should be up</i> ). The response reveals little awareness of how to use sentences to achieve an effect ( <i>Wheather it be for your son's heart, or for a very hardworking mother</i> ).
<b>Conventions</b>	Demonstrates emerging control, exhibiting occasional errors in spelling ( <i>selve, Wheather, remarks</i> ), punctuation ( <i>hard times and; struggle. Wheather; daughter no matter</i> ), and grammar ( <i>your child ... their own and The father ... take</i> ) that hinder comprehension.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in organization and conventions.	

A major controversy through out life is Control. Everybody looks for control to have. Wether it is over another human or an object people seem to have a relapse with Control.

In passage I the young boy tries to convince his mother he controls the stone. The irony of this boy convincing his mother is when she said she is to the boy as he is to the rock. This rock symbolizes the need for control. Also knowing you have conquered something that can not conquer you gives you a sense of control.

In Passage II, The vietnamies father seems to be controled by his daughter. The father also appears to be dominated by women in general. Only describe the past of women warriors and his wife.

Anchor Level 2 – B

Quality	Commentary
	<b>The response:</b>
<b>Meaning</b>	Conveys a confused and incomplete understanding of the texts ( <i>A major controversy through out life is Control</i> ). The response makes few unclear connections to Passage I ( <i>the young boy tries to convince his mother he controls the stone</i> ) and to Passage II ( <i>the Vietnamies father seems to be controled by his daughter</i> ). The response makes no reference to lessons.
<b>Development</b>	Is incomplete and largely undeveloped, hinting at ideas, but references to the text are repetitive ( <i>he controls the stone, need for control, sense of control, father seems to be controled</i> ) and unjustified ( <i>The father also appears to be dominated by women in general</i> ).
<b>Organization</b>	Lacks an appropriate focus on “lessons learned” but suggests some organization with an introduction and two brief paragraphs. There is no conclusion.
<b>Language Use</b>	Relies on basic vocabulary, with little awareness of audience or purpose ( <i>people seem to have a relapse with Control</i> ). The response exhibits some attempt to vary sentence structure and length for effect, but with uneven success ( <i>Only describe the past of women warriors and his wife</i> ).
<b>Conventions</b>	Demonstrates partial control, exhibiting occasional errors in spelling ( <i>controversy, through out, Wether</i> ), punctuation ( <i>object people Seem, Also Knowing, general Only</i> ), and capitalization ( <i>with Control and rock Symbolizes</i> ) that do not hinder comprehension.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in language use and conventions.	

In life we learn a lot of ~~essays~~ <sup>lessons</sup>. Whether there from your parents, teachers or any kind of person that is an influence. In this essay I will be using 2 passages that I have earlier read earlier.

In the first passage it involved two people. The two people a prisoner and his mother. ~~These~~ With these two people we learn that jealousy is not good. This is shown when the mother asked the prisoner if she loved her. And he gave a answer which made her jealous of him, and we all know that jealousy can lead to very bad things.

In the second passage we have a family. This family shows us the importance of hard work and to be thankful for everything. This is a very important lesson to teach your kids. These lessons of hard work and to be thankful are shown throughout the story. For example: when the father tells his daughter about his families background and how she may have to fight in war. After the little girl hearing their story she realizes how good she has it and becomes thankful.

In the end we can see how important it is to teach lessons to others. But we get to ~~be~~ keep in mind that they can lead to good and bad outcomes.

**Anchor Level 2 –C**

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b>            Conveys a confused understanding of Passage I and an incomplete understanding of Passage II. The response attempts to establish a controlling idea (<i>In life we learn alot of lessons</i>), but only a brief and unsupportable connection is made to Passage I (<i>With these two people we learn that jelousy is not good</i>) and a brief connection is made to Passage II (<i>This family shows us the importance of hard work and to be thankful for everything</i>).</p>
<b>Development</b>	<p>Is incomplete and largely undeveloped, hinting at ideas, but references to the text are vague (<i>the father tells his daughter bout his families backrond and how she may have to fight in war</i>) and unjustified (<i>The two people a prisioner and his mother and he geve a answer which made her jelous of him</i>).</p>
<b>Organization</b>	<p>Suggests a focus on our learning <i>alot of lessons</i> and suggests some organization with separate paragraphs for an introduction, body, and conclusion.</p>
<b>Language Use</b>	<p>Uses language that is imprecise or unsuitable for the audience or purpose (<i>there</i> for “they’re,” <i>2 passages, In the first passage it involved, your Kids</i>). The response reveals little awareness of how to use sentences to achieve an effect (<i>Wethr there from your parents, teachers or any kind of person that is an influence</i>).</p>
<b>Conventions</b>	<p>Demonstrates a lack of control, exhibiting frequent errors in spelling (<i>Wethr, prisioner, jelousy, hering, out come</i>), punctuation (<i>lessons. Wethr; For example: when; story she</i>), and grammar (<i>This proven when, a answer, very bad thing, After the little girl hering these story</i>) that make comprehension difficult.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 2 in all qualities.</p>	

Lessons learned in life are just as important as lessons learned in school. When you're in school you learn things that could help you later on in life. The lessons learned outside those walls also have a major impact on your life. If you stick only to what you've been taught you will never truly make it through this life. You face many different obstacles everyday and in facing those obstacles you learn new things.

You learn things from experience and experience comes with age. The older you are the more knowledge you have consumed. In order to get that experience and knowledge you would need to learn not only from mothers, fathers, and teachers, but from yourself as well. The life lessons are just as important if not more important than those you just stumble across.

Anchor Level 1 – A

Quality	Commentary
<b>Meaning</b>	<b>The response:</b> Provides no evidence of textual understanding, only making reference to the task ( <i>Lessons learned</i> ).
<b>Development</b>	Is minimal, with no development based on evidence from the texts.
<b>Organization</b>	Lacks an appropriate focus on lessons learned as revealed in the passages, but suggests some organization, with an introductory paragraph and a paragraph focusing on <i>experience that comes with age</i> . There is no conclusion.
<b>Language Use</b>	Relies on basic vocabulary ( <i>The life lessons are just as important if not more important than those you just stumble across</i> ), with little awareness of audience and purpose. The response exhibits some attempt to vary sentence structure and length for effect, but with uneven success ( <i>In order to get that experience and knowledge you would need to learn not only from mothers, fathers, and teachers, but from yourself as well</i> ).
<b>Conventions</b>	Demonstrates emerging control, exhibiting occasional errors in spelling ( <i>Lessons, facing, obstacles</i> ) and punctuation ( <i>in school you learn, everyday and, knowledge you, important if not more important than</i> ) that hinder comprehension.
<b>Conclusion:</b> Although the response fits the criteria for Levels 1, 2, and 3, it remains at Level 1 because it makes no reference to either text.	



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**Anchor Paper – Part A—Level 1 – B**

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An old saying says "A lesson learned is as good as a penny earned." This is true because most time when someone is taught something new to life it can be as good as money. To learn something new is as valuable as money because it can be reused.

**Anchor Level 1 – B**

<b>Quality</b>	<b>Commentary</b>
<b>Meaning</b>	<b>The response:</b> Provides no evidence of textual understanding. The response makes no connections between texts or among ideas in the texts.
<b>Development</b>	Is minimal, with no development based on evidence from the texts.
<b>Organization</b>	Shows no focus or organization.
<b>Language Use</b>	Is minimal.
<b>Conventions</b>	Is minimal, making assessment of conventions unreliable.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 1 in all qualities.	

Life is a series of mistakes <sup>and lessons.</sup> These mistakes allow you to grow and learn and develop a greater understanding of the world around. Along with making mistakes you also learn lessons whether caused by the mistake or acting independently. Passages I and II share the similarity of a lesson learned.

Passage I is a fable about a boy who needs to feel powerful and needs to feel in control. He attributes his fear of going out or being part of the world to his mother's lack of love for him. He claims that the stone is his captive and that the stone must succumb to him. Symbolically, the stone represents something constant and unchanging. The boy needs consistency in his life and for the 'prisoner' to never run away. He needs to feel success and power without failure. Ironically though, I feel that he is the stone. The stone personifies who he feels like he is in his mother's eyes — her prisoner. And she admits to it at the end of the passage. He is treating the stone how he was treated by his mother. The boy feels that he has been kept in the dark for so long and been guarded over for so long. Unlike the stone, the mother and son are aging and will one day be forced to give up their hold.

Passage II is about a Vietnamese family and how their history has impacted their lives. Bay Ly's mother has gone away and she is left to stay with her father. Before this, it seems that they had never had a close relationship to one another. Unexpectedly, she learns a lot about her father, her heritage, his kindness, and has impacted her life forever.

Generally, Bay Ly and her father were never close because she was his daughter and it was not her place to bond with him. Her father

is a kind man who doesn't care if he she's a girl and makes her proud to be one by telling her tales of strong, independent women who have done great things for Vietnam (Phung Thi Chinh, the Young Sisters, Gia Long, and he hoi). He has great respect for women and has no bias against them. Bay Ly learns and grows to respect and love his father more. It makes her want to be a great woman and make her father and country proud.

Both these passages teaches the main character something important. Passage I taught the boy that you can't capture something and lock it away and have it forever. That even the something ageless like a rock will one day too be free. In Passage II Bay Ly learned of woman strength and how even men can appreciate it and be thankful for it.

Part A — Practice Paper — B

In the Passage 1 and Passage 2 are both about Lessons learned.

In Passage 1 was about a mother and son. ~~She~~ his mother is trying to control her son. The mother how is keeping guard over the stone away from the outside world.

The mother is trying to keep guard over her son like a prisoner.

This passage 2 two is about a father and daughter learning a big lessons about life. That crying will not get you anywhere. The woman named Phung Thi Chinh showed lots of courage in herself. But ~~she~~ she is her father's daughter that she can be however she want to be.

That in both passages are about strange minded people, trying to teach the children the facts of life.

The "facts of life" which we all assume are true are sometimes misconceptions. Acknowledging that certain "truths" are misconceptions will lead to well-learned lessons.

Passage I reveals that man is not the superior being he is believed to be. A man "conquers" a stone. He guards it and begins to feel like a victor. However, his confidence is broken when his mother reveals that the stone is, in fact, holding the son captive. She argues that it is a stone and it is eternity's "daughter." Indeed, a stone can outlast the man through many life times. The mother personifies the stone further by indicating that it is "sleeping." A "sleeping" captive rock does not struggle against the man. A non-resistant prisoner is less like a captive and more like a companion.

After the mother reveals that the son is captive to the stone because of his misconception that man rules all other beings, she reveals that she feels captive to her son. Her statement alludes to a mother's devotion to her children's well-being, which binds her to them. Ironically, she confirms her son's feeling that she never loved him: "you have always been to me as the stone is to you." The son learns that any belief he might have had in a mother's love was a misconception. She views herself as a prisoner.

In passage II, Bay Ly is a little girl who is growing up in what is called a "traditional" society with strict gender roles. Time alone with her father shows her that men's and women's roles can be different. Her father cares for her in a motherly way. He feeds her cookies, tells her stories, and cooks her food. He also teaches his daughter how to work with men's tools. Her lessons in cultural history come from her father. The story that impressed her the most was the one about Phung Thi Chinh, a warrior, a hero, and a woman. This fact stuns Bay Ly and influences her to demonstrate characteristically male bravery by resisting a cookie or the need to cry for attention. When Bay Ly's father tells her that

it was her mother's hard work that earned them the greatest share of land, Bay Ly concludes that women are equally strong.

The passage is primarily developed through a dialogue between Bay Ly and her father. He does most of the talking, as the adult, and the adult Bay Ly records her reactions in a form of flashback, bringing her grown-up understanding. As he teaches his daughter, she grows in understanding of her family, her country, and herself.

Both the son, an unlikely captive, and Bay Ly learn that cultural "truths" can be wrong. While many truths are flawless, there are some that are misconceptions. Sometimes such mistakes lead to greater truths.

In life, there are always lessons that can be learned. For example in a fable and autobiography there are a number of lessons to be learned. The fable shows lessons that are learned later in life, and the autobiography are lessons that are learned as a child. When people read about lessons that characters have learned they should take those values and use them in their life.

The fable is about a boy who grew up spending his whole life guarding a rock that he captured. The rock symbolizes possessions that people acquire. The mother in the fable tries to explain to the son that it is useless to guard one thing and let your entire life pass by. The lesson to be learned is that people should try and set goals in life and accomplish great things, not just protect the things that they already have. At the end of the fable the son explains that he is afraid to "go out" because his mother has never loved him. The mother replies that it is true only because the boy has been to her as the rock has been to him. To the boy, the rock has always been captured and locked away in the dark. What the mother meant when she said the boy was like the rock ~~was~~ <sup>was</sup> that the boy locked himself away from the mother and was never open with her. It appears that the mother thought her son was distant from her. He spent so much time hiding himself and guarding a rock he left no time for his mother to love him. The rock was not alive, and in a sense the boy was not alive to his mother. The lesson is that people should not lock themselves away from society. People need to interact with other people or it will seem like they aren't even alive.

In the autobiography, one of the lessons to be learned is the common phrase "Freedom isn't Free." One of the stories the father

told the daughter was about a distant relative, Phung Thi Chinh, who fought the Chinese for Vietnamese freedom. She was very brave and risked her and her newborn babies' life for the freedom of the country. The daughter was inspired by her ancestors. Later on her father talked about how her brothers and cousins were fighting and that she too must be strong. He ended by telling her "Freedom is never a gift... it must be won and won again."

Again the author uses ~~the~~ the ~~story~~ stories of the father to teach a lesson. The lesson to be learned is that hard work can go a long way. The father in the autobiography did not believe women were inferior because of his wife. He says it is because of her that he has all the land he has. He tells his daughter that her mother had to raise herself and her brothers alone. When ~~the~~ mother was supposed to get married, she was forced to prove herself to her mother in law. She had to cook, clean, and manage a number of farms. Even though it was hard, it all paid off in the end. When her in-laws died she inherited ~~to~~ the most land.

Throughout life there are always lessons that can be learned. There are new lessons ~~to~~ to learn every day. It is the job of people to accept the lessons in order to succeed in life. If lessons were never learned, people would continue to make mistakes and history would not progress.



THIS ESSAY IS MAINLY ABOUT LESSONS PEOPLE HAVE LEARNED IN THEIR LIFE THROUGH THEIR CHILDHOOD EXPERIENCES. ALSO HOW CHILDREN EXPRESS THEMSELVES AND FEELINGS THROUGH OTHER WAYS AND LOOK AT THINGS FROM A DIFFERENT PERSPECTIVE AS OF THEIR PARENTS WOULD.

PASSAGE ONE IS MAINLY ABOUT A YOUNG BOY WHO SEES HIMSELF AS A STONE THAT IS BEING CAPTURED, IMPRISONED, ~~BEING~~ BEING WATCHED OVER, LOCKED DOWN FEELING UNLOVED. I LEARNED THAT THIS BOY WAS TRAPPED. HE WAS KEPT FROM ~~GROWING~~ GROWING UP, MAKING LIFE CHOICES AND GOING THROUGH LIFE EXPERIENCES. THIS BOY'S MOTHER WAS AFRAID OF HIM FAILING OR SUCCEEDING, BUT KEEPING HIM LOCKED UP WOULD ONLY MAKE HIM A FAILURE, A NOBODY. HE NEEDS TO GO OUT AND INTERACT WITH NEW PEOPLE TO MOLD INTO HIS CHARACTER, INTO THE TYPE OF MAN HE WILL BECOME.

PASSAGE TWO IS MAINLY ABOUT A GIRL WHO IS VERY YOUNG GETS WHAT SHE WANTS IN LIFE AND IS VERY SPOILED. WHAT SHE DONT REALIZE IS THAT HER FEMALE ANCESTORS ARE THE ONES

WHO GOT HER THIER FREEDOM , THIER  
MONEY AND THE LIFE THEY ARE  
LIVING NOW. IF IT WASNT FOR THEM  
HER FAMILY WOULD BE SUFFERING ,  
THEY WOULD BE FIGHTING FOR THIER  
LIVES , FIGHTING FOR THIER FOOD AND  
WATER AND FIGHTING FOR THIER  
FAMILIES.

**Practice Paper A–Score Level 4**

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

**Practice Paper B–Score Level 2**

**Conclusion:** Overall, the response best fits the criteria for Level 2 in all qualities.

**Practice Paper C–Score Level 5**

**Conclusion:** Overall, the response best fits the criteria for Level 5 in all qualities.

**Practice Paper D–Score Level 4**

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

**Practice Paper E–Score Level 3**

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

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

QUALITY	6	5	4	3	2	1
<p><b>Meaning: the extent to which the response exhibits sound understanding, and interpretation, and analysis of the task and text(s)</b></p> <p><b>Development: the extent to which ideas are elaborated using specific and relevant evidence from the text(s)</b></p> <p><b>Organization: the extent to which the response exhibits direction, shape, and coherence</b></p> <p><b>Language Use: the extent to which the response reveals an awareness of audience and purpose through effective use of words, sentence structure, and sentence variety</b></p> <p><b>Conventions: the extent to which the response exhibits conventional spelling, punctuation, capitalization, grammar, and usage</b></p>	<p>Responses at this level:</p> <ul style="list-style-type: none"> <li>-provide an interpretation of the "critical lens" that is faithful to the complexity of the statement and clearly establishes the criteria for analysis</li> <li>-use the criteria to make insightful analysis of the chosen texts</li> <li>-develop ideas clearly and fully, making effective use of a wide range of relevant and specific evidence and appropriate literary elements from both texts</li> <li>-maintain the focus established by the critical lens</li> <li>-exhibit a logical and coherent structure through skillful use of appropriate devices and transitions</li> <li>-are stylistically sophisticated, using language that is precise and engaging, with a notable sense of voice and awareness of audience and purpose</li> <li>-vary structure and length of sentences to enhance meaning</li> <li>-demonstrate control of the conventions with essentially no errors, even with sophisticated language</li> </ul>	<p>Responses at this level:</p> <ul style="list-style-type: none"> <li>-provide a thoughtful interpretation of the "critical lens" that clearly establishes the criteria for analysis</li> <li>-use the criteria to make a clear and reasoned analysis of the chosen texts</li> <li>-develop ideas clearly and consistently, with reference to relevant and specific evidence and appropriate literary elements from both texts</li> <li>-maintain the focus established by the critical lens</li> <li>-exhibit a logical sequence of ideas but may lack internal consistency</li> <li>-use appropriate language, with some awareness of audience and purpose</li> <li>-occasionally make effective use of sentence structure or length</li> <li>-demonstrate partial control, exhibiting occasional errors that do not hinder comprehension</li> </ul>	<p>Responses at this level:</p> <ul style="list-style-type: none"> <li>-provide a reasonable interpretation of the "critical lens" that establishes the criteria for analysis</li> <li>-make implicit connections between criteria and the chosen texts</li> <li>-develop some ideas more fully than others, with reference to specific and relevant evidence and appropriate literary elements from both texts</li> <li>-maintain a clear and appropriate focus</li> <li>-exhibit a logical sequence of ideas but may lack internal consistency</li> <li>-use appropriate language, with little awareness of audience and purpose</li> <li>-exhibit some attempt to vary sentence structure or length for effect, but with uneven success</li> <li>-demonstrate emerging control, exhibiting occasional errors that hinder comprehension</li> </ul>	<p>Responses at this level:</p> <ul style="list-style-type: none"> <li>-provide a simple interpretation of the "critical lens" that suggests some criteria for analysis</li> <li>-make superficial connections between the criteria and the chosen texts</li> <li>-develop ideas briefly, using some evidence from the text</li> <li>-may rely primarily on plot summary</li> <li>-establish, but fail to maintain, an appropriate focus</li> <li>-exhibit a rudimentary structure but may include some inconsistencies or irrelevancies</li> <li>-rely on basic vocabulary, with little awareness of audience or purpose</li> <li>-exhibit little awareness of how to use sentences to achieve an effect</li> <li>-demonstrate a lack of control, exhibiting frequent errors that make comprehension difficult</li> </ul>	<p>Responses at this level:</p> <ul style="list-style-type: none"> <li>-provide a confused or incomplete interpretation of the "critical lens"</li> <li>-may allude to the "critical lens" but do not use it to analyze the chosen texts</li> <li>-are incomplete or largely undeveloped, hinting at ideas, but references to the text are vague, irrelevant, repetitive, or unjustified</li> <li>-lack an appropriate focus but suggest some organization, or suggest a focus but lack organization</li> <li>-use language that is imprecise or unsuitable for the audience or purpose</li> <li>-reveal little awareness of how to use sentences to achieve an effect</li> <li>-demonstrate a lack of control, exhibiting frequent errors that make comprehension difficult</li> </ul>	<p>Responses at this level:</p> <ul style="list-style-type: none"> <li>-do not refer to the "critical lens"</li> <li>-reflect minimal or no analysis of the chosen texts</li> <li>-are minimal, with no evidence of development</li> <li>-show no focus or organization</li> <li>-are minimal</li> <li>-use language that is incoherent or inappropriate</li> <li>-are minimal, making assessment of conventions unreliable</li> <li>-may be illegible or not recognizable as English</li> </ul>

- 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.

Norman Mailer once made the observation: "For what does it mean to be a hero? It requires you to be prepared to deal with forces larger than yourself." This statement reveals Mailer's idea that a hero can be defined as one who confronts some sort of problem or adversity that he understands will be difficult to overcome. This hero fights even though there is a probable chance he or she will succumb to a superior force. Such an observation is relevant to the heroes in many pieces of literature, but is not the case with all. From another perspective, a hero can be seen as the one who is completely unprepared. He does not know who or what the source of conflict is, nor does he have any idea of its strength; yet, he never gives up fighting. He is the unprepared, but dedicated person who does not fully understand what he is doing, but never stops fighting. Two novels in particular come to mind in contemplation of this unprepared hero: George Orwell's *Animal Farm* and John Steinbeck's *The Grapes of Wrath*.

*Animal Farm*, by George Orwell, is an allegory, with the top level of the novel following the lives of animals on a farm and the bottom level displaying Orwell's extreme views against communism. This bottom level is, in truth, a parody of the Bolshevik Revolution that took place in Russia in 1917. Throughout the novel, Orwell shows the reader in clear detail the horrible consequences that result from communism. To further mimic the situation of the Soviet Union, Orwell gives each character in his story a counterpart in the actual Communist Revolution in Russia. For example, Snowball is the character of Trotsky and Napoleon is the character of Stalin. The hero revealed in the story, however, is the powerful, hardworking horse called Boxer. Boxer represents the working man in Russia, the one who throws his life into ensuring the success of Communism in his country, only to have his efforts end in an institution

## Anchor Paper – Part B—Level 6 – A

worse than that he had started out in. The true opposing force that Boxer is trying to overcome is the oppression that is repeatedly pushed on him and the lower animals. Initially, such oppression is seen in the character of the human, Mr. Jones. Later, such oppression is taken over by the pigs under the leadership of Napoleon. Throughout the story, Boxer works harder than all the other animals, hoping that his efforts will serve to ensure the efficiency of the farm and the freedom and happiness cherished by the other animals. His efforts, however, are futile, for he is working, unbeknown to him, for the very forces that intend to oppress the rest of the animals in the end. Boxer is thus the unrelenting hero, the character who fights harder than all, but who does not know or understand his true enemy.

The Grapes of Wrath, by John Steinbeck, is a novel that follows the migration of a people, specifically farmers, from the Dust Bowl areas of the 1920s and 1930s to the rich vineyards and orchards of California. Steinbeck specifically focuses on the progress of the Joad family, as they left their farm in Oklahoma and embarked on the long road to California. The heroes in this story can be seen as the members of the Joad family, more specifically Ma Joad. Unlike Mailer's version of a hero, however, the Joads do not in any way expect or are prepared for the adverse forces they encounter. Along the way to California, there is much talk of their hopes and dreams, revealing their belief that it will be easy to get work and that their lives will be much improved once they are settled there. In the course of their journey, the family discovers more and more the actual realities of no work, very little food and contempt from local residents they encounter at stops along the way. Yet, they continue to work hard to survive and even to help other struggling families they meet. In a broader sense, all the

migrating families can be seen as the heroes of the novel. In most cases, Steinbeck introduces the idea that they all have dreams and expectations which are generally all crushed by the realities of California. Thus, the hero in this story is not prepared to deal with the opposing force as he is unaware of how strong that opposing force veritably is. Despite this, the families continue, fighting to survive even in the most deplorable conditions. Ma Joad becomes symbolic of this as she can particularly be seen as the pillar of the family, going over and beyond the other members of the family to provide safety and food. Like Ma Joad, however, futile their efforts are, these displaced "Okies" never cease fighting.

Thus, the argument could be presented that these pieces of literature, in actuality, do fall under the classification of the hero as defined by Norman Mailer. One could argue that these heroes, though they initially did not appear prepared, proved themselves in the end to be prepared to deal with the larger forces. My argument is that they were not. At the end of Animal Farm, Boxer collapsed after over-working himself. He then was sent to the glue factory where he was killed and the farm became increasingly unequal until the pigs were indistinguishable from the oppressive humans. In The Grapes of Wrath, Steinbeck ended the story in a nearly hopeless state where the Joad family was falling apart and had yet to find a home. In both pieces of literature, the heroes fell to the mighty force overpowering them because they were thoroughly unprepared to deal with them. Both, however, worked extremely hard in their attempts to successfully complete their goals. This type of hero is the one who is so dedicated that he will try, even when he does not understand what he has to do or how long he has to continue. This is the hero who throws himself completely

Anchor Paper – Part B—Level 6 – A

into the idea of a better world for him and his companions and falls down fighting because of the unexpected problems he encounters.

In his vision of what a hero should be, Norman Mailer acknowledges the characters that we as a society look up to and idolize. On the other side, it is often the unacknowledged person who fails ~~that~~ <sup>who</sup> truly was the hero, and that character reflects more truthfully the average person as opposed to the “prepared” hero.

Anchor Level 6 – 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, disagreeing by declaring that <i>from another perspective, a hero can be seen as the one who is completely unprepared. He does not know who or what the source of conflict is, nor does he have any idea of its strength; yet, he never gives up fighting.</i> The response uses the criteria to make an insightful analysis of <i>Animal Farm</i> and <i>The Grapes of Wrath</i> (<i>Boxer is thus the unrelenting hero, ... who does not know or understand his true enemy and The heroes in this story ... more specifically Ma Joad</i>).</p>
<b>Development</b>	<p>Develops ideas clearly and fully, making effective use of a wide range of relevant and specific evidence to support a discussion of heroic but futile actions in both <i>Animal Farm</i> (<i>Boxer’s efforts, however, are futile, for he is working, unbeknown to him, for the very forces that intend to oppress the rest of the animals</i>) and <i>The Grapes of Wrath</i> (<i>the Joads do not in any way expect or are prepared for the adverse forces they encounter</i>). The literary elements of setting (<i>on a farm, parody ... Russia in 1917, Dust Bowl areas of the 1920s and 1930s to ... California</i>), allegory, and symbolism (<i>Boxer represents the working man and Ma Joad becomes symbolic</i>) are incorporated into the discussion.</p>
<b>Organization</b>	<p>Maintains the focus established by the critical lens on the <i>unprepared</i> and <i>unacknowledged person who fails as the hero</i>. The response exhibits a logical and coherent structure through a discussion of both texts, first introducing the historical context of each, then presenting the characters’ unpreparedness based on hope versus reality (<i>Boxer works harder ... hoping that his efforts will serve to ensure the efficiency ... and the freedom and happiness and the family discovers ... the actual realities</i>), and concluding that <i>in both pieces of literature, the heroes fell to the mighty force ... they were thoroughly unprepared to deal with</i>. Coherence is strengthened through the skillful use of transitions (<i>Such an observation and Thus, the argument could be presented</i>).</p>
<b>Language Use</b>	<p>Is stylistically sophisticated, using language that is precise and engaging, with a notable sense of voice (<i>To further mimic the situation of the Soviet Union, Orwell gives each character in his story a counterpart in the actual Communist Revolution in Russia</i>) and awareness of audience and purpose (<i>One could argue that these heroes and My argument is</i>). The response varies structure and length of sentences to enhance meaning (<i>Along the way to California ... once they are settled there</i>).</p>
<b>Conventions</b>	<p>Demonstrates control of the conventions with essentially no errors, even with sophisticated language.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 6 in all qualities.</p>	



Norman Mailer tells us that to be heroic is to "deal with forces larger than yourself." History and literature have shown ~~that~~ repeatedly that extraordinary human beings rise and separate themselves from the masses, often against the forces of entire cultures, in the name of their ideals. For their efforts, such revolutionaries are recognized as heroes. Two novels in particular, Fahrenheit 451 by Ray Bradbury and 1984 by George Orwell, depict protagonists who are faced with entire worlds to overcome.

In Fahrenheit 451, the reader is introduced to Guy Montag, who is deeply dissatisfied with the state of his life and, indeed, with his entire country. Montag faces the extreme adversity of mass ignorance and apathy. For most of his life, he has existed in a superficial world without allowing it to disturb him. Two characters, however, also heroes, demonstrate to Guy that he is not living life to the fullest. The first of these, Clarisse, is a free spirit who ignores the conventions of society. The second is a woman who dies as a martyr for the cause of her library. Once he has encountered these two women, both of whom are soon terminated by the government's orders, Montag becomes fully aware of his terrible situation. At length, he becomes a fugitive intellect, storing the "Book of Ecclesiastes" in his head to protect it from

the society in which he lives.

Fahrenheit 451 is a story of a man who becomes a hero. Montag begins as a sadistic spirit, but ends as his true struggle as a hero has only begun. He and his band of "old Harvard degrees" end the novel by proceeding back into the city where a war – though the nature of it is ambiguous – is beginning. The act of returning to society symbolizes, in a way, a willingness to confront all the adversity which it holds against these maverick intellectuals. This willingness is what brings the reader to the complete realization of Montag's true heroic character. This is in contrast to Faber, the professor by whom Montag is coached. Faber is Fahrenheit's star example of an unheroic character. Although he possesses an alternative ideology, he is unwilling to act or attempt to repair the broken world in which he lives. He instead deplores himself as a coward and lays his hopes on Montag – much as many "normal people" do with their real-life leaders.

Orwell's 1984 takes societal adversity one step further. This time, the entire world operates under the same slogans: "Ignorance is Strength," "War is Peace," and so on. This book, unlike Bradbury's, concludes in defeat rather than hope. When society at large consumes the protagonist and forces him to forget

his own thoughts, his heroic nature is destroyed. This protagonist, who may well be thought of as "Everyman" for all his outstanding characteristics, is highlighted as the heroic revolutionary who stands against society in a very dark and cynical manner. After a long period of torture, he is finally allowed to see himself in the mirror, and is appalled by the skeletal, hideous figure before him: the last sane man on Earth. It is shortly after this crushing experience that the protagonist renounces his heroism, unable to face the adversity of his world any longer as he robotically repeats the slogans: "Ignorance is Strength," "War is Peace."

We see here that in spite of the fact that many literary protagonists take up the title "hero," it is extraordinarily difficult to face such overwhelming odds and emerge emotionally and intellectually unscathed, nevermind victorious and highly regarded as "heroic." The reader recognizes about 1984, however, that the setting is a "negative Utopia," similar to that of Fahrenheit 451, in which even the simplest truths are contorted (Two and two is five, for example). Even the most obvious and true ideals, and the most valiant and heroic people, are crushed in the grip of this adversity. Orwell emphasizes that it is not as simple to be

## Anchor Paper – Part B—Level 6 – B

heroic as some writers would have us believe. As Mailer tells us, the obstacles faced by heroes are never easily overcome, and the odds always favor the masses.

To be a hero is to face nearly insurmountable hardships. Neither protagonist of Bradbury or Orwell overcame that hardship definitively in his own struggle.

Readers and, perhaps more importantly, historians, should not judge our heroes based solely on what they accomplished, but rather upon the degree of their success in proportion to the adversity they faced. Let no man look in the mirror and see the last sane man on Earth, broken and alone.

Be prepared to stand beside him and, in doing so, ~~to~~ make a hero of yourself.

### Anchor Level 6 – B

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 by defining heroes as <i>extraordinary human beings who rise ... from the masses ... in the name of their ideals</i> . The response uses the criteria to make an insightful analysis of <i>Fahrenheit 451</i> ( <i>Montag faces the extreme adversity of mass ignorance and apathy</i> ) and <i>1984</i> ( <i>the entire world operates under the same slogans: "Ignorance is Strength," "War is Peace," and so on</i> ).
<b>Development</b>	Develops ideas clearly and consistently. The response uses relevant and specific evidence through the integration of references to characterization and symbolism from both texts ( <i>The act of returning to society symbolizes ... a willingness to confront all the adversity which it holds against these maverick intellectuals</i> and <i>This protagonist, who may well be thought of as "Everyman" for all his outstanding characteristics, is highlighted as the heroic revolutionary who stands against society</i> ).
<b>Organization</b>	Maintains the focus on heroes who <i>face nearly insurmountable hardships</i> . The response exhibits a logical and coherent structure, discussing for each work the characters ( <i>Guy Montag and the protagonist</i> ), the force each is up against ( <i>existed in a superficial world and forces him to forget his own thoughts</i> ), and concluding that <i>in spite of the fact that many literary protagonists take up the title "hero," it is extraordinarily difficult to face such overwhelming odds and emerge emotionally and intellectually unscathed, nevermind victorious</i> . Transitions are skillfully used ( <i>The first of these, This willingness, This time</i> ).
<b>Language Use</b>	Is stylistically sophisticated, using language that is precise and engaging, with a notable sense of voice ( <i>At length, he becomes a Fugitive intellect, storing the "Book of Ecclesiastes" in his head</i> ) and awareness of audience and purpose ( <i>We see here</i> ). The response varies structure and length of sentences to enhance meaning ( <i>In Fahrenheit 451, the reader is introduced to Guy Montag ... with his entire country</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, although it is somewhat weaker in development.	

Norman Mailer once said, "For what does it mean to be a hero? It requires you to be prepared to deal with forces larger than yourself." It is indeed true that heroism requires facing an adversary, whether it be a person, a fictional creature, or an environment, that is greater than the hero. Two works of literature prove this concept as true: ~~the novel~~ Ken Kesey's One Flew Over the Cuckoo's Nest and the epic poem Beowulf. In One Flew Over the Cuckoo's Nest, the protagonist, Randall McMurphy, becomes a hero by dealing with the Big Nurse in charge of the mental institution in a revolutionary manner. In Beowulf, the ~~novel~~ main character, also named Beowulf, confronts mythical creatures capable of slaughtering thousands. The most notable of these creatures is the beast named Grendel. These works prove that heroes are not born, but are made through endurance of adversity.

Ken Kesey's novel, One Flew Over the Cuckoo's Nest, serves as proof that heroes become what they are by "dealing with forces larger than themselves." Randall McMurphy is the most important character of this work, though the narrator (Chief Bromden) is also very central to the story. After being locked up in a mental institution with a large ~~number~~ amount of patients, including Chief Bromden, Randall McMurphy is presented with two choices: accept the cruel, totalitarian regime of Big Nurse or rebel. Acting out his rebellion was simply a mind game to McMurphy, but ~~that~~ without his knowledge, the other patients all begin to see him as their hero. No one had the courage to resist Big Nurse and the institution's authority, but McMurphy continued to do just that,

even with the institution's punishments looming over his head. He ~~endured~~<sup>endures</sup> electro-shock therapy and twisted mind games enacted and enforced by the powerful Big Nurse, but he ~~never relents and never gives up~~ rarely relents after taking on his role of leader to the victimized patients.

If McMurphy gave up on his mission, he would have been seen as a man who tried to resist the unjust, mighty authority of Big Nurse, but who failed. ~~His~~ His persistence ~~led to~~ leads to his lobotomization, causing his role to change from ~~an~~ an active rebellion leader to a living martyr for the cause of rebellion, but his main role never changes after he chooses to seriously resist the power larger than himself. This main role is ~~not~~ called "hero."

The epic poem Beowulf serves as another example of heroes needing to deal with forces larger than themselves in order to be considered as such. In this work, the main character ~~Beowulf~~ Beowulf confronts fighting creatures of myth. The most frightening and menacing of these beasts, however, is the one named Grendel. Beowulf is famous for his deeds and his near-inhuman strength. Though this may make him seem like less of an actual hero, his strengths and mercurial actions are no match for those of Grendel. The force of Grendel is without a doubt much larger and more ruthless than Beowulf's. In order to save a kingdom, ~~Beowulf~~ Beowulf feels that he must fight the menacing creature, even though the battle would most likely harm ~~Beowulf~~ the man in some way. Courage ~~is~~ is key to such a decision, as is the bravado that is had by the main character. ~~Without~~ ~~without~~ ~~bravado,~~ ~~however,~~ ~~Beowulf~~ ~~still~~ ~~makes~~ Regardless of his bravado, it still is

seen that Beowulf ~~was~~ is prepared to face the force larger than himself.

True heroism requires being prepared to face an adversary greater than oneself. Randall McMurphy and Beowulf are two protagonists who prove this to be true. Though a person's way of facing a danger may vary from that of another, it is the willingness and preparedness that make both people heroes. One Flew Over the Cuckoo's Nest and Beowulf are two literary works that prove Norman Mailer's statement: "For what does it mean to be a hero? It requires you ~~to be~~ prepared to be prepared to deal with forces larger than yourself."

Anchor Level 5 – A

Quality	Commentary
<b>Meaning</b>	<b>The response:</b> Provides a thoughtful interpretation of the critical lens that clearly establishes the criteria for analysis ( <i>It is indeed true that heroism requires facing an adversary, whether it be a person, fictional creature, or an environment, that is greater than the hero</i> ). The response uses the criteria to make a clear and reasoned analysis of <i>One Flew Over the Cuckoo's Nest</i> ( <i>he rarely relents after taking on his role as leader</i> ) and <i>Beowulf</i> ( <i>it still is seen that Beowulf is prepared to face the force larger than himself</i> ).
<b>Development</b>	Develops ideas clearly and consistently, with reference to relevant and specific evidence from the texts to show that <i>heroes are not born, but are made through endurance of adversity</i> . The response discusses conflict ( <i>Randall McMurphy is presented with two choices: accept the cruel, totalitarian regime of Big Nurse or rebel</i> and <i>Beowulf feels that ... the battle would ... harm the man in some way</i> ) and characterization ( <i>He endures electro-shock therapy ... enforced by the powerful Big Nurse</i> and <i>Beowulf is famous for his deeds and his near-inhuman strength</i> ) to elaborate on the discussion of heroes.
<b>Organization</b>	Maintains the focus established by the critical lens on <i>true heroism that requires being prepared to face an adversary greater than oneself</i> . The response exhibits a logical sequence of ideas, first introducing characters, then discussing difficulties faced by McMurphy and Beowulf and the risks taken by them, and concluding with a summation. The response uses appropriate devices and transitions ( <i>This main role, In this work, In order to save a kingdom</i> ).
<b>Language Use</b>	Uses language that is fluent and original ( <i>leads to his lobotomization and confronts frightening creatures</i> ), with evident awareness of audience and purpose ( <i>Ken Kesey's novel ... serves as proof that heroes become what they are by "dealing with forces larger than" themselves</i> ). The response varies structure and length of sentences to control rhythm and pacing ( <i>Acting out his rebellion was simply a mind game to McMurphy and The most frightening and menacing of these beasts, however, is the one named Grendel</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 5, although it is somewhat stronger in conventions.	

Throughout history, heroes have emerged in dark times to rekindle the flames of hope that light the way for those who suffer. They have been written about, spoken of often, some are idolized and some end up as martyrs, dying for what they believe is right. Real or fictional, heroes have paved a path of morality and justice which millions aspire to follow. What makes one a hero? Norman Mailer explains simply when he stated, "For what does it mean to be a hero? It requires you to be prepared to deal with forces larger than yourself." This statement, in all its simplicity, is absolutely true. For one to be considered a hero, they must courageously face the odds, no matter how outnumbered, no matter what the chances of survival are. To be a hero requires passion and sacrifice, risking injury or death, to do what is right. Two literary works convey this message concerning heroism, Piers Anthony and Robert Kornwise's fantasy adventure novel "Through the Ice" and Elie Wiesel's "Night," an auto biography of his account in a World War II concentration camp.

Featured in the coming-of-age novel, "Through the Ice," by Piers Anthony and Robert Kornwise, a young man named Seth falls through a thick sheet of ice when being chased through the woods by a rowdy gang of thugs. Becoming unconscious, he awakens in a warm weathered, mystical world very similar to earth but home to mystical indigenous creatures and wildlife. As he gains allies and discovers his true reason for appearing in the strange world, a sinister plot unravels as he must fight alongside three other off-world allies in an effort to defeat an evil magician and his vast, dark armies. Anthony and Kornwise both ~~we~~ create a compelling story that reinforce Norman Mailer's statement on heroism. Seth, a young man in a new world must use cunning and guile to travel across vast unknown lands, facing friend and foe alike. He has no skills in magic and only training in martial arts, where he faces a brutal and powerful wizard who commands legion upon legion of demons and warriors. Seth truly faces forces larger than himself. For that



## Anchor Paper – Part B—Level 5 – B

reason, according to Norman Mailer, he is a hero. Konwise and Anthony use several literary elements to help convey this theme, including characterization. Through characterization, the authors are able to place each ally of Seth with a different dominant characteristic resulting from their world of origin. One ally is able to use mental prowess and telepathy to aid the group, another features incredible strength, a third is a magic user and knows the knowledge of the land well. Lastly, Seth, coming from earth, uses scientific reasoning. In this way, the characters are able to use their combined skills in order to succeed though vastly outgunned and outnumbered. The authors also use asides, or thoughts from the main character, in order to directly address the audience and to help address the amazing or unknown qualities of the new world. Fruits have incredible tastes, trees share indistinguishable qualities from that of earth, which gave a furtherance to how greatly challenging it is for Seth and why it makes him a hero.

Elie Wiesel's "Night" is another non-fiction auto biography which greatly adheres to Norman Mailer's statement on heroism. In the novel, Wiesel describes vividly his deliverance to a Nazi concentration camp, as well as the horrors that ensued. He describes his friends and family being separated, the screams and the smell of burning flesh, the horrifying picture of the furnaces, the back-breaking labor and even a forty mile run when all of the prisoners were relocated as a result of the Russian eastern front enclosing. These camps were excellent examples of forces larger than Wiesel, and showed his heroism and how his family became martyrs. The author used the literary element mood and setting to vividly describe the horrific conditions. Often times, he mentions night as being the darkest and worst times. He uses imagery to describe the flaming trenches filled with bodies, the death of his father, the cabins he resided in. In the end of the novel, Wiesel uses point-of-view to depict the toll, both physically and mentally, the camps have taken on him. He awakens in a hospital from being sick for several months from food poisoning, looking into the mirror, Wiesel only sees "a skeleton looking back."

Anchor Paper – Part B—Level 5 – B

In summation, Norman Mailer is correct in stating, "For what does it mean to be a hero? It requires you to be prepared to deal with forces larger than yourself." One must face the odds, no matter how outnumbered, to come out a hero. Robert Kurnwise and Pies Anthony demonstrate this idea in their novel, "Through the Ice" and even better exemplified is Elie Wiesel's "Night." In both works, they take an ordinary young man and throw them into the mass. There they must face the odds, fight to survive, and emerge from the darkness, as a hero.

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 critical analysis (<i>For one to be considered a hero, they must courageously face the odds, no matter how out-numbered, no matter what the chances of survival are</i>). The response uses the criteria to make a clear and reasoned analysis of <i>Through the Ice</i> (<i>the characters are able to use their combined skills in order to succeed though vastly outgunned and outnumbered</i>) and <i>Night</i> (<i>These camps were excellent examples of forces larger than Wiesel, and showed his heroism and how his family became martyrs</i>).</p>
<b>Development</b>	<p>Develops ideas clearly and consistently, with reference to relevant and specific evidence from both texts. The response discusses characterization (<i>One ally is able to use mental prowess and telepathy ... and knows the knowledge of the land well</i>) and imagery (<i>he mentions night as being the darkest and worst times and the flaming trenches filled with bodies, the death of his father, the cabins he resided in</i>) to illustrate the challenges which eventually defined each character.</p>
<b>Organization</b>	<p>Maintains the focus established by the critical lens (<i>To be a hero requires ... what is right</i>). The response exhibits a logical sequence of ideas by first introducing the characters and their experiences, and then following with a conclusion (<i>There they must face ... as a hero</i>). Appropriate transitions (<i>For that reason, In this way, In summation</i>) are used.</p>
<b>Language Use</b>	<p>Uses language that is fluent and original (<i>home to mystical indigenous creatures and wild life, who commands legion upon legion of demons and warriors, as well as the horrors that ensued</i>). The response varies structure and length of sentences to control rhythm and pacing (<i>One must face the odds ... to come out a hero</i>).</p>
<b>Conventions</b>	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>sacrafice, unconscience, seperated</i>), punctuation (<i>"Through the Ice" and "Night," warm weathered, mystical indigenous creatures, new world must</i>), and grammar (<i>one ... they, story that reinforce, element mood and setting</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>	

Norman Mailer once said, "For what does it mean to be a hero? It requires you to be prepared to deal with forces larger than yourself." I entirely agree with this quote as it describes a model of a hero that can be aspired to. Two examples of this theory, applied in literature, are The Narrative of the Life of Frederick Douglass written by Douglass himself, and The Scarlet Letter, written by Nathaniel A. Hawthorne.

So what does the quote mean? It describes a few traits of the common hero. A hero is able to overcome obstacles set around him/her by society and its norms. A hero may be doing the ~~an~~ right thing and be snubbed from society because of it.

A hero needs to be "prepared to deal with forces larger than" themselves. A hero cannot quit because the circumstances are pressing; a hero does not give up and follows the true and right path.

An example of this is clearly Frederick Douglass' narrative. Douglass represents himself as an innocent and curious boy and as a stubborn and willful man. Douglass had to cope with racism and the stunting effects it played on the African-American community during his lifetime. As a child, Douglass was punished for trying to learn how to read and he couldn't understand why he was not allowed to learn while his master's children ~~were~~ could. The lack of civil rights during the 1800's made a huge impact on Douglass' life and it was surely a ~~far~~ greater force he had

to overcome. Douglass was a true hero in that he overcame his own personal and worldly obstacles; he successfully wrote a book and he played an important role in the civil rights movement.

Another story that illustrates this principle is The Scarlet Letter by Nathaniel A. Hawthorne. In the novel, Hawthorne describes Hester Prynne, a woman shunned by her community for having a child out of wedlock. Hester lives in a cottage, isolated from the village, with her ~~mischievous~~ mischievous daughter Pearl. The norms of the strict Puritan society she was once a part of, now hinder and impede her ability and right to lead a happy life. She is forced to wear a dark red letter "A" on her chest as a sign of her adultery and sin. She is not ashamed of the symbol however, and she ~~sews~~ sews a beautiful cloth A to wear ~~on her chest~~ on her chest. Hester wears the scarlet letter without shame and it truly demonstrates her heroine-like traits. She also overcomes being shunned from society and ~~tries to~~ <sup>tries to</sup> ~~teach~~ her daughter with respectable ~~and~~ morals and values. She does lament at being isolated, but she deals with these "forces larger than" herself to teach her a lesson and show the reader how powerful the strength, courage, and devotion of a woman truly are.

Both novels are set in pre-modern societies although one is based in the north (The Scarlet Letter) and the other in the

South. ~~The Scarlet Letter~~ deals with a lot of religious devotion & puritan ideals which show the absurdity of Hester's actions during her time. Douglass' narrative was in a time of racism and slavery which makes it evident how ~~the~~ brave Douglass was to attempt many of his actions. Also, both novels share similar themes of breaking loose from the expected norms and ideals of society to follow the path that your own heart ~~will~~ <sup>says</sup> will be the best route. In Douglass' narrative, he assumes a first person point-of-view throughout, allowing the reader to feel anger at those who hurt him and the blocks that society has presented for him. Hawthorne chose to use a third person point-of-view however, leaving the reader with pity for Hester but also pride at the way she is able to deal with those issues.

In conclusion, I agree with the original quote by Norman Mailer, and I feel that his criteria perfectly describes Frederick Douglass and Hester Prynne. Although one is factual and the other is factitious, they both are able to overcome the pressures that society has put on them. Furthermore, they teach the reader morals and are refreshing in a world like ours of today.

### Anchor Level 5 – C

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b> Provides a thoughtful interpretation of the critical lens that clearly establishes the criteria for analysis (<i>A hero is able to overcome obstacles set around him/her by society and it's norms</i>). The response uses the criteria to make a clear and reasoned analysis of <i>The Narrative of Frederick Douglass</i> (<i>Douglass was a true hero in that he overcame his own personal and worldly obstacles</i>) and <i>The Scarlet Letter</i> (<i>She also overcomes being shunned from society</i>).</p>
<b>Development</b>	<p>Develops ideas clearly and consistently, with reference to relevant and specific evidence from both texts through the discussion of setting (<i>The lack of civil rights during the 1800's made a huge impact</i> and <i>The norms of the strict Puritan society ... now hinder and impede</i>), characterization (<i>represents himself as an innocent and curious boy and as a stubborn and willful man</i> and <i>She is not ashamed</i>), theme (<i>novels share similar themes</i>), and point of view. The response inaccurately identifies Frederick Douglass as someone with <i>an important role in the civil rights movement</i>.</p>
<b>Organization</b>	<p>Maintains the focus on heroes who <i>are able to overcome the pressures that society has put on them</i>. The response exhibits a logical sequence of ideas by first introducing the characters and the societal beliefs that isolate them (<i>Douglass had to cope with racism and the stunting effects it played</i> and <i>Hester Prynne was a woman shunned by her community for having a child out of wedlock</i>) and then illustrating how both characters overcame these forces (<i>he successfully wrote a book</i> and <i>Hester wears the scarlet letter without shame</i>). Appropriate transitions are used (<i>An example of this</i> and <i>Another story that illustrates</i>).</p>
<b>Language Use</b>	<p>Uses language that is fluent, with evident awareness of audience and purpose (<i>I entirely agree with this quote as it describes a model of a hero that can be aspired to</i>). The response varies structure and length of sentences to control rhythm and pacing (<i>A hero may be doing the right thing and be shunned from society because of it</i>).</p>
<b>Conventions</b>	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>factitious</i>), punctuation (<i>it's norms, read and, societies although</i>), and grammar (<i>hero ... themselves</i> and <i>circumstance are</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>	

## Anchor Paper – Part B—Level 4 – A

To be a hero, one must be prepared to deal with forces larger than oneself. Otherwise, one cannot become a true hero, unless they are willing and able to stand against the odds. In the novel To Kill a Mockingbird by ~~Ralph Ellison~~<sup>Harper Lee</sup> and in the play The Miracle Worker by ~~Charlotte Gilbert~~<sup>Charlotte Gilbert</sup>, characters show their true potential by facing the odds to become heroes.

In To Kill a Mockingbird, the character Mrs. Dubose is an old woman with a morphine addiction. In spite of her condition, she clings to life with hope and a strong mind. The odds did not favor her, but she refused to back down or give up. The character Atticus tells his son, Jem, that because Mrs. Dubose <sup>willingly</sup> faced forces larger than herself, she showed true courage. This example ties in well with <sup>one of</sup> the themes of Harper Lee's novel, which says that there are <sup>many</sup> ~~more than one way~~ forms of courage, and one does not have to act macho to be brave. Mrs. Dubose proved herself courageous by staying strong, which made her a hero. Harper Lee's use of characterization also supports this idea, where <sup>in</sup> spite of Mrs. Dubose's status as a physically weak old woman, her spirit remains strong.

In the play The Miracle Worker, Anne Sullivan proves herself to be a hero by taking on the task of teaching Helen Keller <sup>how</sup> to communicate with the world. In spite of this seemingly impossible task, Anne makes it her number one priority to help Helen connect with ~~the~~ her environment. ~~The~~ Anne's determination shows that she is a true hero for dealing with forces larger than herself (Helen's temper and physical imparities). The author uses conflict in the play to show Anne's heroism through both man vs. nature and man vs. man, circumstances. Helen's inability to hear, see, or speak supports a man vs. nature conflict. Helen's

failure to behave brings ~~about~~ about a man vs. man situation. Both cases test Anne's ability to face larger forces and prove her to be a real hero. The idea that heroes are made only through their struggles against larger forces ~~is~~ happens to be the theme of the play, where in spite of everyone's doubts of Anne's capability to overcome a large obstacle, she ultimately succeeds and becomes a hero.

Heroes are made when people face forces larger than themselves. The characters in The Miracle Worker and To Kill A Mockingbird proved their heroism by doing <sup>just</sup> so. Anne dealt with Helen's impairments while Mrs. Dubose ~~she~~ clung to hope and life in spite of her ~~poor~~ deterioration, ~~thus they~~ ~~proved themselves to be heroes~~. Through theme, conflict, and characterization, the authors of these two works of literature got the message across that people need to face the odds and never back down no matter what the situation, if they want to be called real heroes. This lesson is one we can all take to heart, because to give up is to never succeed.



**Anchor Level 4 –A**

<b>Quality</b>	<b>Commentary</b>
<b>Meaning</b>	<b>The response:</b> Provides a reasonable interpretation of the critical lens that establishes the criteria for analysis ( <i>characters show their true potential by facing the odds to become heroes</i> ). The response makes implicit connections between the criteria and <i>To Kill a Mockingbird</i> ( <i>Mrs. Dubose proved herself courageous by staying strong, which made her a hero</i> ) and <i>The Miracle Worker</i> ( <i>In spite of this seemingly impossible task, Anne makes it her number one priority to help Helen connect with her environment</i> ).
<b>Development</b>	Develops some ideas more fully than others. The response provides some evidence of Anne Sullivan’s skills and challenges teaching Helen Keller ( <i>Anne’s determination shows that she is a true hero</i> ) and discusses themes ( <i>Helen’s inability to hear, see, or speak supports a man vs. nature conflict</i> ). The response is less specific about Mrs. Dubose’s character and how Dubose contributes to <i>To Kill a Mockingbird</i> ’s theme that <i>one does not have to act macho to be brave</i> .
<b>Organization</b>	Maintains a clear and appropriate focus on the critical lens ( <i>heroes are made only through their struggles against larger forces</i> ), by first discussing Mrs. Dubose, who <i>refused to back down or give up</i> and how her characterization and the theme of <i>To Kill a Mockingbird</i> reflect the critical lens, then discussing how Anne Sullivan and the themes of <i>The Miracle Worker</i> support the lens, and concluding <i>through theme, conflict, and characterization ... these two works ... people need to face the odds ... to be called real heroes</i> .
<b>Language Use</b>	Uses language that is fluent ( <i>she clings to life, her spirit remains strong, she ultimately succeeds</i> ), although occasionally imprecise ( <i>imparities</i> and <i>impairness</i> ), with evident awareness of audience and purpose ( <i>This lesson is one we all can take to heart</i> ). The response varies structure and length of sentences to control rhythm and pacing ( <i>The character Atticus ... true courage</i> ).
<b>Conventions</b>	Demonstrates control of the conventions, exhibiting occasional errors in grammar when using sophisticated language ( <i>one cannot become a true hero, unless they</i> ) that do not hinder comprehension.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 4, although it is somewhat stronger in language use and conventions.	

Norman Mailer once said, "For what does it mean to be a hero? It requires you to be prepared to deal with forces larger than yourself." Mailer means that in order to be a hero, you have to be ready to face things that seem impossible, and be able to do what you can to deal with it. I agree with this quote because heroes have to be ready for any kind of challenge that comes their way. Two works of literature that agree with this quote are To Kill a Mockingbird by Harper Lee and The Pit and the Pendulum by John Steinbeck.

In The Pit and the Pendulum by John Steinbeck, the soldier in the story showed a lot of courage and never gave up hope, even when things seemed hopeless. The soldier was a prisoner of war, and he was being tortured and set up to die. The conditions he was in were horrible; it was dark, he was tied up, his food was contaminated, and there were rats all over the place. He knew that he was set up to die and it would almost be impossible to escape death there, but he still never gave up. As the pendulum was swinging down about to cut him in half, he was able to untie himself by placing food on him so the rats would eat it and bite off the rope that had him tied up. As the walls started to close in on him, he did everything he could to save himself, and right before he got trapped, his army came back and saved him. He was able to survive through all of that because he was prepared to deal with that and he never gave up hope.

The novel, To Kill a Mockingbird by Harper Lee is another work of literature that agrees with the quote.

Atticus Finch, a lawyer in the town of Maycomb, Alabama in the 1930s, had to defend a black man against a white woman in a racist society. Atticus knew that no matter what, Tom Robinson, the man he was defending, would be found guilty just because he was black. Atticus knew that Tom was innocent, and wanted to treat Tom like he would for anyone else and do anything to prove him innocent. The society was against Atticus defending Tom fairly, and wanted him in jail, even though they all knew that he was innocent and didn't rape Mayella Ewell, a white woman. Although Atticus fought hard for Tom's innocence, Tom was still found guilty and sent to jail.

Atticus's defense for Tom Robinson changed people's perspective on the way they viewed blacks. Atticus was a well-respected man in his community, and he had an influence on their views after the trial. They saw that it wasn't fair that Tom had to go to jail when it was very obvious that he didn't rape Mayella Ewell.

In conclusion, the quote by Norman Mailer works with the two pieces of literature, To Kill a Mockingbird by Harper Lee and The Pit and the Pendulum by John Steinbeck. Both pieces of literature had characters that were heroes because they were prepared for the challenges they faced, and they never gave up hope.

**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>in order to be a hero, you have to ... face things that seem impossible</i>). The response makes implicit connections between the criteria and “The Pit and the Pendulum” (<i>the soldier in the story showed a lot of courage and never gave up hope</i>) and <i>To Kill a Mockingbird</i> (<i>Atticus knew ... Tom Robinson ... would be found guilty just because he was black</i>).</p>
<b>Development</b>	<p>Develops some ideas more fully than others. The response uses specific details to describe the threatening setting of “The Pit and the Pendulum” as evidence of the heroic nature of the soldier (<i>food was contaminated, rats would ... bite off the rope, As the walls started to close in on him</i>). The discussion of <i>To Kill a Mockingbird</i> is more general, referring to Atticus Finch’s actions as evidence of his character (<i>Atticus fought hard for Tom’s innocence</i>) and the discussion of literary elements is less specific. The response contains minor inaccuracies (<i>The Pit and the Pendulum by John Steinbeck</i>).</p>
<b>Organization</b>	<p>Maintains a clear and appropriate focus on the idea that heroes face impossible situations yet remain hopeful. The response exhibits a logical sequence of ideas, first interpreting the critical lens, next discussing the events of both texts that demonstrate how both the soldier and Atticus <i>never gave up hope, even when things seemed hopeless</i>. The response concludes that <i>both pieces of literature had characters that were heroes because they were prepared for the challenges they faced, and they never gave up hope</i>.</p>
<b>Language Use</b>	<p>Uses appropriate language, with some awareness of audience and purpose (<i>I agree with this quote</i>). The response occasionally makes effective use of sentence length (<i>The conditions he was in were horrible; it was dark ... and there were rats all over the place</i>).</p>
<b>Conventions</b>	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>heros</i> and <i>challenge</i>) and punctuation (<i>impossible, and be able; die and it; that and he</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>	

According to the critical lens, "For what does it mean to be a hero? It requires you to be prepared to deal with forces larger than yourself." In other words, being a hero means standing up for the weak against all odds of opposition. Usually, ~~being~~ being a hero involves facing a greater opponent in uneven odds. A hero nevertheless deals with this force, even into death, which makes him/her even greater by dying for a reknown cause. This situation occurs often in books of literature, including Eric Nylund's science-fiction "The Fall of Reach" and Homer's epic novel "The Illiad". Both author's use of characterization gives their protagonists the hero status who have to fight against larger forces.

Nylund introduces his readers to John, code-named Spartan-117, who is a biologically-enhanced soldier in the 26<sup>th</sup> century. Basically an invincible soldier of mankind, John still faces an opponent much greater than himself, the Covenant, a league of advanced alien races determined to wipe out humanity in the name of their religion. The author characterizes his protagonist as a dedicated, conscientious protector of the remaining <sup>human</sup> survivors. Driven by a single goal, Spartan 117, with the help of the human space fleet, faces ~~un~~ unimaginable odds, the pugnacious aliens who has already destroyed 70% of humans. Therefore, John is a hero, a hero who would deal with forces larger than himself.

Anchor Paper – Part B—Level 4 – C

Similarly, Homer characterizes his protagonist Hector as the hero of Troy in ancient times. Hector has the responsibility of defending his beloved city with the entire army in his hands from the invading Greeks. Amongst the Greek army is a demigod named Achilles who is rumored to be immortal. Regardless, Hector fights Achilles and dies for a reknown cause of protecting his city. Thus, Hector is a hero according to the critical lens.

Overall, both protagonists from "The Fall of Reach" and "The Illiad" portrays the critical lens cookie-cutter image of a hero. Both faced odds much larger than themselves, but did not retreat, thereby fulfilling their roles.

Anchor Level 4 –C

Quality	Commentary
<b>Meaning</b>	<b>The response:</b> Provides a reasonable interpretation of the critical lens that establishes the criteria for analysis ( <i>being a hero involves facing a greater opponent in uneven odds</i> ). The response makes implicit connections between the criteria and <i>The Fall of Reach</i> ( <i>Spartan-117 ... faces unimaginable odds</i> ) and <i>The Iliad</i> ( <i>Hector ... dies for reknown cause</i> ).
<b>Development</b>	Develops some ideas more fully than others. The response uses specific and relevant evidence to describe John as <i>a biologically-enhanced soldier in the 26<sup>th</sup> century who faces ... the Covenant, a league of advanced alien races</i> . Hector's defense of Troy against <i>the Greek army and a demigod named Achilles</i> is less developed.
<b>Organization</b>	Maintains a clear and appropriate focus on heroes who <i>both faced odds much larger than themselves, but did not retreat</i> . The response exhibits a logical sequence of ideas, first establishing what <i>being a hero means</i> and then discussing the <i>use of characterization in The Fall of Reach</i> ( <i>The author characterizes John as a dedicated, conscientious protector</i> ). The lack of a description of Hector's character and repeated use of <i>a reknown cause</i> make the response less internally consistent.
<b>Language Use</b>	Uses appropriate language, with some awareness of audience and purpose ( <i>This situation occurs often in books of literature</i> ). The response occasionally makes effective use of sentence structure ( <i>Thus, Hector is a hero according to the critical lens</i> ).
<b>Conventions</b>	Demonstrates emerging control, exhibiting occasional errors in punctuation ( <i>A hero nevertheless, Both author's, beloved city with and his hands from</i> ), agreement ( <i>aliens who has and protagonists ... portrays</i> ), and usage ( <i>status who and Drived by</i> ) that hinder comprehension.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 4, although it is somewhat weaker in conventions.	

"For what does it mean to be a hero? It requires you to be prepared to deal with forces larger than yourself." This quote by Norman Mailer is very true. It says that if <sup>one is</sup> a hero they must go into difficult situations even if ~~they~~ there is a good chance of ~~losing~~ losing. In To Kill a Mocking Bird and "Top Man", the main characters show a great sense of being a hero.

In To Kill a Mocking Bird Atticus takes on a very difficult task, he takes a case of a black man who is innocent of the charge against him. In denouncement, Atticus loses the case based on the racism in the court system. ~~But~~ the main character took the case, fulling knowing that he was going to lose, but wanted to help an innocent man. This is how To Kill a Mocking Bird ~~is~~ proves that Norman Mailer's quote is true.

In "Top Man" the main characters try to conquer a mountain. These characters went to a mountain that no one has every made it to the top. These men attempted and all of them failed except the one who was very energetic. One man even died in the process. This shows how mighty ~~to~~ <sup>the</sup> mountain ~~was~~ was. The mountain ~~was~~ ~~even~~ had personification, to show it's greatness. Moreover, through symbolism, the man who died had received the credit for conquering the mountain. This is because the energetic man left the old man's pike axe at the top of the mountain instead of his own. This shows a heroic act because the energetic man wanted to be the first to the top, which he was, but he gave credit to the old man. This is how ~~top~~ "Top Man" shows that Norman Mailer's quote is true.

Being a hero ~~is not~~ involves being cable to deal ~~ago~~ with obstacles that get in one's way. Norman Mailer had a quote very similar to this. In "Top Man" and To Kill a Mocking Bird this quote is proven. As there are many heroes in stories there are also many ~~of~~ in life.

**Anchor Level 3 – A**

<b>Quality</b>	<b>Commentary</b>
<b>Meaning</b>	<b>The response:</b> Provides a simple interpretation of the critical lens that suggests some criteria for analysis ( <i>if one is a hero they must go into difficult situations even if there is a good chance of losing</i> ). The response makes superficial connections between the criteria and <i>To Kill a Mockingbird</i> ( <i>Atticus loses the case based on the racism in the court system</i> ) and “ <i>Top Man</i> ” ( <i>These men attempted and all of them failed</i> ).
<b>Development</b>	Develops ideas briefly, using some evidence from the texts ( <i>he was going to lose, but wanted to help an innocent man</i> and <i>These characters went to a mountain that no one has ever made it to the top</i> ). The response mentions personification and symbolism in “ <i>Top Man</i> ,” but does not elaborate on these elements.
<b>Organization</b>	Establishes, but fails to maintain, an appropriate focus, claiming that <i>the main characters show a great sense of being a hero</i> . The response exhibits a rudimentary structure with an introduction, separate paragraphs focusing on the texts, and a conclusion.
<b>Language Use</b>	Relies on appropriate vocabulary that is sometimes imprecise ( <i>In denouncement</i> ), with some awareness of audience and purpose ( <i>Being a hero involves being able to deal with obstacles that get in one’s way</i> ). The response exhibits some attempt to vary sentence structure for effect, but with uneven success.
<b>Conventions</b>	Demonstrates partial control, exhibiting occasional errors in spelling ( <i>smybolism</i> and <i>pike axe</i> ) and punctuation ( <i>lose, but; failed except; it’s greatness</i> ) that do not hinder comprehension.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in language use and conventions.	



The quote "For what does it ~~matter~~ mean to be a hero? It requires you to be prepared to deal with forces larger than yourself." by Norman ~~Mail~~ Mailer means that you have to be able to handle anything that comes at you. If you are a hero to someone then that person is going to look up to you when they need help, or ~~what~~. A hero ~~maybe~~ some one who takes care of someone that is dying or someone who helps you ~~when~~ when there is a natural disaster coming or ~~is~~ is happening. A hero can also be some one who sticks up for what they believe in. This quote is true because when you are a hero you need to ~~be~~ be prepared for anything. Two works of literature that support this quote are The Scarlet Letter by Nathaniel Hawthorne and The Adventures of Huckleberry Finn, by Mark Twain. The literary element that was used to in the novels to support the quote is characterization.

~~The~~ The novel The Scarlet Letters by Nathaniel Hawthorne agrees with Norman Mailer's quote. The woman that wore the scarlet letter on her chest did not run away she stood up to the town. She could have left the town and then she would not had to wear the scarlet letter but she didn't. When she went into town she made it look like she was proud to ~~wear~~ wear the letter and she did not show the town how much it hurt to wear the letter.

The novel The Adventures of Huckleberry Finn by Mark Twain agrees with this quote. Hulk did not believe in slavery so he was trying to help ~~g~~ Jim escape ~~to~~ to be free. When he was helping Jim run away to be free he was breaking laws. He was doing some thing that he believed

was right thats why Jim thought he was his hero.

A hero can be anyone if they put their mind to it. If someone does everthing they can to help someone else and every thing is agenst them and they come out on top then they are a hero. As long as you are helping someone that is all that matters in the end.

Anchor Level 3 – B

Quality	Commentary
<b>Meaning</b>	<b>The response:</b> Provides a simple interpretation of the critical lens that suggests some criteria for analysis ( <i>when you are a hero you need to be prepared for any thing</i> ). The response makes superficial connections between the criteria and the chosen texts, <i>The Scarlet Letter</i> ( <i>she did not show the town how much it hurt to wear the letter</i> ) and <i>The Adventures of Huckleberry Finn</i> ( <i>He was doing some thing that he believed was right</i> ).
<b>Development</b>	Develops ideas briefly, using some evidence from the texts to discuss characterization ( <i>She could have left the town and then she would not had to wear the scarlet letter but she didn't and When he was helping Jim run away to be free he was breaking laws</i> ).
<b>Organization</b>	Establishes, but fails to maintain, an appropriate focus on the idea that <i>you have to be able to handle anything that comes at you</i> . The response exhibits a rudimentary structure with an introduction, separate paragraphs focusing on the texts, and a conclusion.
<b>Language Use</b>	Relies on basic vocabulary that is sometimes repetitive ( <i>If you are a hero to someone, A hero maybe some one, or someone, a hero can also be someone</i> ) and imprecise ( <i>used to in the novels</i> ). The response exhibits some attempt to vary sentence structure and length for effect, but with uneven success ( <i>If someone does ever thing they can ... they are a hero</i> ).
<b>Conventions</b>	Demonstrates emerging control, exhibiting occasional errors in spelling ( <i>natrual, litcher, prode, agenst</i> ), punctuation ( <i>someone then, away she, letter and, slavery so</i> ), and agreement ( <i>person ... they, some one who sticks up ... they, anyone if they</i> ) that hinder comprehension.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 3 in all qualities.	

According to Norman Mailer, "For what does it mean to be a hero? It requires you to be prepared to deal with larger forces than yourself." This quote in other words means to be a hero you should be ready for anything bigger, better, or stronger than you to attack. I agree with this quote because when people are looked at as heroes they are perceived as unbeatable people, people who just can't lose a battle or fight. The two works of literature I will be using to support this quote will be Macbeth, and Animal Farm.

Macbeth, written by Shakespeare, is about a guy in the army named Macbeth who ~~is~~ successfully murders the king so he can become king. Macbeth is looked at as the hero for most of the book until he becomes corrupt and Macduff becomes king for killing Macbeth. Macbeth wasn't prepared to deal with Macduff and Macduff's army. In the beginning of the book Macbeth is looked at as the hero because he was very noble to his country and willing to become king for his country.

In the book Animal Farm, written by George Orwell, a human is in charge of a farm full of different animals on his ranch. The animals decide to take over their own ~~own~~ farm and do so successfully. All of the animals are looked at as heroes because they ~~defeat~~ defeated all odds.

According to Norman Mailer, "For what does it mean to be a hero? It requires you to be prepared to deal with forces larger than yourself." Macbeth, and Animal Farm both support this quote because both books show how the "hero" of the book overcame odds and dealt with forces larger than themselves.

### Anchor Level 3 – C

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b> Provides a simple interpretation of the critical lens (<i>you should be ready for anything bigger, better, or stronger than you to attack</i>) that suggests some criteria for analysis. The response makes superficial connections between the criteria and <i>Macbeth</i> (<i>Macbeth is looked at as the hero for most of the book</i>) and <i>Animal Farm</i> (<i>All of the animals are looked at as heroes because they defeated all odds</i>).</p>
<b>Development</b>	<p>Is incomplete and largely undeveloped, hinting at the idea that Macbeth and the farm animals tried to be heroes by fighting powerful enemies, but references to the text are often vague (<i>Macbeth wasn't prepared to deal with Macduff</i> and <i>The animals decide to take over their own farm</i>) or unjustified (<i>Macbeth ... was willing to become king for his country</i>).</p>
<b>Organization</b>	<p>Establishes, but fails to maintain, a focus on characters who are heroes because they defeat others. The response exhibits a rudimentary structure, defining and agreeing with the quote, presenting a paragraph for each text explaining who the heroes confronted, and a conclusion.</p>
<b>Language Use</b>	<p>Relies on basic vocabulary (<i>people who just can't lose</i> and <i>a guy in the army named</i>), with some awareness of audience and purpose (<i>I agree</i> and <i>I will be using</i>). The response exhibits some attempt to vary sentence structure for effect, but with uneven success, as many sentences begin with similar prepositional phrases (<i>According to Norman Mailer, In the beginning, In the book</i>).</p>
<b>Conventions</b>	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>percieved</i> and <i>incharge</i>), punctuation (<i>quote in other words means, cant, becomes corrupt and, wasn't</i>), and grammar (<i>the "hero" ... themselves</i>) that do not hinder comprehension.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in conventions and somewhat weaker in development.</p>	

For what does it mean to be a hero It requires you to be prepared to deal with Forces larger than yourself. I agree with that statement because you never know what you have to be prepared for. People are different from each other but if you are willing to take that risk then you have to be prepared for things like fights, shootings, and probably bank robbers. One of the literature I have is the monkeys paw when he founded The paw people told him about it and what will happen. The example in this literature is that he wanted to be strong and so he ~~had~~ <sup>got</sup> <sup>what</sup> he had coming. The other literature is the Angry men when a couple of guys did not ~~who~~ wanted to sit up for the kid They wanted to be on top not knowing that there were other men in charge so but the whole statement is for what does it mean to be a hero It requires you to be prepared to deal with forces larger than yourself. So if you want to expect that ~~change~~ <sup>challenge</sup> then you have to be prepared and know what your coming up against.

**Anchor Level 2 – A**

<b>Quality</b>	<b>Commentary</b>
<b>Meaning</b>	<p><b>The response:</b> Provides a simple interpretation of the critical lens that suggests some criteria for analysis (<i>you never know what you have to be prepared for</i>). The response makes superficial connections between the criteria and <i>the monkey's paw</i> and <i>12 angry men</i>.</p>
<b>Development</b>	<p>Is incomplete and largely undeveloped, hinting at ideas, but references to the texts are vague (<i>he wanted to be strong and so he got what he had coming and they wanted to be on top not knowing that there were other men in carnage</i>).</p>
<b>Organization</b>	<p>Suggests a focus on being prepared, and suggests organization in one paragraph with an introductory statement, references to two texts, and a restatement of the introduction.</p>
<b>Language Use</b>	<p>Relies on basic vocabulary, with little awareness of audience or purpose (<i>so if you want to exsept that challenge then you have to be prepared</i>). The response reveals little awareness of how to use sentences to achieve an effect (<i>One of the literature I have is the monkey's paw ... people told him about it and what will happen</i>).</p>
<b>Conventions</b>	<p>Demonstrates a lack of control, exhibiting frequent errors in spelling (<i>statment, diffrent, probly, robers, challege, agaisnt</i>), punctuation (<i>to be a hero It; risk then; paw people; 12 angry men when; kid</i>), and grammar (<i>founded, not wanted to, so but</i>) that make comprehension difficult.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in meaning and language use.</p>	

THE STATEMENT "FOR WHAT DOES IT MEAN TO BE A HERO? IT REQUIRES YOU TO BE PREPARED TO DEAL WITH FORCES LARGER THAN YOURSELF" IS A STATEMENT THAT CAN BE EXPRESSED AS TRUE. THERE ARE MANY WORKS OF LITERATURE THAT EXPLAIN THE TRUTH ABOUT THIS STATEMENT. ONE WORK OF LITERATURE THAT BACKS THIS STATEMENT UP IS MACBETH BY WILLIAM SHAKESPEARE. MACBETH IS A STORY ABOUT A MAN WHO RECEIVES TWO PROPHECIES FROM THREE WITCHES AND LATER BECOMES KING. NOT EVERYTHING WORKED OUT AS MACBETH THOUGHT IT WOULD. HE LATER ON TRIED TO ALTER HIS FATE.

MACBETH GOT THE TWO PROPHECIES FROM THE WITCHES THAT TOLD HIM THAT NO WOMAN WOULD EVER HARM HIM AND HE SHOULD NOT GET WORRIED UNTIL HE SEES THE BURNING WOOD MOVES.

**Anchor Level 2 – B**

<b>Quality</b>	<b>Commentary</b>
<b>Meaning</b>	<b>The response:</b> Provides an incomplete interpretation of the critical lens by repeating the critical lens and agreeing with it ( <i>is a statement that can be expressed as true</i> ). The response does not use the lens to analyze the one chosen text, <i>Macbeth</i> .
<b>Development</b>	Is incomplete and largely underdeveloped. The response hints at the idea that Macbeth may be a hero, but references to the text are vague ( <i>and later becomes king</i> ) and irrelevant ( <i>Not everything worked out as Macbeth thought it would</i> ).
<b>Organization</b>	Suggests a focus on a character who deals with <i>forces larger than yourself</i> , Macbeth. The response then presents a brief plot summary of <i>Macbeth</i> , suggesting that the witches' prophecies are the "larger forces" Macbeth confronts.
<b>Language Use</b>	Relies on basic vocabulary ( <i>There are many works of literature that explain the truth about this statement, <u>Macbeth</u> is a story about a man, He later on tried</i> ), with little awareness of audience or purpose. The response exhibits some attempt to vary sentence structure for effect, but with uneven success ( <i>Macbeth got the two prophocies ... wood moves</i> ).
<b>Conventions</b>	Demonstrates emerging control, exhibiting occasional errors in spelling ( <i>recieves</i> and <i>burnam</i> ), punctuation ( <i>harm him and he</i> ), and grammar ( <i>he sees the burnam wood moves</i> ) that occasionally hinder comprehension.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in language use and conventions.	



## Anchor Paper – Part B—Level 2 – C

To be a hero it mean something. May be different in other people eyes. To be a hero you have have some little kid who look up to you and said want to be like you one day.

I agree because you need to be prepare to deal with forces larger than yourself even peer pressure put on you by 1,000 people ever day

Mice + Man best support my opinion. This is because Lenie look up to Georg like he his own brother. But Georg get really get mad at him because he hurt animals. I dont like people hurt animals so I dont like Lenie. George is my hero.

I also dont like Boo in Mockingbird book cause he scare me with the knife so in that book I like Jim cause he take care of his sis.

so I only like nice people that nice to me

### Anchor Level 2 – C

Quality	Commentary
<b>Meaning</b>	<b>The response:</b> Provides a confused and incomplete interpretation of the critical lens ( <i>To be a hero you have have some little kid who look up to you and said want to be like you one day</i> ). The response alludes to the critical lens but does not use it to analyze <i>Of Mice and Men</i> and <i>To Kill a Mockingbird</i> .
<b>Development</b>	Is incomplete and largely undeveloped, hinting at ideas, but references to the texts are irrelevant ( <i>I dont Like Lenie</i> and <i>I also dont Like Boo</i> ) and unjustified ( <i>Georg get really get mad at him because he hurt animals</i> ).
<b>Organization</b>	Suggests a focus by first defining a hero, agreeing with the quote, then restating the lens, and suggests organization through paragraphing, but ideas are loosely connected.
<b>Language Use</b>	Uses language that is imprecise ( <i>you have have</i> and <i>get really get mad</i> ). The response reveals little awareness of how to use sentences to achieve an effect ( <i>May be different in other people eyes</i> ).
<b>Conventions</b>	Demonstrates a lack of control, exhibiting frequent errors in spelling ( <i>something, different, people, yourself, pressure, because</i> ), punctuation ( <i>yourself even, ever day, dont</i> ), and grammar ( <i>said want, he his, he scare me, that nice to me</i> ) that make comprehension difficult.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 2 in all qualities.	

A Hero is not all <sup>ways</sup> defeting your emerys,  
 A true Hero pretcks the people they care  
 about and ricksing everything for that  
 person safty. A Hero is not like a fear  
 super hero that fly <sup>around</sup> other superstrhis.  
 a true Hero can be any one that does the  
 right thing. like helping sick people  
 get better giveing kids a good home to live  
 in and percteking the person you care about  
 the most from bulllys.  
 Heros show respect to others by being  
 nice, shearing with other and doing the  
 smart thing. Heros have a lot of courg  
 and not backing down from helping someone.  
 That's what makes a true Hero.

Anchor Level 1 – A

Quality	Commentary
	<b>The response:</b>
<b>Meaning</b>	Provides a confused interpretation of the critical lens, suggesting that <i>a true Hero can be any one that does the right thing</i> and that <i>heros have a lot of courg and not backing down from helping some one</i> . The response does not use the critical lens to analyze any texts, offering only a personal response.
<b>Development</b>	Is incomplete and largely undeveloped. The response hints at ideas ( <i>like helping sick people get better and show respect to others by being nice</i> ), but makes no reference to any texts.
<b>Organization</b>	Lacks an appropriate focus but suggests some organization. The response is divided into two paragraphs.
<b>Language Use</b>	Uses language that is imprecise ( <i>ricksing everything</i> ) and sometimes incoherent ( <i>or has superstrhis</i> ).
<b>Conventions</b>	Demonstrates a lack of control, exhibiting frequent errors in spelling ( <i>defeting, bulllys, shearing</i> ), punctuation ( <i>thing. like and That's</i> ), capitalization ( <i>Hero</i> ), grammar ( <i>A true Hero pretcks the people they care about</i> ), and usage ( <i>that person safty</i> ) that make comprehension difficult.
<b>Conclusion:</b> Although the response best fits the criteria for Level 2 in all qualities, it remains at Level 1 because the response makes no reference to any text.	

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**Anchor Paper – Part B—Level 1 – B**

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What makes someone a hero? "for what does it mean to be a hero?  
It requires you to be prepared to deal with ~~the~~<sup>forces</sup> larger than yourself"  
Norman Mailer I agree with this quote for many reasons  
which can be explained through the literary element characterization  
and point of view. In the novel *A Separate Peace* written by  
John Steinbeck and the novel *Old Man and the Sea*.

**Anchor Level 1 – B**

Quality	Commentary
<b>Meaning</b>	<b>The response:</b> Provides an incomplete interpretation of the critical lens ( <i>I agree with this quote for many reasons</i> ). The response alludes to the critical lens, but does not use it to analyze the chosen texts, <i>A Separate Peace</i> and <i>The Old Man and the Sea</i> .
<b>Development</b>	Is minimal, with no evidence of development.
<b>Organization</b>	Shows no focus or organization.
<b>Language Use</b>	Is minimal.
<b>Conventions</b>	Is minimal, making assessment of conventions unreliable.
<b>Conclusion:</b> Overall, the response fits the criteria for Level 1, although it is somewhat stronger in meaning.	

"For what does it mean to be a hero? It requires you to be prepared to deal with forces larger than yourself," Norman Mailer once said. Basically, he meant that it takes a lot to be considered a hero. There are a lot of struggles to overcome and hard work. Many consider a hero someone who has to be strong and save the world, like in The Odyssey by Homer, but not necessarily. It can be someone who is trying to do right in a world of wrong, like in The Great Gatsby by Fitzgerald. Clearly, these two works of literature support Mailer's statement.

An example of heroism, described by Mailer is The Odyssey by Homer. Homer portrays the main character Odysseus as a hero. Odysseus is a strong, brave, courageous man, who has to overcome many obstacles. For example, he has a long journey home, encountering many hardships. He must overcome the beautiful but deadly sound of the Sirens, and a huge cyclops. He successfully makes it through these obstacles, but it was a lot of hard work. This standard of being a hero is also seen in the setting. It takes place in ancient times during the Trojan War. Men back then were expected to be fighters and brave. What ~~made~~<sup>makes</sup> Odysseus ~~stand~~ ~~out~~ a hero is that he never gave up and always ~~persevered~~<sup>persevered</sup> for his goal, returning home. His struggle to return home is considered the theme of this. All of the hardships and obstacles he came to, he ~~was~~ was strong enough physically, mentally, and emotionally to overcome and reach his dream, which clearly makes him a hero.

Another hero, who is not necessarily strong physically is shown in The Great Gatsby by Fitzgerald. ~~George Wilson~~ <sup>Nick Carraway</sup> is not what many consider a hero. He is not muscular strong but just a moral, honest man. ~~The~~ The setting takes place in the 1920s on Long Island, in a time of money and drinking. This carefree, get drunk all the time attitude makes ~~George Wilson~~ <sup>Nick</sup> stand out. All of society is corrupt, which is the main message ~~Fitzgerald~~ Fitzgerald wants to send out. Nick is the only man who cares about being honest and doing the right thing. For example, he is appalled when Myrtle gets run over and Jordan wants to eat. Also when Tom lies about who actually hit her, Nick is disgusted with everyone. He has to overcome the challenge of a corrupt society. Although he does not succeed, ~~he~~ and returns home, he still considered one for trying.

Clearly, it is not easy to be hero. It does take a lot of hard work. There will be many forces or people against you. As Norman Mailer once said "For what does it mean to be a hero? It requires you to be prepared to deal with forces larger than yourself," <sup>which</sup> ~~this~~ is shown in ~~The Great Gatsby~~ The Great Gatsby and The Odyssey.

Part B — Practice Paper — B

Norman Mailer once said, "For what does it mean to be a hero? It requires you to be prepared to deal with forces larger than yourself." In other words, a hero may not be one who performs great actions or is famous for some heroic deed, but rather an individual who does not fear a challenge. Any person who can stand up to a stronger force than himself is a hero. This is wisely stated, as there are many "silent heroes" among us, proving their valor in unconventional ways. This same idea can be found in literature, particularly in Harper Lee's To Kill a Mockingbird and Mary Shelley's Frankenstein. The former uses setting, point of view, and characterization to portray an ordinary hero, and the latter shows an unlikely hero through point of view, characterization, and irony.

The novel To Kill a Mockingbird has a setting which exemplifies the strength of the force overcome. The story is set in a small town - Malcolm, Alabama - after the Civil War. The strongest feeling emanating through the deep South at this time ~~was~~ is racial prejudice against African-Americans. The people of Malcolm ~~were~~ <sup>are</sup> stubborn and set in their ways, and it would take a person of strong character to overcome, or at least defy, this racism. The character who ~~dared~~ <sup>dares</sup> to go against the grain ~~was~~ <sup>is</sup> Atticus Finch, a lawyer in Malcolm, and an honest, hardworking man. When a black man ~~was~~ <sup>is</sup> falsely accused of raping a young white girl, Atticus ~~defended~~ <sup>defends</sup> him in court when no one else ~~would~~ <sup>will</sup>. Atticus ~~was~~ <sup>is</sup> characterized as a moral person, who ~~wanted~~ <sup>wants</sup> to see justice ~~done~~ <sup>done</sup>. He ~~knew~~ <sup>knows</sup> that his client ~~was~~ <sup>is</sup> innocent, and ~~fight~~ <sup>fight</sup> with all his strength to convince others of this truth. The prejudice of Malcolm ~~was~~ <sup>is</sup> a force far stronger than this one man, but he nevertheless ~~faces~~ <sup>faces</sup> the challenge to stand up for what he ~~knew~~ <sup>knows</sup> was right.

The novel ~~was~~ <sup>is</sup> written from the first person point of view of Scout, the young daughter of Atticus Finch. Prejudice, seen through the eyes of a child, is a confusing issue. The evil is accentuated when perceived ~~with~~ <sup>with</sup> such innocence. In addition, Scout ~~idolized~~ <sup>idolizes</sup> her father - he ~~was~~ <sup>is</sup> already a hero in her eyes. He ~~needed~~ <sup>needs</sup> to not only change the minds of the adults around him, but ensure

Part B — Practice Paper — B

that his little girl's mind <sup>is</sup> ~~was~~ not polluted by the hatred surrounding her. Therefore, Atticus <sup>becomes</sup> an even stronger figure when shown through Scout's point of view.

Mary Shelley's science fiction *Frankenstein* also portrays an individual with heroic qualities, though in a way drastically different than Atticus Finch. The unlikely hero in this story is Victor Frankenstein's Creature, often viewed as a purely evil monster with no good qualities. However, the early stages of the Creature's existence <sup>prove</sup> ~~show~~ otherwise, when he does <sup>try</sup> to overcome forces greater than himself. This portion of the story is <sup>told</sup> ~~written~~ from the Creature's point-of-view, which gives the reader insight into the character's thoughts, feelings, and motives. Physically, he is hideous and frightful, large in stature and causing fear in any human who sees him. Emotionally, however, he has the same longing for companionship as people. He feels grateful for the gift of life, and is also characterized by a wonder at the world around him and a fascination with knowledge. Because of his appearance, the Creature must overcome his difference, the hatred of humans <sup>and</sup> of his Creator, and exclusion from society.

Although the Creature ultimately fails in his attempt to gain acceptance, he does <sup>prove</sup> himself willing to overcome the forces working against him. This is an irony from the reader's perspective, as a supposedly ~~evil~~ malicious being does desire goodness and happiness. After his creation, the monster lives in a forest for some time, observing the life of humans - the DeLacey family. He knows that he is feared and hated, but wants to overcome this. He learns to talk quite eloquently, learns about the natural world, and studies the ways and behavior of people. The Creature does not give up hope, despite his loneliness, that he will gain acceptance in society and the acceptance of Victor Frankenstein. The reader sees his good intentions and, at least for some time, the Creature tries to take on the world, a power far greater than himself.

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Part B — Practice Paper — B

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To Kill a Mockingbird by Harper Lee and Frankenstein by Mary Shelley both portray interesting circumstances in which heroic qualities are seen in a character. The authors use literary elements such as point of view and characterization, as well as others, to portray these "heroes." Both works effectively prove that, to be a hero, one must display a willingness to take on feelings and characteristics of society that are <sup>bigger</sup> greater than himself. Abiding by this definition, it is apparent that heroes can be found in unlikely places.



The Critical Lens states that if you want to be a hero, you have to be able to take on anything. I disagree with that statement.

In the novel "To Kill a Mockingbird" by Harper Lee, I don't think Boo Radley was prepared to take on Mr. Cunningham. I don't believe he wanted to be the hero. He was just standing up for what he believed was right.

In the novel "The Scarlet Letter" by \_\_\_\_\_, Hester Prynne didn't seem like she wanted to be the hero. She just wanted to be accepted by society. But in the end she made the town and society better, and gained back not only respect, but praise as well.

According to Norman Mailer "For what does it mean to be a hero? It requires you to be prepared to deal with forces larger than yourself." In other words a hero is not always someone who fights crime and protects citizens, A hero is someone who is ready to encounter people of a higher position and stands up for their rights and beliefs. One work of literature that supports this critical lens is *Down These Mean Streets* by Piri Thomas. Through the literary element of setting, this book supports this lens. Another literary work that supports this statement is *The Scarlet Letter* by Nathaniel Hawthorne, The literary element of Characterization helps supports this statement via *The Scarlet Letter*.

In *Down These Mean Streets* Piri Thomas, a young kid, live in a time of Racism, In a time when whites hated blacks and blacks hated Spanish people. Through the literary element of setting, Piri Thomas had moved into an Italian neighborhood. During the time of racism these two different races hated each other. There was an Italian gang of boys who always picked on Piri when he was on his way home. One day on his way home, Piri Thomas finally had enough of their stupid talk and he was prepared to face/fight a force larger than him. In the fight an Italian gang member cheated by throwing pavement sand in Piri's eyes. That's when the rest of the gang members stopped the fight and respected Piri Thomas. Now Piri was well respected and sort of treated like a hero in their own special way.

In the Scarlet Letter by Nathaniel Hawthorne  
Sunny's mom had committed adultery and was told that she must  
wear the letter A on her chest. The people hated her, the women  
rather see the A branded on her forehead. Nobody respected her.

Through the literary element of characterization Sunny's mom continued  
to do her business. She still shopped for food in local places, she still  
had walks in the local parks. She did not care what everybody thinks.  
This is how she prepared herself to deal with the major and citizens  
of higher status. She taught Sunny to be yourself and never care what  
the people think. Sure, she feels ashamed but she never shows it in front  
of people for then they will win the fight. Thus this makes her a hero  
to Sunny and to herself against the town.

In conclusion. These two literary works, The Scarlet Letter  
and Down Those Mean Streets supports this critical lens through the  
use of the literary elements of setting and characterization. Piri and Sunny's  
mom become her's facing a force larger and stronger than they are.  
They handled the preparation differently, but they never let the  
larger force bring them down and that is what makes them a hero.

There is a lot to being a hero. "For what does it mean to be a hero? It requires you to be prepared to deal with forces larger than yourself." These means a hero must be an impressive person who can help many people, and do things for others not a self centered person. One work of literature which has a hero is the "Adventures of Huckleberry Finn" by Mark Twain. The other is "To Kill a Mocking Bird" by Harper Lee.

In the Adventures of Huckleberry Finn by Mark Twain the protagonist is Huck. He is a hero in the book for many reasons. Huck helps a lot of people many times when he does not have to. Huck is not only able to escape from his dad to help him self he helps Jim also. Jim is a slave who is trying to get free, Huck travel a long way with him to get him free. Huck and Tom ever come up with a escape plan to get him out of labeup on a farm at the end of the book.

To Kill a Mocking Bird by Harper Lee also fits this quote of a hero who must be an impressive person who can help many people, and do things for others. This book has a lot of characters but the one who seems to be the most like a hero is Atticus. Atticus helps out a black man in a court case Tom Robinson. He

knows he will probably not win, but still is willing to try. Tom was accused of rape by the Antagonist Bob Ewell.

This is why these people are required heroes. They do above and beyond what is required of them. Both Atticus and Huck are protagonists who help people and do things for others when they are not required to.

**Practice Paper A–Score Level 4**

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

**Practice Paper B–Score Level 5**

**Conclusion:** Overall, the response best fits the criteria for Level 5 in all qualities.

**Practice Paper C–Score Level 2**

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

**Practice Paper D–Score Level 4**

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

**Practice Paper E–Score Level 3**

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

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

<b>Standards</b>	<b>Part of Test</b>
Listening and writing for information and understanding	Session One – Part A
Reading and writing for information and understanding	Session One – Part B
Reading and writing for literary response	Session Two – Part A
Reading and writing for critical analysis and evaluation	Session Two – Part B



***The Chart for Determining the Final Examination Score for the June 2007 Regents Examination in Comprehensive English will be posted on the Department's web site <http://www.emsc.nysed.gov/osa/> on Friday, June 15, 2007. Conversion charts provided for previous administrations of the Regents Examination in Comprehensive English must NOT be used to determine students' final scores for this administration.***

### **Submitting Teacher Evaluations of the Test to the Department**

Suggestions and feedback from teachers provide an important contribution to the test development process. The Department provides an online evaluation form for State assessments. It contains spaces for teachers to respond to several specific questions and to make suggestions. Instructions for completing the evaluation form are as follows:

1. Go to [www.emsc.nysed.gov/osa/exameval](http://www.emsc.nysed.gov/osa/exameval).
2. Select the test title.
3. Complete the required demographic fields.
4. Complete each evaluation question and provide comments in the space provided.
5. Click the SUBMIT button at the bottom of the page to submit the completed form.