

SESSION TWO

FOR TEACHERS ONLY

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

ENGLISH

E

Thursday, August 14, 2008—8:30 to 11:30 a.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>Session Two Correct Answers</p>
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<p>Part A</p>

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| <p>(1) 2</p> <p>(2) 1</p> <p>(3) 3</p> <p>(4) 1</p> <p>(5) 4</p> <p>(6) 2</p> <p>(7) 1</p> <p>(8) 3</p> <p>(9) 3</p> <p>(10) 4</p> |
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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
<p>Meaning: the extent to which the response exhibits sound understanding, and analysis of the task and text(s)</p>	<p>-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</p> <p>-develop ideas clearly and fully, making effective use of a wide range of relevant and specific evidence and appropriate literary elements from both texts</p> <p>-maintain the focus established by the controlling idea -exhibit a logical and coherent structure through skillful use of appropriate devices and transitions</p> <p>-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</p> <p>-demonstrate control of the conventions with essentially no errors, even with sophisticated language</p>	<p>-establish a controlling idea that reveals a basic understanding of both texts -make clear and explicit connections between the controlling idea and the ideas in each text</p> <p>-develop ideas clearly and consistently, with reference to relevant and specific evidence and appropriate literary elements from both texts</p> <p>-maintain the focus established by the controlling idea -exhibit a logical sequence of ideas but may lack internal consistency</p> <p>-use appropriate language, with some awareness of audience and purpose -occasionally make effective use of sentence structure or length</p> <p>-demonstrate partial control, exhibiting occasional errors that do not hinder comprehension</p>	<p>-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</p> <p>-develop ideas briefly, using some evidence from the texts -may rely primarily on plot summary</p> <p>-establish, but fail to maintain, an appropriate focus -exhibit a rudimentary structure but may include some inconsistencies or irrelevancies</p> <p>-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</p> <p>-demonstrate emerging control, exhibiting occasional errors that hinder comprehension</p>	<p>-convey a confused or incomplete understanding of the texts -make a few connections but fail to establish a controlling idea</p> <p>-are incomplete or largely undeveloped, hinting at ideas, but references to the text are vague, irrelevant, repetitive, or unjustified</p> <p>-lack an appropriate focus but suggest some organization, or suggest a focus but lack organization</p> <p>-use language that is imprecise or unsuitable for the audience or purpose -reveal little awareness of how to use sentences to achieve an effect</p> <p>-demonstrate a lack of control, exhibiting frequent errors that make comprehension difficult</p>	<p>-provide minimal or no evidence of textual understanding -make no connections among ideas in the texts</p> <p>-are minimal, with no evidence of development</p> <p>-show no focus or organization</p> <p>-are minimal -use language that is incoherent or inappropriate</p> <p>-are minimal, making assessment of conventions unreliable -may be illegible or not recognizable as English</p>	
<p>Development: the extent to which ideas are elaborated using specific and relevant evidence from the text(s)</p>						
<p>Organization: the extent to which the response exhibits direction, shape, and coherence</p>						
<p>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</p>						
<p>Conventions: the extent to which the response exhibits conventional spelling, punctuation, paragraphing, capitalization, grammar, and usage</p>						

- 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.

Usually, we can recall a favorite childhood place with great and vivid detail. Certain significant places can stir up bittersweet emotions. The authors of Passage I and Passage II paint word pictures of particular locations and give an insight into how their memories of these childhood places evoke feelings of both pain and pleasure.

In Passage I the narrator shares memories of his feelings about life on a farm. His initial feelings of discontent are shaped by the limitations of a small town: "I longed for the excitement of the city, for the intensity that rural life lacked, for adventure beyond the horizon." College afforded the narrator the daring opportunity to transition from family farm to city life, only to find that some of his fondest recollections were "driving home, leaving the city behind and slipping into the valley." These drives, as he recalls, gave him a sense of comfort and stability. As the narrator moves from the role of a visitor on college break back to that of resident, his description of the farm reflects a deeper understanding of his community and himself. He realizes much has changed, but he is accepting of it. Through the use of irony he states, "if there's a constant on these farms, it's the constant of change." He seems eager to make his own changes as he continues to settle into his home and seems even more eager to "add my stories to the landscape." By the conclusion of the recollection, the reader recognizes both the pain "if they knew the stories of a raisin harvest in a wet year" and the

pleasure. "I can call this place my home" these memories trigger for the narrator.

Returning to a place of emotional significance and finding it gone is difficult. Memories, though bittersweet, are the only way to bring it back again. In Passage II, the narrator recalls his childhood experiences at his aunt's home in Blithbury. The narrator uses flashback to convey how happy he was there: "... every morning I woke up there ... seemed a renewal of happiness." Just a view of the house in the distance gave him a feeling of security and well-being. Through sensory imagery the narrator shares his fond recollections of the "smell of beeswax, and soap, and roses, and old leather." He describes the drive from the railway station, the journey up the portrait-lined stairway and into the "honey" colored library which was his sanctuary. A reader can even see the house servants opening the library door to find him there. Moreover, he describes the garden as a child's fantasy land with lawns and trees and lakes. Just when the narrator has lured the reader into ~~his~~ this blissful world of his childhood, with his flowing language, he returns us abruptly to the present, when he reveals that the house has been destroyed and turned into a housing development. The last line of Passage II is sadly nostalgic: "And ^{with} the house my childhood disappeared too." For the narrator, the pleasure of Blithbury was the appreciation for beauty it instilled in him; the pain of Blithbury was its impermanence.

Anchor Paper – Part A—Level 6 – A

Memories of a particular location and the emotions they evoke may remain clear and unaltered. Through both passages, the reader learns that images remain in the mind's eye, and the conflicting feelings associated with the location resurface with each recollection.

Anchor Level 6 – A

Quality	Commentary
Meaning	<p>The response: Establishes a controlling idea that reveals an in-depth analysis of both texts, stating that <i>certain significant places can stir up bittersweet emotions</i> and that memories of such places evoke feelings of both pain and pleasure. The response makes insightful connections between the controlling idea and the ideas in Passage I (<i>By the conclusion of the recollection, the reader recognizes both the pain ... and the pleasure ... these memories trigger for the narrator</i>) and Passage II (<i>For the narrator, the pleasure of Blithbury was the appreciation for beauty it instilled in him; the pain of Blithbury was its impermanence</i>).</p>
Development	<p>Develops ideas clearly and fully, making effective use of a wide range of relevant and specific evidence from Passage I (<i>College afforded the narrator the daring opportunity to transition from family farm to city life and He realizes much has changed, but he is accepting of it</i>) and from Passage II (<i>the narrator shares his fond recollections and he returns us abruptly to the present, when he reveals that the house has been destroyed</i>). The response uses <i>irony</i> in Passage I to show the narrator's attitude toward change and <i>flashback</i> and <i>sensory imagery</i> in Passage II to show the details of the house which provided comfort to the narrator.</p>
Organization	<p>Maintains the focus established by the controlling idea on the emotional impact of childhood locations. The response exhibits a logical and coherent structure, moving from the initial emotional reaction of each narrator (<i>initial feelings of discontent</i> and <i>Just a view of the house ... gave him a feeling of security and well-being</i>) to their later reactions (<i>He seems eager to make his own changes</i> and <i>The last line of Passage II is sadly nostalgic</i>). Appropriate devices and transitions are skillfully used (<i>Usually, Moreover, Just when</i>).</p>
Language Use	<p>Is stylistically sophisticated, using language that is precise and engaging (<i>paint word pictures, shaped by the limitations, lured the reader</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>Returning to a place of emotional significance and finding it gone is difficult</i>).</p>
Conventions	<p>Demonstrates control of the conventions with essentially no errors, even with sophisticated language.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 6 in all qualities.</p>	

In literature, sometimes the location where an event takes place is as important as the event itself. There are times when setting does not just provide a context for action and understanding, but when it is central to both, or even more significant. Sometimes place is not passive, but rather is active – either of itself or because of its interaction with characters or events. In both Passage 1 and Passage 2, location plays a critical role in each writer's recollection and interpretation of his childhood experience.

In Passage 1, contrast between stability and change in the valley where the writer grew up as a child and returned to as an adult is a major theme. As a youth, the writer assumed that the familiar farms and way of life were eternal. He took for granted the beauty and tranquility of rural life and sought to replace them with the culture and excitement of the city.

The writer uses description, irony, and point-of-view to express the contradictions he experiences when he returns home from college, "leaving the city behind and slipping back into the valley." He feels himself not just going back to the land, but also going back to his old self. He becomes again a son and a child on the farm. However, now he has the perspective from an alternative experience, so he is able to appreciate what he once rejected.

What was once boring is now comforting. Instead of longing for action, he enjoys peace. As a youth, he thought that nothing ever happened in the country, and upon returning, he realizes

that "the only constant is change," as the farmers experiment with new crops and technology and suffer from financial stress and bank foreclosures. He travelled to the city for adventure but now, ironically, he finds excitement at home. The writer's affection for the location of his youth overwhelms him, and he decides to not just visit, but to remain on the farm in the valley where all his needs are met.

It is not the childhood home or the landscape of a valley filled with farms that compels the writer of Passage 2; rather, it is the memory of a single house, Blithbury, where he only spent school vacations. But the impact of this location on the writer's life is no less pervasive and important. The writer uses description and point-of-view to recapture his experiences there.

Blithbury, a large country estate in the English countryside, was the place where the writer felt he most belonged, even though it was his aunts', not his family's, home. He remembers it with "painful clarity" and brings the reader with him to admire the "enchanted landscape" of the house grounds with its woods, streams, lakes, gardens and places where "giants might lurk." Inside the house, the library is his favorite place. The writer's loving description of its wooden bookcases, marble fire place, carpets, leather chairs and massive reading table engage the reader, who can't help but share the writer's feelings. The reader smells the beeswax and roses, imagines all the books lined up, and understands how the writer gained a "feeling for beauty" from his time at Blithbury.

Sadly, the writer cannot return to this place of his childhood where "the sun always shone" because the house was torn

Anchor Paper – Part A—Level 6 – B

down to make room for highways and more practical, smaller houses.

The writers of both Passage I and Passage 2 appreciate the impact of location on their lives. Both writers understand how important the places where they spent important parts of their youth are to them. The first writer goes back home to stay because he values the countryside and a farmer's way of life. The second writer can't go back but the values he learned at Blithbury are with him wherever he goes. Both Passage I and Passage 2 demonstrate the importance a location can have on a person's life.

Anchor Level 6 – B

Quality	Commentary
Meaning	<p>The response: Establishes a controlling idea that reveals an in-depth analysis of both texts, stating that <i>location plays a critical role in each writer's recollection and interpretation of his childhood experience</i>. The response makes insightful connections between the controlling idea and the ideas in Passage I (<i>He travelled to the city for adventure but now, ironically, he finds excitement at home</i>) and Passage II (<i>the values he learned at Blithbury are with him wherever he goes</i>).</p>
Development	<p>Develops ideas clearly and fully, making effective use of a wide range of relevant and specific evidence from Passage I (<i>As a youth, the writer assumed that the familiar farms and way of life were eternal and he decides to not just visit, but to remain on the farm</i>) and Passage II (<i>Blithbury, a large country estate in the English countryside, was the place where the writer felt he most belonged and He ... brings the reader with him to admire the "enchanted landscape"</i>). The response uses appropriate literary elements (<i>theme, irony, and point-of-view</i>) from Passage I and (<i>point-of-view</i>) from Passage II to further the analysis.</p>
Organization	<p>Maintains the focus established by the controlling idea that the narrators <i>appreciate the impact of location on their lives</i>. The response exhibits a logical and coherent structure, moving from location as a general idea to specific examples of <i>its interaction with characters or events</i> in Passage I (<i>He feels himself not just going back to the land, but also going back to his old self</i>) and in Passage II (<i>But the impact of this location on the writer's life is no less pervasive and important</i>). Appropriate devices and transitions are skillfully used (<i>However and It is not</i>).</p>
Language Use	<p>Is stylistically sophisticated, using language that is precise and engaging (<i>There are times when setting does not just provide a context for action and understanding, but when it is central to both</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>What was once boring is now comforting. Instead of longing for action, he enjoys peace</i>).</p>
Conventions	<p>Demonstrates control of the conventions, exhibiting occasional errors in spelling (<i>forclosures and compells</i>) and punctuation (<i>adventure but and back but</i>) only when using sophisticated language.</p>

Conclusion: Overall, the response best fits the criteria for Level 6, although it is somewhat weaker in conventions.

A sense of belonging is a universal feeling. It imparts comfort, security and happiness because a person is in a place that is familiar. This is the effect that a particular location can have on a person. In both passages, the narrators feel this sense of belonging when they return to a particular location, whether it is the family farm or a favorite house from childhood.

Separation from a beloved place can lead to a feeling of emptiness. For example, in Passage I, the narrator first described his longing for city life, eager for the change and excitement "that rural life lacked." However, he comes to refer to the city as "the urban jungle" and realized that he missed the countryside.

The narrator used visual imagery like "traffic thinned," "gentle rolling mounds" and "familiar barn and farmhouse landmarks" to depict the look of his home. As he settled down on his family farm, the narrator realized that he liked the ironic "constant of change" as new neighbors moved in and gradually modernized agriculture. By the end of Passage I, the narrator's character emerges. He is a loyal son, a helpful neighbor and a story-writing farmer.

In Passage II, the narrator described frequent visits to his aunt's mansion, Blithbury, as the place which taught him what beauty meant. He stated that "except for the day or two before the horrid end of the holidays," his times at Blithbury were the happiest. Even from his adult point of view, he can describe countless details: the smells of cleanliness, the portraits on the walls, the honey-colored

library decor, the garden full of lakes, bridges, elms and, possibly, giants. His sense of place can be felt as he describes his childhood self reading in the library. When his house is replaced by a modern housing development and highway, we feel his loss of his past.

Everyone longs for a place to fit-in, to be safe, to be happy. The authors of Passage I and Passage II found theirs in the countryside. One narrator was lucky enough to appreciate his farm home and return. The other narrator appreciated his aunt's home and now mourns its loss. But both were permanently shaped by their particular locations.

Anchor Level 5 – A

Quality	Commentary
Meaning	<p>The response: Establishes a controlling idea that reveals a thorough understanding of both texts by stating that <i>a sense of belonging ... imparts comfort, security and happiness because a person is in a place that is familiar</i>. The response makes clear and explicit connections between the controlling idea and ideas in each text (<i>In both passages, the narrators feel this sense of belonging when they return to a particular location ... the family farm or a favorite house from childhood</i>).</p>
Development	<p>Develops ideas clearly and consistently, with reference to relevant and specific evidence (<i>in Passage I, the narrator ... realized that he missed the countryside and his times at Blithbury were the happiest</i>). The response builds a discussion of Passage I and Passage II around the literary devices of <i>visual imagery (the honey-colored library decor, the garden full of lakes, bridges, elms), the ironic “constant of change”, adult point of view, and characterization (both were permanently shaped by their particular locations)</i>.</p>
Organization	<p>Maintains the focus established by the controlling idea that <i>everyone longs for a place to fit-in, to be safe, to be happy</i>. The response exhibits a logical sequence of ideas, introducing the <i>universal feeling of belonging</i>, expanding on the narrator of Passage I, whose <i>feeling of emptiness in “the urban jungle”</i> is relieved by his return home, and the narrator of Passage II, whose <i>frequent visits to his aunt’s mansion ... taught him what beauty meant</i>. Appropriate transitions are used (<i>For example, By the end, When his house, The other narrator</i>).</p>
Language Use	<p>Uses language that is fluent and original, with evident awareness of audience and purpose (<i>new neighbors ... gradually modernized agriculture, he can describe countless details, his childhood self reading in the library, now mourns its loss</i>). The response varies structure and length of sentences to control rhythm and pacing (<i>He is a loyal son, a helpful neighbor and a story-writing farmer</i>).</p>
Conventions	<p>Demonstrates control of the conventions, exhibiting occasional errors in spelling (<i>emptiness and fit-in</i>) and agreement in verb tense (<i>he comes ... and realized</i>).</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 5 in all qualities.</p>	

People's hearts can be connected to particular locations; the memories and the sea provide sensations like pride and reverence that are sometimes realized only after great change has taken place. Both passages are told by adults remembering or comparing ~~their~~ certain locations to how they are presently. Passage one stirs up pride ~~in her~~ the narrator's home, passage two is a melancholy remembrance with a hint of resentment to the common world.

In Passage one the narrator describes his initial longing to escape the confinements of "provincial" country life. He dashes off to the exciting "urban jungle" where he believes change is much more active. When he finally returned he realized how much the country meant to him, it would always be his home. The "gentle rolling mounds" ^{visible from the highway} symbolized his way back home. But even ~~now~~ the countryside, ~~which~~ ^{that} he ^{had} originally compared to a "touchstone", a hope to relive his childhood memories, was gone. He ~~beget~~ remorse his actions of departing and now spends his time trying to catch up on what he has missed. Instead of ostracizing himself from his past he now makes an effort to include himself in its present and future. He is proud to be part of this beautiful country life and defends it's growth by criticizing those who criticize it, like the poet. ^{He now holds dear the} The countryside, which is a symbol of his childhood, and will make sure he never forgets it again.

Passage Two ~~describes~~ ^{expresses} expressing a deeply rooted emotional tie that an adult ~~had~~ ^{has} to his childhood home. The ~~the~~ mansion in Blithberry was his ~~childhood~~ home; metaphorically speaking, it was his ~~home~~ ^{childhood as well}. The narrator portrays the love and affection that he has in his heart for the ~~place~~ ^{mansion} through his vivid ~~descriptions~~ ^{imagery}. Well kept, ~~it~~ ^{it} had been "calculated to please" and gave off a ~~sense~~ ^{feeling} of "cleanliness and care". The narrator describes the land surrounding the house and how it was capable of taking him to an "enchanted landscape". The tone throughout this selection is wistful remembrance, ~~and~~ The sense of longing for this wonderful place is cut deeper by the fact that, unlike in Passage One, the narrator can never return ~~to her~~ ^{to it}. The house was "destroyed" and "with the house" her "childhood disappeared, too." The ~~location~~ where the house used to stand now brings back sorrowful, wistful memories.

Both locations greatly impacted their narrators' lives. Both locations symbolized their ~~childhoods~~ home and their childhoods. This deep emotional connection between the narrators' hearts and the land in which they grew up in is conveyed ~~by the~~ ^{through} bittersweet memories.

Anchor Level 5 – B

Quality	Commentary
Meaning	<p>The response: Establishes a controlling idea that reveals a thorough understanding of both texts (<i>People’s hearts can be connected to particular locations</i>). The response makes clear and explicit connections between the controlling idea and the ideas in Passage I (<i>When he finally returned he realized how much the country meant to him, it would always be his home</i>) and Passage II (<i>The mansion ... was his home ... it was his childhood as well</i>).</p>
Development	<p>Develops ideas clearly and consistently, with reference to relevant and specific evidence from Passage I to explain the narrator’s attitude (<i>He is proud to be part of this beautiful country life and defends it’s growth</i>) and from Passage II to describe the effect of the <i>well kept home and land surrounding the house and how it was capable of taking the narrator to an “enchanted landscape”</i>. The response refers to appropriate literary elements from both texts, citing the countryside as a <i>symbol of his childhood</i> in Passage I, and identifying the imagery and the tone in Passage II.</p>
Organization	<p>Maintains the focus established by the controlling idea on the <i>deep emotional connection between the narrator’s hearts and the land in which they grew up</i>. The response exhibits a logical sequence of ideas, first addressing in Passage I the narrator’s desire to leave the country life and his realizations upon his return (<i>He now holds dear the countryside</i>) and then the <i>emotional tie</i> between the narrator of Passage II and Blithbury, and concluding that <i>both locations greatly impacted</i> the narrators. The response exhibits a logical sequence of ideas through use of appropriate devices and transitions (<i>When he finally returned, Instead of, Both locations</i>).</p>
Language Use	<p>Uses language that is fluent and original (<i>memories provide sensations like pride and reverence, with a hint of resentment, his initial longing to escape the confinements of “provincial” country life</i>), with some lapses (<i>He ... remorsees and ostracizing himself</i>) and evident awareness of audience and purpose. The response varies structure and length of sentences to control rhythm and pacing (<i>The location where the house used to stand now brings back sorrowful, wistful memories</i>).</p>
Conventions	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>melencoly</i> and <i>Blithberry</i>), punctuation (<i>home, passage; meant to him, it; it’s growth</i>), and usage (<i>resentment to and in which the grew up in</i>) that do not hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 5, although it is somewhat weaker in conventions.</p>	

Have you ever thought about what you consider home? In two passages, the authors describe what they feel about their childhood homes. Both project a positive effect. While Passage One discusses the real pleasures of rural life as opposed to urban life, the Second Passage discusses an enchanted place that has now been torn from him. Both authors use several literary elements to express the controlling idea ~~that~~ of the lasting effects a home can have on a person.

In Passage I, the author's use of descriptive imagery help readers to "see" the rural scenery he loved and cherished from childhood. His feelings are positive as he drives around the bend of a road to see gentle rolling mounds and familiar family farms and barns. He felt a distinct contrast with the "urban jungle," where he went to college and felt out of sync.

The author also emphasizes the farmland's "constant of change" which is so ironic. Although the land seems to always look the same, and perhaps dull to outsiders, the author, a farmer himself, sees new irrigation systems, new strains of produce and "For Sale" signs everywhere. At the end, the author symbolizes his experiences through "a peach without a home" because that was the way he felt as he ventured into the city. It was in the rural setting where he appreciated life.

In the second passage, the author is also conveying the fact that he loves where he grew up. Explaining, thoroughly, the beautiful and unforgettable memories he had as a child, it is very apparent that his outlook on this ~~and~~ ^{childhood} home is positive. He uses sensory images so that the reader would be able to understand that this house was always neat and orderly as it had "a smell of beeswax, and soap, and roses, and old leather." These words paint a gorgeous picture of the harmony and peace that he would feel every time he was in Blithbury with his cheerful aunt. The author also gives us this sense of his joy and happiness when ~~the~~ he describes the "smiling countryside," an example of personification. Blithbury

Anchor Paper – Part A—Level 5 – C

gave him a feeling for beauty, in his eyes one of the world's most important values.

In these two passages both authors show their feelings for their favorite place to be. With the help of some useful literary elements, the authors exemplified their passion for these specific places. While Passage One describes the rural beauty, Passage Two is evidence that the house that he once lived dreams in is truly amazing as well. The impact of these two insightful descriptions is truly lasting. Both authors share a common passion for these places.

Anchor Level 5 – C

Quality	Commentary
Meaning	<p>The response: Establishes a controlling idea that reveals a thorough understanding of both texts (<i>to express the ... lasting effects a home can have on a person and that for both narrators these effects are a positive effect</i>). The response makes clear and explicit connections between the controlling idea and Passage I (<i>the rural scenery he loved and cherished from childhood</i>) and Passage II (<i>Explaining, thoroughly, the beautiful and unforgettable memories he had as a child, it is very apparent that his outlook on his childhood home is positive</i>).</p>
Development	<p>Develops ideas clearly and consistently, with reference to relevant and specific evidence from Passage I to describe the country's beauty (<i>as he drives around the bend ... gentle rolling mounds and familiar family farms</i>) and from Passage II the effect of the environment on the narrator (<i>These words paint a gorgeous picture of the harmony and peace that he would feel every time he was in Blithbury</i>). The response uses appropriate literary elements from both texts, identifying <i>descriptive imagery</i> and <i>the farmland's "constant of change" which is so ironic in Passage I and sensory images and personification in Passage II</i>.</p>
Organization	<p>Maintains a clear and appropriate focus on the <i>feelings and passion</i> shown by the narrators for their homes. The response exhibits a logical sequence of ideas, moving from a thoughtful introductory question to a thorough discussion of each passage, and to the conclusion that <i>the impact of these two insightful descriptions is truly lasting</i>. The discussion of the author symbolized as <i>"a peach without a home"</i> detracts from internal consistency.</p>
Language Use	<p>Uses language that is fluent and original (<i>now been torn from him, perhaps dull to outsiders, he once lived dreams in</i>), with evident awareness of audience and purpose. The response varies structure and length of sentences to control rhythm and pacing (<i>Both authors share a common passion for these places</i>).</p>
Conventions	<p>Demonstrates partial control of the conventions, exhibiting occasional errors in grammar (<i>use ... help and uses ... would</i>) only when using sophisticated language.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 5, although it is somewhat weaker in organization.</p>	

Anchor Paper – Part A – Level 4 – A

Where people live and grow up greatly affect their personalities and mental well being. If they live in a place like a city they may become angry and stressed out due to the busy city life. If they live in a more rural area they'll be more relaxed, calm, laid back. When people grow up in a place they love to be they'll be more happy. If they don't grow up in a place they love to be they'll be less happy, and long to be in that place. This is shown in the two passages.

In the first passage the narrator grows up in a rural area, and wishes to go live in the city. The narrator attends college in the city and when he goes back to visit he realizes he missed the familiarity of country life. The narrator specifically says "I took comfort in the stability of the valley" and "As city life faded and traffic thinned, I could see the faces of the other drivers relax." This shows that country life really is calming because it is more peaceful and ~~relaxing~~ relaxing. The idea that a place affects a person's personality and well being is shown in the first passage with the literary element theme. The theme of passage one is once the narrator got to the city he just wanted to go back home. He missed the intricacy of rural life.

In the second passage a young boy loved staying at his aunt's house, but was forced to live elsewhere most of the time. He loved everything about his aunt's house, the rooms, the landscape around it, how it smelled, ~~the house~~ He hated being away from it no matter where he went. This is supported with the quote "for me home was not on the Riviera but at Blithbury." The ~~the~~ narrator's aunt's house made ~~from~~ the narrator feel safe and secure because "it was filled with a sense of cleanliness and care." ~~The literary~~ A literary element used to support the idea that places affect a person's personality and well being is characterization. The narrator seems to become happier and more excited when he discusses his aunt's house. He is able to describe

Anchor Paper – Part A – Level 4 – A

all of these details about the house. For example "It had a smell of beer, soap, and roses, and old leather..." and "It retained its original bookcases and a marble chimney piece with rams' heads in the corners, and everything in the room, the curtains, the carpets, the backs of the books, seemed to have faded to the same soft honey colour."

In conclusion the area where people grow up and live affects their personalities and well being. If they live in a busy stressful area they will be stressed. If they live in a peaceful area they will be calm and relaxed. When they are some place they love being they are happy. This can be supported by the use of the literary elements theme and characterization which are shown in the two passages.

Anchor Level 4 – A

Quality	Commentary
Meaning	<p>The response: Establishes a controlling idea that shows a basic understanding of both texts, stating that <i>where people live and grow up greatly affects their personalities and mental well being</i>. The response makes implicit connections between the controlling idea and the ideas in Passage I (<i>This shows that country life really is calming because it is more peaceful and relaxing</i>) and in Passage II (<i>The narrator seems to become happier and more excited when he discusses his aunt’s house</i>).</p>
Development	<p>Develops some ideas more fully than others. The response refers to specific and relevant evidence to discuss the effect of location on one’s well being in Passage I, stating that when the narrator returns to the farm from college, <i>he realizes he missed the familiarity of country life</i> and in Passage II, stating that the narrator <i>loved everything about his aunt’s house</i> and this house made him <i>feel safe and secure</i>. The response makes reference to <i>theme</i> in Passage I (<i>The theme of passage one is once the narrator got to the city he just wanted to go back home</i>) and to <i>characterization</i> in Passage II, although characterization is not developed.</p>
Organization	<p>Maintains the focus established by the controlling idea on people who grow up <i>some place they love being</i>. The response exhibits a logical sequence of ideas, first addressing, in Passage I, the narrator’s move to an urban area and his reaction to city life (<i>once the narrator got to the city he just wanted to go back home</i>) and then discussing, in Passage II, the narrator’s appreciation of his time spent at Blithbury (<i>He hated being away from it nomatter where he went</i>), followed by a summary conclusion. Transitions are appropriate (<i>In the first passage, In the second passage, In conclusion</i>).</p>
Language Use	<p>Uses appropriate language, with some awareness of audience and purpose (<i>The idea that a place affects a persons personality and well being is shown in the first passage with the literary element theme</i>). The response occasionally makes effective use of sentence length (<i>He is able to describe all of these details about the house</i>).</p>
Conventions	<p>Demonstrates partial control, exhibiting frequent errors in punctuation (<i>city they; to visit he realizes; his aunt’s house, the rooms; busy stressful area they; being they are happy</i>) that do not hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 4, although it is somewhat stronger in organization.</p>	

In society, people's personalities are often times a reflection on their background and upbringing. In Passage I, a boy who grows up on a farm, ~~goes~~ leaves to go to college in the city, only to later return to the farm where he realizes how important the farm is to him. In Passage II, a man reflects on his summers ~~at~~ his aunt's mansion. In both of these passages, the narrators feel a sense of home within a certain location as well as a sense of belonging.

Passage I describes a young man who is longing for the "excitement of the city" ~~to~~ for the intensity that rural life lacked, for the adventure beyond horizon." However, after being at college for a little while the man realizes that his best times are his trips home. At this age, the young boy is ~~one~~ in the transformation boyhood and manhood. He is learning to become independent while at the same time, attempting to retain his boyish youth. He describes driving back home as "if stepping back in time." The narrator longs for childhood, where his life was less complicated. Returning to his farm allows him to return to his youth, an escape from reality. In line 12, he says that he enjoys the stability of the valley, the familiarity of it. The narrator is afraid of change, and to him, the farm serves as a time capsule, but he soon realizes that in time, everything changes.

The same thing happens to the ~~second~~ narrator in passage II. He used to vacation at his aunt's mansion in the country. It was his home and gave him a sense of belonging. "I saw the house

in the distance I would feel I was back where I belong." This author, ~~believes, much~~ like the first author, that in time the world changes, in this case for the worst. In line 42-43, the author states, "Nobody wants to live now in a place devoted to beauty, and elegance, and peace." "With the house, my childhood disappeared to." So not only does the world change, but the boy begins to grow up, his childhood merely becoming distant memories. The boy saw the beauty in the world by living here, and learned to appreciate it and embrace it.

The narrators in both passage I and II both feel a sense of change that occurs. While passage I more closely describes how the boy himself has changed, passage II describes how the world around him changed. Both authors, by living in these locations have a better understanding of not only themselves, but the world as well. This is true everywhere. As people grow and mature and reflect upon their childhood, they realize how much beauty there is in the world.

Anchor Level 4 – B

Quality	Commentary
Meaning	The response: Establishes a controlling idea that shows a basic understanding of both texts, stating that <i>in both of these passages, the narrators feel a sense of home within a certain location as well as a sense of belonging</i> . The response makes implicit connections between the controlling idea and the ideas in the Passage I (<i>The narrator longs for childhood, where his life was less complicated</i>) and in Passage II (<i>It was his home and gave him a sense of belonging</i>).
Development	Develops some ideas more fully than others. The response refers to specific and relevant evidence from both texts to discuss the significance of a childhood home (<i>Returning to his farm allows him to return to his youth and The boy saw the beauty in the world by living here, and learned to appreciate it</i>). The response suggests characterization in the first passage (<i>He is learning to become independent while at the same time, attempting to retain his boyish youth</i>) but makes no reference to literary elements in Passage II.
Organization	Maintains a clear and appropriate focus on the significance of a <i>home</i> and <i>belonging</i> . The response exhibits a logical sequence of ideas, first addressing in Passage I the narrator's enjoyment of <i>the stability of the valley, the familiarity of it</i> and in Passage II the importance of <i>his aunt's mansion in the country</i> . The response concludes that <i>as people grow and mature and reflect upon their childhood, they realize how much beauty there is in the world</i> .
Language Use	Uses appropriate language, with some awareness of audience and purpose (<i>Both authors, by living in these location have a better understanding of not only themselves, but the world as well</i>). The response occasionally makes effective use of sentence length (<i>This is true everywhere</i>).
Conventions	Demonstrates partial control, exhibiting occasional errors in punctuation (<i>farm, leaves; while the; capsule, but; here, and</i>) and usage (<i>reflection on their background</i>) that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 4 in all qualities.	

Anchor Paper – Part A – Level 4 – C

Home is not just a place you reside, but a place that resides in you. Even though changes may occur around your home, it will still always be your home; the place you love. As illustrated in Passage I and Passage II, each speaker is discussing their home; ~~is a place which they love~~ whether it ~~is a place they love~~ is returning from college, or recalling childhood memories, each still has a special place in their heart for their home.

In Passage I, the speaker was excited to travel into the city in order to experience many new things. Though his experiences were wonderful for him, he still found himself having some of his best times driving home. He loved racing out of the urban jungle and taking comfort in the stability of the valley, for it was a place he knew. As he arrived home, he noticed some changes made around his home, but realized his home was still his home. On his farm, there is a constant of change, but it still remains his home, because it remains in his heart forevermore.

In Passage II, the speaker is recalling old childhood memories from his Aunt's Mansion. Even though he spent little time there, he was quick to name it his home, for he loved it more than any other place in the world. His memories of the times spent at the mansion were painfully clear, from the car ride to the mansion to every room in the house, he remembered it all.

Although many people think that the place you live always has to be your home, it is proven in Passage II that it doesn't. Each passage illustrates two differences about the idea of a home, and each is right. Whether it's a place ~~which~~ in which you have lived your whole life, or a place that you spend little time at but love to be, ~~there~~ each one ^{may} be called a home.

Anchor Level 4 – C

Quality	Commentary
Meaning	<p>The response:</p> <p>Establishes a controlling idea that shows a basic understanding of both texts, stating that <i>home is not just a place you reside, but a place that resides in you</i>. The response makes implicit connections between the controlling idea and the ideas in Passage I (<i>As he arrived home, he noticed some changes made around his home, but realized his home was still his home</i>) and in Passage II (<i>His memories of the times spent at the mansion were painfully clear ... he remembered it all</i>).</p>
Development	<p>Develops ideas briefly, using some evidence from Passage I (<i>the speaker was excited to travel into the city and Though his experiences were wonderful for him, he still found himself having some of his best times driving home</i>) and from Passage II (<i>the speaker is recalling old childhood memories from his Aunt’s Mansion and Even though he spent little time there, he was quick to name it his home</i>). The response makes no reference to literary elements or techniques.</p>
Organization	<p>Maintains a clear and appropriate focus on the idea of a home. The response exhibits a logical sequence of ideas, first addressing in Passage I the realization that the narrator’s home <i>remains in his heart</i>, then addressing in Passage II the idea that the narrator remembers <i>every room in the house</i>, and concluding that <i>each passage illustrates two differences about the idea of a home, and each is right</i>. Internal consistency is weakened through the use of an ineffective final transition (<i>Although ... it is proven in Passage II ... Each passage</i>)</p>
Language Use	<p>Uses appropriate language, with some awareness of audience and purpose (<i>Whether it is a place in which you have lived your whole life, or a place that you spend little time at but love to be, each one may be called a home</i>). The response occasionally makes effective use of sentence structure (<i>He loved racing out of the urban jungle and taking comfort in the stability of the valley, for it was a place he knew</i>).</p>
Conventions	<p>Demonstrates partial control, exhibiting occasional errors in semicolons (<i>home; the place and home; whether</i>), commas (<i>home, but and clear, from</i>), capitalization (<i>Aunt’s Mansion</i>), and grammar (<i>each speaker is discussing their home</i>) that do not hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 4, although it is somewhat weaker in development.</p>	

A change in location can change every aspect of one's life. Location dictates how people live everyday. Passage 1 and Passage 2 are about how a change in location can change one's attitude.

Passage 1 is about leaving a rural farm town to go to college in an urban city. The author discusses desiring a change and seeking that change in an urban city. He then went to college and realized that there was more change on a farm. The changing harvests and new technology were more than enough change for the author. As the saying goes, "you always want what you don't have."

Passage 2 is about the author's vacation home. It also relates to the controlling idea of location because it discusses how the author's outlook changes when she goes to her summer home in Stratfordshire. She says the weather is always sunny and the garden is like an oasis. She feels more peaceful and everyone is happy. Without the stresses of everyday life, one can be happy and feel free.

In conclusion, location controls many aspects of life. A change in location can alter the way one feels.

Anchor Level 3 – A

Quality	Commentary
Meaning	<p>The response: Establishes a controlling idea that shows a basic understanding of the texts (<i>Passage 1 and Passage 2 are about how a change in location can change one’s attitude</i>). The response makes superficial connections between the controlling idea and the ideas in Passage I (<i>The changing harvests and new technology were more than enough change for the author</i>) and in Passage II (<i>the author’s outlook changes when she goes to her summer house in Strattsfordshire</i>).</p>
Development	<p>Develops ideas briefly, using some evidence from the texts (<i>The author discusses desiring a change and seeking that change in an urban city and She says the weather is always sunny and the garden is like an oasis</i>). The response makes no reference to literary elements or techniques.</p>
Organization	<p>Establishes an appropriate focus on how a different location can change a person’s outlook. The response exhibits a rudimentary four-paragraph structure, but includes some irrelevancies (<i>As the saying goes, “you always want what you don’t have” and everyone is happy</i>).</p>
Language Use	<p>Uses appropriate language (<i>Location dictates how people live everyday</i>), with some awareness of audience and purpose. The response occasionally makes effective use of sentence length (<i>A change in location can alter the way one feels</i>).</p>
Conventions	<p>Demonstrates partial control, exhibiting occasional errors in comma use (<i>change, and seeking and trees hang perfectly and</i>) and grammar (<i>there was more change</i>) that do not hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in language use and conventions.</p>	

As time goes by people move on. When people go on in life, what they have left behind may begin to change. ~~These~~^{Their} childhood memories; they'll carry on forever. But where they made those memories may be gone.

Passage I shows how a college student leaves his home and childhood memories. He goes away to school and realizes how important home really is. ~~Recall~~ This narrates how the way you grew up really has an impact on ones self-image.

When he left home for a long enough period of time he came back to next to nothing.

← His little house in the valley had a ~~bullet~~ "FOR SALE" sign up.

Passage II discusses how a young boy and his parents would go away every summer. They would go somewhere beautiful, beautiful in the sense that it was big and quite and had so much outdoors. He would describe every inch of the relaxing beauty.

People move on in life not realizing what they are leaving behind. You think that one day your gonna go back to your old life and everything is ~~gonna~~ going to be just like you left it.

Anchor Level 3 – B

Quality	Commentary
Meaning	The response: Establishes a controlling idea that shows a basic understanding of the texts (<i>When people go on in life, what they have left behind may begin to change</i>). The response makes superficial connections between the controlling idea and the ideas in Passage I (<i>When he left home ... he came back to next to nothing</i>). The connection to Passage II is less clear (<i>Passage II discusses how a young boy and his parents would go away every summer</i>).
Development	Develops ideas briefly, using some evidence from the texts (<i>He goes away to school and realizes how important home really is and He would describe every inch of the relaxing beauty</i>) with an unjustified reference to the “FOR SALE” sign. The response makes no reference to literary elements or techniques.
Organization	Establishes, but fails to maintain, an appropriate focus on how a location can change with time. The response exhibits a rudimentary structure, first addressing, in Passage I, a location’s effect on the narrator (<i>the way you grow up really has an impact on ones self-image</i>), then discussing, in Passage II, the beauty of the location (<i>They would go somewhere beautiful</i>), and concluding that <i>people move on in life not realizing what they are leaving behind</i> .
Language Use	Relies on basic vocabulary (<i>As time goes by people move on and your gonna go back</i>), with some imprecision (<i>This narrats how, quite</i> for “quiet,” <i>your</i> for “you’re”), and little awareness of audience and purpose. The response exhibits some attempt to vary sentence structure and length for effect, but with uneven success (<i>But where they made those memories may be gone</i>).
Conventions	Demonstrates partial control, exhibiting occasional errors in punctuation (<i>As time goes by people, ones, life not</i>) that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in conventions.	

Location plays a large effect on the mind setting of a particular individual. Shown in ~~at~~ passages 1 and 2, location can take you to your comfort zone. A place drastically different from the rest of the world but when you get there you forget it all. A place where you can feel like yourself in every way. To help us portray these thoughts the authors of these passages use distinct literary elements to strengthen their ~~point of view~~ messages. Passage 1 uses imagery and theme while ~~the~~ passage 2 uses imagery and symbolism to portray the authors view points. Theme plays a large role in Passage 1.

The author has a great ~~message~~ message to get out. Once the author had the opportunity to escape his farm town country he took it in a instance. ~~He~~ They wanted to go to the city for excitement and a new diverse lifestyle but later found out that that wasn't what they really wanted. Their true love was in ~~the~~ the country where they grew up and nothing could change that. The place that you're most acquainted with and most comfortable in will always be like that. The author used theme to show you can't forget your ~~favorite~~ favorite locations because they will always be your favorite. The author also uses imagery to help portray ~~the~~ favorite location.

In lines 6 to 11 the author ~~tries~~ tries to show ~~why~~ why the location of his favorite place is so wonderful to him. "The other drives relax", Shows how he's entering a care free zone away from the never ending city life.

Anchor Level 3 – C

Quality	Commentary
Meaning	<p>The response: Establishes a controlling idea that shows a basic understanding of the texts (<i>Location plays a large effect on the mind setting of a particular individual</i>). The response makes superficial connections between the controlling idea and the ideas in Passage I (<i>In lines 6 to 11 the author tries to show why the location of his favorite place is so wonderful to him</i>). There is no discussion of Passage II.</p>
Development	<p>Is incomplete and largely undeveloped, hinting at ideas, but references to Passage I are vague (<i>Their true love was in the country where they grew up and nothing could change that</i> and <i>The author also uses imagery</i>). There is no development of Passage II. While the response makes reference to literary elements (<i>Passage 1 uses imagery and theme while passage 2 uses imagery and symbolism</i>), they are undeveloped.</p>
Organization	<p>Establishes, but fails to maintain, an appropriate focus on the effect of location on a person’s state of mind. The response exhibits a rudimentary structure, first addressing the narrator’s discovery that city life <i>wasnt what they really wanted</i>, and then describing the country as a <i>care free zone</i>. There is no conclusion.</p>
Language Use	<p>Relies on basic vocabulary (<i>The author has a great messege to get out</i>) that is sometimes imprecise (<i>their</i> for “there,” <i>his farm town country, your</i> for “you’re”). The response exhibits some attempt to vary sentence structure and length for effect, but with uneven success (<i>A place where you can feel like yourself in every way</i>).</p>
Conventions	<p>Demonstrates emerging control, exhibiting occasional errors in spelling (<i>oppurtunity, excitment, aquanted, becaue</i>) and punctuation (<i>get their you forget, authors view points, hes</i>) that hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 3, although it is somewhat weaker in development.</p>	

Location can have many different effects, it all depends on where you are at. In the first passage the main character went off to college, it gave him different experiences in culture and in life in general. ~~his~~ ~~the~~ The main purpose for the main character to go off to college was to learn more and get a good experience, but when he returned home things weren't the same.

In the second passage was speaking about going on summer vacations. Every time a summer holiday came around the family went some were far vacation. The main character describes many things that ~~is~~ is seen at these many places visited.

Anchor Level 2 – A

Quality	Commentary
Meaning	<p>The response: Conveys a confused and incomplete understanding of the texts (<i>The Main Character describes Many things that is seen at these Many places visited</i>). The response makes a few connections to Passage I (<i>The main purpose for the Main Character To go off to College was to learn more and get a good experience, but When he returned home things weren't the same</i>) but fails to establish a controlling idea other than paraphrasing the task.</p>
Development	<p>Is incomplete and largely undeveloped, hinting at ideas, but references to the texts are vague (<i>The main Character went off to College, it gave him different experiences in culture and in life in general and In the second passage was speaking about going on summer vactions</i>). The response makes no reference to literary elements or techniques.</p>
Organization	<p>Suggests a focus on how <i>location can have Many different effects</i> and suggests organization with an introductory statement and a discussion of Passage I in the first paragraph and of Passage II in the second paragraph. There is no conclusion.</p>
Language Use	<p>Relies on basic vocabulary (<i>Every time a Summer holiday Came around The family went some were for vaction</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>Location can have Many different effects, it all depends on where you are at</i>).</p>
Conventions	<p>Demonstrates emerging control, exhibiting occasional errors in spelling (<i>some were, vaction, visited</i>), punctuation (<i>effects, it; college it; home things</i>), random capitalization, and grammar (<i>In the second passage was speaking and many things ... is seen</i>) that hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in language use and conventions.</p>	

When you grow up in a certain area, and you have all your memories from that area that's what makes you feel comfortable.

In these two passages they discuss how hard it is to leave home for college and what it's like when you return to your home town and see that it's been destroyed.

In the first passage a child wants to leave home to find new excitement in life, exploring the city, living within a new culture & becoming part of the pulse of an urban jungle. But when you are away from home for awhile you realize how much you miss it and when you drive around your hometown you think to yourself friends lived in those houses, I ate a meal & slept there, and I worked for them once or twice, when you're away for a short period of time it seems all so different in your head but when you get back it's just like it used to be, maybe some changes, it's never gonna be the same, know you're only a visitor in this town.

Anchor Level 2 – B

Quality	Commentary
Meaning	<p>The response: Conveys a confused and incomplete understanding of the texts (<i>When you grow up in a certain area, and you have all your memories ... you feel comfortable</i>). The response makes a few connections but fails to establish a controlling idea (<i>In these two passages they discuss how hard it is to leave home</i>).</p>
Development	<p>Is incomplete and largely undeveloped, hinting at ideas, but references to the text are vague (<i>a child wants to leave home</i>) and unjustified (<i>when you return to your home town and see that its been destroyed and know your only a visitor in this town</i>).</p>
Organization	<p>Suggests a focus (<i>when you are away from home for awhile ... you miss it</i>) and suggests organization, with an introduction and body paragraph. There is no conclusion.</p>
Language Use	<p>Relies on basic vocabulary that is sometimes imprecise (<i>their</i> for “there,” <i>your</i> for “you’re,” <i>know</i> for “now”), with little awareness of audience and purpose (<i>when you get back its just like it used to be</i>). The response exhibits some attempt to vary sentence structure and length for effect, but with uneven success (<i>But when you are away from home ... you think to yourself ... your only a visitor in this town</i>).</p>
Conventions	<p>Demonstrates a lack of control, exhibiting frequent errors in punctuation (<i>two passages they; its been; for awhile you; twice, when; changes, its never</i>) and pronoun point of view (<i>When you grow up and I ate a meal</i>) that make comprehension difficult.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in language use.</p>	

Anchor Paper – Part A – Level 2 – C

Both passages in a few ways were very similar. There are a few comparisons that can be made. The first passage is about a guy who went to college learning and feeling the experiences of the city life is like and learn new things than just farming. When he came back home though where he grew up farming everything was back to normal where he wasn't all grown up and had to do the things that he had done all his life. Where he wasn't the adult. The other story is somewhat similar because he was in the same type of situation where he learned knew things and grew up pretty much the same way. There are also a few things that were compared in both stories like they learned and experienced new things outside what you would of called there world which wasn't much maybe a couple hundred miles from where there house was.

Anchor Level 2 – C

Quality	Commentary
Meaning	The response: Conveys a confused and incomplete understanding of the texts (<i>they learned and experienced new things outside what you would of called there world which wasn't much</i>). The response makes a few connections to Passage I but fails to establish a controlling idea, only noting that <i>the passages were very similar</i> .
Development	Is incomplete and largely undeveloped, hinting at ideas, but references to the text are vague (<i>When he came back home ... everything was back to normal where he wasn't all grown up and he was in the same type of situation where he learned knew things</i>).
Organization	Lacks an appropriate focus but suggests some organization (<i>Both passages, The first passage is about, The other story</i>).
Language Use	Uses language that is imprecise for the audience and purpose (<i>A guy ... learning and feeling the experiences of the city life is like</i>). The response reveals little awareness of how to use sentences to achieve an effect (<i>Where he wasn't the adult</i>).
Conventions	Demonstrates emerging control, exhibiting occasional errors in punctuation (<i>college learning, home though where, farming everything</i>), grammar (<i>guy ... learn and would of called</i>), and a lack of paragraphing that hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in conventions.	

~~the~~ location is every thing - location of where you are determines every thing about you

Where you live has a great influence on what you eat, what you can grow and what to where. It also detains what kind of weather you get you could get snow or you might get rain. location even plays a part in what kind of activities you do, depending on where you live you might snowboard or you might surf. location plays a major part in your life. It can determine every thing about you

Anchor Level 1 – A

Quality	Commentary
	The response:
Meaning	Provides no evidence of textual understanding, only making reference to the task through the use of the word <i>location</i> .
Development	Is minimal, with no evidence of development beyond the general statements about the importance of location (<i>location of where you are determines every thing about you</i>).
Organization	Lacks an appropriate focus but suggests some organization, with an introductory paragraph and a paragraph focusing on the <i>influnce</i> of <i>where you live</i> . There is no conclusion.
Language Use	Relies on basic vocabulary that is at times repetitive (<i>you</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>Where you live ... what to where</i>).
Conventions	Demonstrates emerging control, exhibiting occasional errors in spelling (<i>every thing, influnce, snowbord, sruff</i>), punctuation (<i>about you where, you get you, live you might</i>), and capitalization (<i>location of, it also, depending on</i>) that hinder comprehension.
Conclusion: Although the response best fits the criteria for Levels 1, 2, and 3, it remains at Level 1 because the response makes no reference to either text.	

Anchor Paper – Part A—Level 1 – B

Being in a certain area for a certain amount of time can have huge effect on your life. It may determine whether you are successful or not in life. It may also give you confidence & determination for a goal set for yourself. It may also be negative on your life if coming from a bad area.

Anchor Level 1 – B

Quality	Commentary
Meaning	The response: Provides no evidence of textual understanding. The response makes no connections between the texts or among ideas in the texts.
Development	Is minimal, with no evidence of development.
Organization	Suggests a focus (<i>Being in a certain area ... can have huge effect on your life</i>), but lacks organization.
Language Use	Is minimal.
Conventions	Is minimal, making assessment of conventions unreliable.
Conclusion: Overall, the response best fits the criteria for Level 1, although it is somewhat stronger in organization.	

Every person has a different ^{effect} by different by different places. ~~When you~~ what I mean by that is that 2 children may live in the same neighborhood, on the same street, maybe even in the same house, but the effects of that particular location may be different. Those two children may turn out totally different.

In passage ~~one~~ one the author writes about how ~~he~~ when he went to college he was happy to escape his restricted outlook of being on a farm and going to the city so he could finally explore and ~~experience~~ ~~new~~ have new experiences. He felt as if he was in a bubble but after he experienced:

Have you ever sat to think about the effects a certain location has on your life? In these two passages the narrators remember the significance of special places in their lives. Each of these authors help show the narrator's emotions through the use of specific literary techniques and elements.

In the first passage, the narrator is dreaming of getting out of the country and moving to the city for college. After living in the city he realizes that some of his best times were driving home from the city. He had noticed the relax ~~look~~ on others faces and ~~knew the country is where he really belonged~~ as he pulled into the drive way. He was only a visitor. As he moved home he remembered his childhood on the farm and knew it was where he belonged. This narrator realized that things and places change even if you only leave for a short while. He dreamed of leaving, and actually did, but once he came back the old memories filled his head as he went back to the old way knowing the farm will ~~only~~ always be his home. Sometimes all it takes is the littlest amount of space to realize what really belong. This author used many literary elements and techniques while writing this passage. Some elements and techniques

used are imagery, ~~story~~ and irony. Imagery was used when the author was using great detail to describe the farm. By the author using imagery I could convey a picture of the farm as it's described in my head. Irony is used when describing the constant change that will always occur on the farm and it's something you just have to get used to. The use of literary elements and technique help the reader understand and connect more to the passage.

In the second passage the narrator describes a special place he would go every summer as a child. Each time he saw the house he felt he was where he belonged. This summer house at his aunts was extremely memorable to the narrator as he could remember the smell that he couldn't find anywhere else. The house grew to him, especially the library where he spent most of the time. Unlike the narrator in the first passage it didn't take time to realize this was where he belonged because he had always loved the house at Blithbury. After the narrator described the house was destroyed he had realized really how much it did mean to him. Sometimes you do realize how much a certain thing might mean to you until it's gone.

The narrator figured this out when he felt his whole childhood was destroyed when the house was. This author also used many literary elements and techniques. Some elements and techniques used are imagery and sensory imagery. Imagery was conveyed as a picture in my head throughout the entire passage as the author used vivid descriptions of the house at Blithbury. Sensory imagery was used when the author states "My aunt kept the house in impeccable order, and it was filled with a sense of cleanliness and care". This statement makes you think of cleanliness and a well kept home and that is just what sensory imagery does. The use of these literary elements and techniques help the reader connect and understand the passage more.

After reading these two passages the author conveyed that you never know what you have until it's gone. The use of literary elements and techniques help the author do this.

Part A — Practice Paper — C

A particular place that is in both passages is home. The effect of "Home" in both passages is that it leaves a lasting impression on the person who ~~leaves~~ ~~returns~~ who has lived there.

In the first passage, the author is returning home from going to college. The author was a rural person who grew up on the farm. When he ~~was~~ left, he was excited for new experiences. But when he returned home, despite him stating that life there was dull, he was simply happy to be home, because of the lasting effect that ~~was~~ his home left. This is shown on lines 6-7 when it says "Yet some of my best times were driving home, leaving the ~~city~~ + slipping back into the valley."

In passage two, the author tells the reader about his aunt's house. Despite it not being his real home, the author remembers it as if it was his real home. The lasting effect that was left on him is more directed to sensory imagery. Though when the house is destroyed, the ~~the~~ memory lives on which is shown when the reader says in the final lines "my childhood disappeared."

Part A — Practice Paper — D

Throughout life, people live through many experiences that shape and define them as the person they have or will become. Often times their childhood memories and developmental environments seem to be the threshold for their transformation. Although in one passage the narrator lived in a farm, while the other lived in a mansion, both remembered and cherished the small, intricate, and unique characteristics that defined their environment.

In the first passage, the author recollects his thoughts about living on his family farm. At the peak of his life, he finds himself completely wrapped up in his anxious desires to live in the upbeat, exotic city life that is totally different from his developmental farm life. However, once he leaves and begins to experience things which bring about his transition into adulthood, he realizes just how sacred, precious and self-defining his home life is for him. The narrator sets up a safe and loving tone by using descriptive words such as "comforting" and "stability" to describe the valley he loved so much. The farmhouses and barns that he spent all of his time at symbolize growth and development, not only of the land and his surroundings, but of the narrator himself. When he returned home, he was always able to transform back into his honest and real feelings, even if ^{at the surface} he was corrupted by the busy city life. The main highway he drove on and the different routes he travelled on when he visited home are also symbols for the choices he's made and the experiences he's had that have changed him, but in the end they always lead back home, or to his pure, true definition of self. Even when the farm changes, which is guaranteed, the narrator has allowed his childhood surroundings to be his ^{definition} and to be ^{adopted in a way that is} his own. The theme that people and places change, but the heart that remains there always remains the same shows just how a certain area can truly define someone.

In the second passage, the narrator upholds his appreciation for the simplicity and comfort of his summer life at his aunt's house. His parents lived in the south of France, which to anyone would be exquisite and extravagantly wonderful. However, to the narrator, his aunt's

Part A — Practice Paper — D

Ordinary summer home is the most extraordinary place he could ever want to be. He uses descriptive words such as "cleanliness and care" to create a peaceful tone that could warm anyone's heart.

The narrator uses imagery by describing the house as smelling like "bees-wax, soap roses and old leather" to exemplify his true appreciation for such a wonderful place. He uses exaggeration to show that as an adult he's realized just how much different the house looks to an average eye as opposed to being seen through his own admiring sight. The library and garden symbolize nourishment, flourishing, and self-development. The narrator's love for nature represents freedom and self-exploration. He transforms such a basic place into a paradise, and appreciates every bit of it. It causes him to be understanding and appreciative to details and beauty, rather than just taking something in at the surface.

Life is all about appreciation, looking deep within simple things, and discovering its endless beauty. Both passages prove that this is something you must experience to be able to have. The narrators show that the environment you live and flourish in is the ultimate source for this power, and understanding this is the key to a wonderful life. Sometimes the place you want to run from most holds all of the experiences you will ever need.

A particular location may have an effect on anyone. In your childhood days, do you remember that special place that you went to? Well, in Passage I and II they both describe a childhood through the eyes of an adult. Both narrators reflect back on their love for their particular location and they use literary elements to give the reader a vivid picture.

Passage I is about a ~~you~~ man who is arriving back home from college. His home, and the location he cherishes the most is the farm. As he is approaching his ultimate destination, he reflects back to his childhood. The narrator remembers friends, meals, lending a hand, and most of all, his desire to leave the farm to go to the city for college. This, of course, was his worst memory. While he is back at home he comes to the conclusion that he will stay at this beloved land.

The narrator in Passage I uses figurative language. He uses this to reel in the reader and let the reader imagine how amazing it felt for him to be home at least. The narrator uses phrases such as "urban jungle", "city life faded", "traffic thinned", "rolling mounds".

Passage II is about a child who tells ~~their~~ ^{her} story of ~~their~~ ^{her} favorite place. Her favorite place was her aunt's mansion in Blithbury, France. "When the car collecting me from the station

turned the corner into the little park and I saw the house in the distance I would feel I was back where I belonged."

This excerpt from Passage II easily describes how important this place was to her. ~~It~~

~~says~~ Now, this girl is grown up and her favorite place ~~is~~ has been destroyed.

She says nobody wants to live in a place devoted to beauty, elegance, and peace.

The narrator in Passage II also uses literary elements. She uses theme.

The theme is that people now-a-days do not appreciate beauty, which is important in most people's lives.

Just like you and I, these narrators have a special, memorable place where they'll always remember their childhood. A particular location can have an effect on anyone. In this case there is a positive effect, one in which the narrators are inspired by.

Practice Paper A – Score Level 2

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

Practice Paper B – Score Level 4

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

Practice Paper C – Score Level 3

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

Practice Paper D – Score Level 5

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

Practice Paper E – Score Level 4

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

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

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

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

Umberto Eco's quote, "The real hero is always a hero by mistake" means that true heroes are not those who intend to be heroes, but rather people, who when faced with unexpected circumstances, become accidental or reluctant heroes, or, as Eco would say, "a hero by mistake." Two works that feature these true heroes are The Scarlet Letter by Nathaniel Hawthorne and Harry Potter and the Half-Blood Prince by J.K. Rowling. Hester Prynne and Harry Potter are both characters who never intended to become heroes, but have heroism thrust upon them by unexpected circumstances.

In The Scarlet Letter, Hester's unexpected pregnancy with Pearl, the illegitimate daughter of Puritan minister Arthur Dimmesdale, creates the unexpected circumstances that turn Hester into an accidental hero. Hester's society adheres strictly to the Puritan values of its time, imposing harsh judgement on the young Hester. Although Hester faces terrible adversity including public humiliation and emotional pain, she adamantly protects the identity of Pearl's father. Despite virtual exile, Hester is determined to be a good mother to Pearl and live her life with pride and strength. Hawthorne characterizes Hester as a passionate woman thrust into unexpected, terrible circumstances, whose determination to survive her ordeal reveals a subtle kind of heroism. While Hester never planned to be in that position, her fierce protection of both Pearl and Dimmesdale, despite the suffering she endures, makes her a true hero.

In a setting drastically different from that in The Scarlet Letter, J.K. Rowling creates another accidental, and sometimes even reluctant, hero. At the beginning of Harry Potter and the Half Blood Prince, Harry is grappling with his new found knowledge of a prophecy that he would be the only one able to destroy Lord Voldemort, a dark wizard capable of controlling both the wizard world and the world of Muggles, or non-wizards. Oftentimes, Harry would prefer to have a more "normal" life; he becomes frustrated that he cannot be like the other students at Hogwarts, the school of wizardry and witchcraft that Harry attends. While most of the other students at Hogwarts spend their days worrying about dating and final exams, Harry is burdened with the knowledge that the fate of the world rests in his reluctant hands. Nevertheless, when the time comes, Harry's true heroism shines through. He accompanies Dumbledore, the school's wise headmaster and Harry's personal mentor, on a dangerous journey to destroy a locket, one of many steps necessary in order to defeat Voldemort. The locket is a symbol of Voldemort's precarious immortality; it must be destroyed for Voldemort to be destroyed. During this epic journey, Harry must conquer many fears and muster the courage to follow Dumbledore's orders, no matter how impossible or frightening they may seem. Harry is a true hero, mustering bravery despite his desire to lead a normal life.

Both Hester Prynne and Harry Potter had no intentions of becoming heroes. Given the choice, both would have preferred to lead quieter lives. When thrust into situations that demand heroism, however, both are able to conjure the strength and courage they need to address the diversity they face.

Anchor Level 6 – A

Quality	Commentary
	The response:
Meaning	Provides an interpretation of the critical lens that is faithful to the complexity of the statement and clearly establishes the criteria for analysis (<i>true heroes are not those who intend to be heroes</i>). The response uses the criteria to make an insightful analysis of <i>The Scarlet Letter</i> and <i>Harry Potter and the Half-Blood Prince</i> (<i>Hester Prynne and Harry Potter are both characters never intended to become heroes, but who have heroism thrust upon them by unexpected circumstances</i>).
Development	Develops ideas clearly and fully, making effective use of a wide range of relevant and specific evidence from the texts. The response relates <i>Hester's unexpected pregnancy to the Puritan values of its time</i> to explain her situation and then positively characterizes her as <i>determined to be a good mother to Pearl and live her life with pride and strength</i> . The response explains that <i>Harry Potter's fate to be the only one able to destroy Lord Voldemort makes him frustrated that he cannot be like the other students</i> , then discusses <i>Harry's epic journey</i> , and positively characterizes him for his ability to <i>muster bravery despite his desire to lead a normal life</i> .
Organization	Maintains the focus established by the critical lens on characters who <i>would have preferred to lead quieter lives but who conjure the strength and courage they need</i> . The response exhibits a logical and coherent structure, introducing the controlling idea of <i>accidental or reluctant heroes</i> presenting information about each character's situation and heroic coping techniques (<i>a passionate woman ... whose determination to survive and Harry must conquer many fears and muster courage</i>), and ending with a conclusion that reiterates the controlling idea. The response makes skillful use of transitions (<i>Despite, In a setting drastically different, Oftentimes</i>).
Language Use	Uses language that is fluent and original, although occasionally imprecise (<i>diversity</i> for "adversity"), with evident awareness of audience and purpose (<i>Both Hester Prynne and Harry Potter had no intentions of becoming heroes</i>). The response varies structure and length of sentences to control rhythm and pacing (<i>The locket is a symbol of Voldemort's precarious immortality; it must be destroyed for Voldemort to be destroyed</i>).
Conventions	Demonstrates control of the conventions with essentially no errors.
Conclusion: Overall, the response best fits the criteria for Level 6, although it is somewhat weaker in language use.	

A hero is regarded in society as a person who performs a great deed or action that benefits others. A hero is altruistic and benevolent, ~~one who~~ someone who does not look for any gain when helping others. ~~Like~~ Umberto Eco notes that, "The real hero is always a hero by mistake." This ~~quote~~ is absolutely true; a hero is a person who helps someone in the midst of a problem, never stopping to consider what they have to gain from their deeds. Two authors who illustrate this idea ^{in literature} are Mark Mathabane and ~~Forraine Hansberry~~ in his autobiography *Kaffir Boy* and Forraine Hansberry in her play "A Raisin In the Sun". Both these authors utilize the theme of family love to convey to readers the qualities of a true hero.

In ~~Mark Mathabane's autobiography~~ *Kaffir Boy*, ~~the~~ Mark Mathabane describes the challenges he and his family faced during the period of apartheid in South Africa. It was a very difficult time for his mother; she was married to a man thirty years her ~~years~~ senior who abused her constantly. Mathabane portrays her as a true hero; despite the hardship she must endure, she stays with her husband to provide a better life for her children. ~~She~~ She motivated Mathabane to pursue his education and ~~strived~~ ~~to~~ strived to provide for her family amidst poverty and near starvation. Even in the face of adversity, Mathabane's mother ^{selflessly} showed courage and loyalty to her children; ~~This is what makes her~~

she is a true hero.

Set in Chicago in the 1950s, "A Raisin in the Sun" depicts several weeks in the life of the Younger family, ~~the~~ African Americans who faced hardship and adversity on a day to day basis. The Youngers, who live in a society laden with prejudice and discrimination, ~~come into a windfall due to~~ ~~a~~ ~~life insurance policy taken out by~~ ~~Check~~ are given the opportunity to climb the ~~to~~ social ladder by moving ~~into~~ out of their small city apartment into a nice suburban neighborhood. Shortly ~~to~~ before they move, however, ~~they~~ ^{the Youngers} are informed by the President of ~~that new neighborhood's~~ the Neighborhood Association that they are unwanted in the all white community. ~~They~~ He offered the Youngers a significant amount of money to prevent them from moving. ~~Walter~~ Walter Younger, a man ~~with who often has~~ who feels he has been cheated out of a better life in multiple ways, is forced to make a decision: he can take the money and invest it in a liquor store he has always dreamed of owning, or he can ~~stand up for~~ ~~what is right~~ fulfill his family's dream of owning a home. Walter's ~~the~~ true heroic character shines

through when he ultimately decides to delay his own dreams in order to fulfill his family's.

Both authors use the theme of family love to show what it means to be a true hero. Mark Mathabane's mother courageously holds her family together despite the abuse she endures, and Walter Younger puts his love for his family ~~at~~ above all else, ~~choosing to do~~ even his own personal desires. These characters never intended to be heroes, but when their families were faced with ~~stiff~~ adversity, they both showed a valor stronger than ~~any superhero a ~~man~~~~ a selfless valor that truly ~~makes~~ made them heroes.

Anchor Level 6 – B

Quality	Commentary
Meaning	<p>The response: Provides an interpretation of the critical lens that is faithful to the complexity of the statement and clearly establishes the criteria for analysis of <i>Kaffir Boy</i> and <i>A Raisin in the Sun</i> (<i>a hero is a person who helps someone in the midst of a problem</i>). The response uses the criteria to make insightful analysis of the chosen texts (<i>Even in the face of adversity, Mathabane’s mother selflessly showed courage and loyalty to her children and Walter Younger puts his love for his family above all else</i>).</p>
Development	<p>Develops ideas clearly and consistently, with reference to relevant and specific evidence of each text’s setting (<i>during the period of apartheid, she was married to a man ... who abused her constantly, Chicago in the 1950s, a society laden with prejudice and discrimination</i>) to discuss how the courage of Mathabane’s mother and the unselfishness of Walter Younger made them heroic characters (<i>when their families were faced with adversity, they both showed a selfless valor that truly made them heroes</i>).</p>
Organization	<p>Maintains the focus established by the critical lens (<i>Both authors use the theme of family love to show what it means to be a true hero</i>). The response exhibits a logical and coherent structure, moving from the mother’s self-sacrifice to better her children in <i>Kaffir Boy</i>, to the son’s sacrifice of future plans for his family in a <i>Raisin in the Sun</i>, ending with a conclusion that synthesizes the argument. Appropriate transitions are skillfully used (<i>despite the hardship, Even in the face, Shortly before</i>).</p>
Language Use	<p>Is stylistically sophisticated, using language that is precise and engaging (<i>A hero is altruistic and benevolent, someone who does not look for any gain when helping others</i>), with a notable sense of voice and awareness of audience and purpose (<i>This is absolutely true; a hero ... never stopping to consider what they have to gain from their deeds</i>). The response varies structure and length of sentences to enhance meaning (<i>Walter’s true heroic character shines through when he ultimately decides to delay his own dreams in order to fulfill his family’s</i>).</p>
Conventions	<p>Demonstrates control of the conventions with essentially no errors, even with sophisticated language.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 6, although it is somewhat weaker in development.</p>	

According to Umberto Eco, "The real hero is always a hero by mistake." In other words, a real hero is someone who acts without thinking about what the heroic thing to do is. Instead, they think about what is right. Harper Lee shows the truth of this quotation in To Kill a Mockingbird as does William Golding in Lord of the Flies.

Harper Lee uses the characterization of Atticus, a kind and well-respected lawyer in his small town of Maycomb. Atticus was a father of two children, Jem and Scout. This novel was set during a time period when people were not treated equally. There was a case that no lawyer wanted to take. It involved defending a black man, Tom Robinson, accused of raping a white woman. Tom was a kind and gentle man. Also, he had a crippled arm. Atticus knew that defending Tom was the right thing to do. Many people in town were angry with Atticus for taking the case. They even threatened his children. Bob Ewell, the white woman's father, constantly confronted Atticus. Atticus heroically would walk away.

Atticus did not like confrontations and adamantly did not like guns. But his children were impressed when he shot a rabid dog that had wandered into town. Atticus knew the dog could seriously hurt someone, so he took action. Even though Atticus lost Tom's case, Atticus was heroic because he defended Tom when no one else would and he stood up for what he knew was right. No one else believed in his cause and almost all of the white people in town chided him for his decision. Atticus did not care about the other people because he knew that Tom was innocent.

William Golding also shows the truth of this quotation in Lord of the Flies. Ralph is characterized as the "fair boy." He, and many other young boys, are stranded on an island during war time, without any adults. Ralph is chosen to be the leader. He heroically looks out for one of the boys who always got picked on, Piggy. Also, Ralph tried to pass on civilization with rules.

However, Ralph was in constant conflict with Jack, who believed that he deserved to be the leader. Jack was more savage; he did not care about rules or civilization. All Jack cared about was killing pigs. Also, he loved to pick on Piggy. Ralph had to constantly defend Piggy and this brought him into conflict with

Anchor Paper – Part B—Level 5 – A

Jack. When Jack formed his own break-away group of boys, Ralph tried to get them to come back in a heroic stand in favor of civilization.

Clearly, according to Umberto Eco, "The real hero is always a hero by mistake." Without premeditation, the hero does the right thing and so, stands out to the rest of us as a hero. He may be criticized, made fun of or even hurt. But, like Atticus and Ralph, he acts without thinking about how others see him and, becomes someone to admire.

Anchor Level 5 – A

Quality	Commentary
Meaning	The response: Provides a thoughtful interpretation of the critical lens that clearly establishes the criteria for analysis (<i>a real hero is someone who acts without thinking about what the heroic thing to do is</i>). The response uses the criteria to make a clear and reasoned analysis of <i>To Kill a Mockingbird</i> (<i>Atticus did not care about the other people because he knew that Tom was innocent</i>) and <i>Lord of the Flies</i> (<i>Ralph ... heroically looks out for one of the boys who always got picked on</i>).
Development	Develops ideas clearly and consistently, with reference to relevant and specific evidence from both texts to show how a true hero <i>acts without thinking about how others see him</i> . The response integrates references to the controlling idea with setting and characterization (<i>his small town of Maycomb; during a time period when people were not treated equally; young boys, are stranded on an island during war time ... Ralph is chosen to be the leader.</i>).
Organization	Maintains the focus established by the critical lens (<i>Without premeditation, the hero does the right thing and so, stands out to the rest of us</i>). The response exhibits a logical sequence of ideas, beginning with an interpretation of the "real hero" who will <i>think about what is right</i> , moving into the <i>characterization of Atticus, a kind and well-respected lawyer who avoids confrontations when possible</i> . The response then characterizes Ralph, the "fair boy", as someone who <i>tried to preserve civilization with rules</i> . Appropriate transitions are used (<i>IN other words; Also, he had; However, Ralph</i>).
Language Use	Uses language that is fluent and original (<i>Atticus ... adamantly did not like guns and white people in town chided him</i>), with evident awareness of audience and purpose (<i>William Golding also shows the truth of this quotation</i>). The response varies structure and length of sentences to control rhythm and pacing (<i>Tom was a kind and gentle man and He, and many other young boys ... without any adults</i>).
Conventions	Demonstrates control of the conventions, exhibiting occasional errors in pronoun agreement (<i>a real hero ... they think</i>) and verb tense (<i>Ralph is chosen ... Ralph tried</i>).
Conclusion: Overall, the response best fits the criteria for Level 5 in all qualities.	

The quote "The real hero is always a hero by mistake" by Umberto Eco means, in other words, that someone who isn't really supposed to be a hero always turns out to be one. Through the use of characterization, I will prove this quote true. The character, Siddhartha, from the novel Siddhartha by Hermann Hesse, and the character, Prince Hal, from the play Henry IV by William Shakespeare, ~~will prove this~~ are good examples of Eco's statement.

The main character, Siddhartha, from the novel Siddhartha, proves the validity of this quote. Throughout the story, Siddhartha is searching for the meaning of his life. He goes through many stages of his life and is reborn. Though Siddhartha was seen as a hero to everyone around him, he didn't feel as though he was. As he was working on his ferry, he saw his long-time friend, Kamala with a boy. Siddhartha later learned that the boy was his son. After Kamala died, the boy wanted to leave, because he did not feel comfortable living the simple life with Siddhartha, whom he scarcely knew. Siddhartha became a hero when he let his son leave. He was not seen as a hero to anyone around him, but he felt he had reached enlightenment. By letting his son go and being at peace with it, Siddhartha became a real hero.

A second piece of literature that illustrates the meaning of this quote is the play Henry IV by William Shakespeare. The main character, Hal, had always struggled to get the love and affection from his father King Henry. Hal devises a plan to get his father to pay attention to him and to give him the prestige he feels he deserves. Hal starts to take control of situations rather than running away or ignoring them. One example of this was when the news got to the King about the rebels' revolt. Prince Hal took the initiative, and he organized a plan to stop the opposition. This pleased his father, and his father began to see him as the son he'd always wanted. Prince Hal had no intentions of becoming a hero; he simply wanted to be loved by his father.

Another example from the play that proves this quote true was when the actual battle took place. Prince Hal told the rebels that he would have a duel with Hotspur and that would resolve the conflict. Prince Hal shows his bravery by wanting to have a hand-to-hand combat with Hotspur, who was portrayed as a better warrior than Prince Hal. King Henry sees the honor in Hal's actions and gives him praise for his bravery. The King sees Hal as a hero because Hal was willing to risk his life for the good of his country. Hal had no aspirations

to be seen as a hero. He solely wanted to be appreciated by his father.

The quote "the real hero is always a hero by mistake" by Umberto Eco, exemplifies the ideas of the character Siddhartha from the novel *Siddhartha* by Hermann Hesse, and Prince Hal from *Henry IV* by William Shakespeare. Both characters had no longing to become heroes, but at the end of their journey, that was exactly what they had become.

Anchor Level 5 – B

Quality	Commentary
	The response:
Meaning	Provides a thoughtful interpretation of the critical lens that clearly establishes the criteria for analysis (<i>someone who isn't really supposed to be a hero always turns out to be one</i>). The response uses the criteria to make a clear and reasoned analysis of <i>Siddhartha</i> (<i>Siddhartha is searching for the meaning of his life</i>) and <i>Henry IV</i> (<i>Prince Hal had no intentions of becoming a hero; he simply wanted to be loved by his father</i>).
Development	Develops some ideas more fully than others, with reference to specific and relevant evidence alluding to characterization in both works (<i>By letting his son go and being at peace with it, Siddhartha became a real hero and Hal starts to take control of situations rather than running away</i>) and conflict in <i>Henry IV</i> (<i>hand-to-hand combat with Hotspur, who was portrayed as a better warrior</i>). Siddhartha's many previous stages of life, when he was seen as a hero to everyone around him, are less developed.
Organization	Maintains the focus established by the critical lens that <i>both characters had no longing to become heroes, but at the end of their journey, that was exactly what they had become</i> . The response exhibits a logical sequence of ideas, moving from an interpretation of the critical lens, to an analysis of each work, concluding that <i>The quote ... by Umberto Eco, exemplifies the ideas of the character Siddhartha ... and Prince Hal</i> . Appropriate transitions are used (<i>The main, A second, One example</i>).
Language Use	Uses language that is fluent and original, with evident awareness of audience and purpose (<i>Prince Hal took the initiative, and he organized a plan to stop the opposition</i>). The response varies structure and length of sentences to control rhythm and pacing (<i>King Henry sees the honor in Hal's actions and gives him praise for his bravery</i>).
Conventions	Demonstrates control of the conventions, exhibiting occasional errors in spelling (<i>devises and initiative</i>) only when using sophisticated language.
Conclusion: Overall, the response best fits the criteria for Level 5, although it is somewhat weaker in development.	

According to Umberto Eco, "The real hero is always a hero by mistake..." In other words, ~~the~~ the true hero does not intend to be a hero at first. This statement is supported by both John Steinbeck and Arthur Miller in their works. In Steinbeck's novel, *The Grapes of Wrath*, Tom becomes the real hero at the end by devoting his life to helping out the cause of aiding the migrants in their struggle. In Miller's play, *The Crucible*, John Proctor initially is a liar who ~~effects on~~ has committed adultery, but by the end he becomes a moral, honest man who stands up for his wife and tells the truth even though it makes him look bad. Both writers use literary elements and techniques to convey ideas.

Set on ^{the road from} Oklahoma ^{to California} during the Great Depression, The Grapes of Wrath ~~is a novel~~ proves that the true hero becomes one unintentionally. The protagonist, Tom Joad, begins as a young man who has just come out of prison for killing someone in ~~what~~ what he called self-defense. He is by no means a hero; he is only a young man who wants to return to a normal lifestyle. However, through his experiences, he learns to be responsible and caring. ^{Therefore,} ~~he even~~ eventually becomes a hero. When ^{Tom Joad} Jim Casy stands up for a migrant worker in a "Hooverville" camp by punching the police man who mistreats an innocent man, he has no intentions of doing anything in the future to prevent such events. However, later on, Tom defends Jim Casy as a police officer shoots him. ~~Tom kills~~ by killing the cop. He takes his consequence ~~to~~ and hides in the forest so as not to be

caught since he got punched in the face and looks horrible. Then Tom Joad decides that he can no longer live in such an unfair, miserable world where the rich mistreat the poor migrant workers. He stays in a cave and when his mother comes, he explains to her that he ~~must~~ will follow Jim's path in helping the migrants. His spirit is in all of nature, and he will live on to save the people from their horrible situation. In this act of selflessness, Tom Joad becomes a true hero by essentially sacrificing his life to aid others. ^{which directly contrasts from his former and preoccupation,}

In *The Crucible*, the protagonist, John Proctor, becomes a hero by mistake. In the beginning of the play, Proctor cheats on his wife with Abigail and then lies about it in court. As the play is set in Salem during the witch hunt, the corrupt court system is accusing innocent people of witchcraft. Proctor does nothing to defend these innocent people. However, he learns that he must tell the truth when the court comes to accuse his wife, Elizabeth. He risks his reputation by admitting to the entire court that he committed adultery and that Abigail is lying about all the ~~people~~ women she accuses to be witches. He does not initially intend to stand up against Abigail, but in doing so, he becomes a hero. ~~His~~ He sacrifices his life to ensure that his wife will be protected and that the truth will prevail.

True heroes do not ~~initially~~ set out to be heroes; they become heroes by mistake. Tom Joad begins as a selfish young man and ends up as a hero

who sacrifices his life for the good of others. John Proctor ~~also~~ starts out as ~~an~~ a liar and adulterer, but becomes a hero by mistake when he learns to admit the truth and defend Elizabeth and other innocent people. In essence, ^{real} heros would not be real heros if they set out to intentionally do an honorable, moral act. Instead, they come accross instances where they cannot prevent themselves from helping others and therefore becoming true heros.

Anchor Level 5 – C

Quality	Commentary
Meaning	The response: Provides a thoughtful interpretation of the critical lens that clearly establishes the criteria for analysis (<i>the true hero does not intend to be a hero at first</i>). The response uses the criteria to make a clear and reasoned analysis of <i>The Grapes of Wrath</i> (<i>Tom becomes the real hero at the end</i>) and <i>The Crucible</i> (<i>John Proctor ... becomes a moral, honest man who stands up</i>).
Development	Develops ideas clearly and consistently, with reference to relevant and specific evidence from both texts. The response uses specific details regarding setting (<i>on the road from Oklahoma to California during the Great Depression and in Salem during the witch hunt</i>) and characterization (<i>he learns to be responsible and caring, stands up for a migrant worker, he will follow Jim's path, Proctor does nothing, he learns, He risks his reputation, sacrifices his life to ensure</i>) in discussing unintentional heroism in both works.
Organization	Maintains the focus established by the critical lens on the idea that characters <i>come accross instances where they cannot prevent themselves from helping others and therefore becoming true heros</i> . The response exhibits a logical sequence of ideas, first presenting information to describe Tom Joad's character change (<i>Tom Joad begins as a selfish young man and ends up as a hero who sacrifices his life for the good of others</i>), then John Proctor's character change (<i>John Proctor starts out as a liar and adulterer, but becomes a hero ... to admit the truth and defend Elizabeth and other innocent people</i>), and concluding with an assessment of heros. Transitions are appropriate (<i>Both writers, Therefore, In the beginning</i>).
Language Use	Uses language that is fluent an original, with evident awareness of audience and purpose (<i>In this act of selflessness, which directly contrasts from his former selfishness and preoccupation, Tom Joad becomes a true hero</i>), but is occasionally inexact (<i>Tom defends Jim Casy as a police officer shoots him by killing the cop</i>). The response varies structure and length of sentences to control rhythm and pacing (<i>In essence, heros would not be real heros if they set out to intentionally do an honorable, moral act</i>).
Conventions	Demonstrates partial control, exhibiting occasional errors in spelling (<i>unitentionally, heros, accross</i>) and punctuation (<i>caught since and cave and when</i>) that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 5, although it is somewhat weaker in conventions.	

Umberto Eco once said, "The real hero is always a hero by mistake..." ~~This state~~ By saying this, Eco meant that a heroic person does not ~~always~~ come to fame unless he gets there by accident. This statement is true because a hero is never put in his heroic situation purposely, it is always by chance that a hero is put to ~~their~~ ^{his} test. Arthur Miller's The Crucible and William Golding's Lord of the Flies are two works that support this idea. A hero does ~~not~~ come into a position to gain his heroism by chance, but ~~it is~~ ^{it is} ~~that~~ ^{how} he acts in that position which makes him a hero.

The protagonist of Arthur Miller's The Crucible is a perfect example of a hero that is put in a trying position by chance. John Proctor, a middle aged man of Puritan Salem Massachusetts, is put into a difficult situation when his town is being manipulated by the Salem witch trials. Proctor does not voluntarily put himself in a situation to cause himself to be seen as a hero, but it are the actions he takes in this situation which make him a hero. When Proctor is put on trial for his supposed witchcraft, he becomes one of the few in Salem who do not admit to the practice to salvage their own life. This is the action that makes him a hero, when he pleads to keep the ~~good~~ reputation of his name and not lose it to the wickedness of the trials. John Proctor is a hero for holding on to his name, but is put into the situation by chance, enabling him to be "a hero by mistake."

Another work that supports Umberto Eco's statement is Lord of the Flies, by William Golding. This classic novel's protagonist, Ralph, also comes to heroism by chance. Ralph, along with all of the other boys in the novel, ~~crashes~~ ^{crashes} ~~crash~~ ^{the} on ~~their~~ remote island by chance, and ~~are~~ ^{is} not voluntarily put in a fight for ~~their~~ ^{his} ~~lives~~ life. However, when many of the boys side with the antagonist,

Anchor Paper – Part B – Level 4 – A

Jack, Ralph becomes a hero as he stands up to the thirst for power and savagery. The reason Ralph obtains the opportunity for heroism is by mistake; however, it ~~is~~ ^{is} the actions he takes by taking a stand for what he believes in that makes him the hero of this literary classic.

Heroism is a quality that is praised by our society, but it is not a quality that comes to an individual purposely. Heroes are established by mistake, but become heroes by the actions ~~th~~ they take ~~in~~ ^{during} their ~~to~~ difficult task that occurred by chance. The protagonists of both Arthur Miller's The Crucible and William Golding's Lord of the Flies, John Proctor and Ralph, are both true heroes that are praiseworthy in their actions taken in a situation come to be by chance. A hero is not someone ~~that~~ who establishes themselves voluntarily, but is an individual who gains praise through actions taken in an accidental situation.

Anchor Level 4 – A

Quality	Commentary
Meaning	<p>The response: Provides a thoughtful interpretation of the critical lens that clearly establishes the criteria for analysis, stating <i>a hero is never put in his heroic situation purposely, it is always by chance that a hero is put to his test</i>. The response makes a clear and reasoned analysis of <i>The Crucible</i> (<i>Proctor does not voluntarily put himself in a situation to cause himself to be seen as a hero, but it are the actions he takes in this situation which make him a hero</i>) and <i>Lord of the Flies</i> (<i>Ralph ... crashes on the remote island by chance, and is not voluntarily put in a fight for his life</i>).</p>
Development	<p>Develops some ideas more fully than others. The response identifies John Proctor as a <i>middle aged man of Puritan Salem Massachusetts who becomes one of the few in Salem who do not admit to the practice to salvage their own life</i>. The discussion of <i>Lord of the Flies</i> is less fully developed, identifying the conflict between Ralph, as protagonist, and Jack, as antagonist (<i>when many of the boys side with the antagonist, Jack, Ralph becomes a hero as he stands up to the thirst for power and savagry</i>).</p>
Organization	<p>Maintains a clear and appropriate focus on the idea that <i>heroes are established by mistake</i>. The response exhibits a logical sequence of ideas, first interpreting the lens, then providing information about John Proctor’s <i>difficult situation in The Crucible</i>, followed by Ralph’s <i>opportunity for heroism in Lord of the Flies</i>. The response concludes by reiterating the idea that <i>John Proctor and Ralph become heroes by the actions they take during their difficult task that occurred by chance</i>. The response lacks internal consistency through the presence of a repetitive conclusion.</p>
Language Use	<p>Uses appropriate language (<i>heroic situation, supposed witchcraft, praiseworthy</i>), with some awareness of audience and purpose (<i>Another work that supports Umberto Eco’s statement is Lord of the Flies, by William Golding</i>). The response occasionally makes effective use of sentence structure (<i>This classic novel’s protagonist, Ralph, also comes to heroism by chance</i>).</p>
Conventions	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>thurst and savagry</i>), punctuation (<i>purposely, it; chance but; Salem Massachusetts</i>), and grammar (<i>it are, actions ... makes, hero ... themselves</i>) that do not hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 4, although it is somewhat stronger in meaning.</p>	

It has been said ~~that~~ by Umberto Eco that, "The real hero is always a hero by mistake." The quotation explains that a hero becomes a hero not intentionally. The quotation is untrue, a hero earns their title and is not called a hero by mistake. Two works of literature that support the previous opinion are ~~Beowulf~~ Beowulf and The Color Purple, by Alice Walker. The two books display literary ~~parts~~ ^{elements} that help convey the idea that heroes ~~are~~ are not heroes by mistake.

Conflict is the problem that occurs between characters throughout the novel. During Beowulf, the protagonist character, Beowulf defeats Grendel, the antagonist character. Grendel was causing chaos in the ~~town~~ town and was killing innocent people who lived in the ~~town~~ ^{town}. Beowulf intentionally ~~battled~~ ^{battled} with Grendel to save the ~~town~~ town and the people in it. Beowulf earned his title as hero and did not become hero by mistake.

Characterization is the method an author uses to reveal and describe characters and their various personalities. Throughout The Color Purple, the main character, Celie was faced with abuse, rape, and mistreatment by the men in her life. She wrote letters to God and then eventually to her sister Nettie for someone to talk to. As the book progressed Celie began to learn how to stand up to herself and she yelled at Mr. , her husband. She became a hero to herself not

by mistake but to save her life. She eventually left her husband, moved, and opened her own business. She became an independent woman with a lot of self respect.

Umberto Eco once said that, "The real hero is always a hero by mistake..." The quotation is untrue because heroes earn their title by participating in an act of bravery. Two works of literature that support the statement that a hero is a hero not by mistake are Beowulf and The Color Purple. The two books ~~are~~ display literary elements that convey the idea that do not support the quotation. that heroes are heroes intentionally.

Anchor Level 4 – B

Quality	Commentary
Meaning	<p>The response: Provides a reasonable interpretation of the critical lens by stating that <i>a hero becomes a hero not intentionally</i>, disagreeing with the lens, and suggesting that <i>a hero earns their title and is not called a hero by mistake</i>. The response makes implicit connections between the criteria and <i>Beowulf</i> (<i>Beowulf intentionally battled with Grendel to save the town and the people in it</i>) and <i>The Color Purple</i> (<i>She became a hero to herself not by mistake but to save her life</i>).</p>
Development	<p>Develops some ideas more fully than others. The response uses specific and relevant evidence from <i>Beowulf</i> by briefly identifying the conflict (<i>the protagonist character, Beowulf defeats Grendel, the antagonist character and Grendel was causing chaos in the town and was killing innocent people who lived in the town</i>). The discussion of <i>The Color Purple</i> is more fully developed through the author’s characterization of Celie (<i>the main character, Celie was faced with abuse, rape, and mistreatment</i>) and use of plot (<i>As the book progressed Celie began to learn how to stand up to herself</i>). The discussion of <i>Beowulf</i> is less developed.</p>
Organization	<p>Maintains a clear and appropriate focus on <i>the idea that heroes are not heroes by mistake</i>. The response exhibits a logical sequence of ideas, first interpreting the lens, then disagreeing and offering an alternative definition of heroes. Ideas are supported through a presentation of the heroic actions taken in <i>Beowulf</i>, followed by <i>The Color Purple</i>. Internal consistency is weakened through a lack of external transitions.</p>
Language Use	<p>Uses appropriate language, that is sometimes inexact (<i>not become hero and a lot</i>), with some awareness of audience and purpose (<i>Conflict is the problem that occurs between characters through the novel</i>). The response occasionally makes effective use of sentence structure (<i>She eventually left her husband, moved, and opened her own business</i>).</p>
Conventions	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>heros, through, battleed</i>), punctuation (<i>untrue, a hero; Beowulf defeats; Celie was</i>), grammar (<i>hero ... their, stand up to herself, a hero to herself</i>), and tense shifts (present and past) in paragraphs 2 and 3 that do not hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 4 in all qualities.</p>	

"The real hero is always a hero by mistake..." is quoted from Umberto Eco. This quote means that a real hero isn't always like Superman, it's your average Joe. The person that is called the hero is someone in the right place at the right time and knew what to do. For example a child saving their parent. This quote is true and is shown in many books. Two books this quote is shown in are: The Crucible, by Arthur Miller, and The Adventures of Huckleberry Finn, by Mark Twain.

The Crucible, by Arthur Miller, takes place during the Salem witch-hunts in Salem, Massachusetts during the late 1600's. The book is about how a girl, named Abigail Williams, and her friends say they see the devil with people in their town, meaning those people are witches. Everybody in the town believes them. Except John Proctor knows they are lying. He knows when Abby accuses his wife. Abby did this so she could try and get John to fall in love with her. John tries to tell everyone she is lying until he is accused. Then nobody believes him. Even though John doesn't do anything heroic. He still tried to do something no one else would try. That makes him a hero in a way.

The Adventures of Huckleberry Finn, by Mark Twain, takes place during pre-Civil War times along the Mississippi River. The book is about a boy, named Huck Finn, and his slave friend, Jim, and their journey North for freedom. During their adventure North, Huck starts to realize the dangers of slavery. Before their adventure North, Huck thought that slavery was part of natural selection and was just part of life. But, as he starts to see the dangers, he starts to feel sorry for Jim. Huck is the hero because he does anything to keep Jim safe. This behavior from Huck towards slaves, was not expected from white people.

Anchor Paper – Part B—Level 4 – C

This quote by Umberto Eco is proven in these two books. It is proven by the characters doing something they were not expected to do. The quote is not only proven in these books, but also in real life.

Anchor Level 4 – C

Quality	Commentary
Meaning	<p>The response: Provides a reasonable interpretation of the critical lens, suggesting that a hero is <i>your average Joe</i> who is <i>in the right place at the right time</i>. The response makes implicit connections between the criteria and <i>The Crucible</i> (<i>That makes him a hero in a way</i>) and <i>The Adventures of Huckleberry Finn</i> (<i>Huck starts to realize the dangers of slavery</i>).</p>
Development	<p>Develops some ideas more fully than others. The response makes reference to specific and relevant evidence about setting for both works (<i>takes place during the Salem witch-hunts in Salem, Massachusetts during the late 1600's and takes place during pre-Civil War times along the Mississippi River</i>). The response alludes to characterization in both works (<i>tried to do something noone else would try and Huck ... does anything to keep Jim safe</i>), but the discussion is less developed.</p>
Organization	<p>Maintains a clear and appropriate focus on the idea that heroes are <i>characters doing something they were not expected to do</i>. The response exhibits a logical sequence of ideas, first interpreting the lens, then presenting information about each character's circumstances, and concluding with an assessment of heroism in literature and life. The response is weakened by a lack of external transitions.</p>
Language Use	<p>Relies on basic vocabulary (<i>This quote is true and is shown in many books</i>). The response exhibits some attempt to vary sentence structure and length, but with uneven success (<i>The book is about a boy, named Huck Finn, and his slave friend, Jim, and their journey North for freedom</i>).</p>
Conventions	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>Massachusetts</i> and <i>lieing</i>), punctuation (<i>Superman, its; For example a; heroic. He</i>), and grammar (<i>person that and child ... their</i>) that do not hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 4, although it is somewhat weaker in language use.</p>	

In books, as well as in real life, there are people who end up being the hero when they don't even mean to be. The Old Man and the Sea along with Along with Jane Eyre by Ernest Hemingway and Charlotte Bronte have characters that go through struggle and eventually they themselves become the hero or someone they know becomes the hero. Both pieces of literature can reflect on Umberto Eco's quote, "The real hero is always a hero by mistake...", meaning that a person/character may do certain things and never think about what will become of the event afterwards, but that one thing he or she did made them a hero.

In Hemingway's The Old Man and the Sea, the main character Santiago is out at ~~the~~ sea for a few days, going through and enduring much hardship and pain trying to catch the massive fish that is on his fishing line. There are many obstacles that he needed to overcome, such as ~~the~~ cuts on his hands and the sharks eating the fish after Santiago tied it to his boat. Eventually when Santiago reached shore and was able to go home he was extremely exhausted from his fishing adventure. All the while, the people of the town were astonished by the size of the fish attached to his boat and almost couldn't believe that he'd caught it alone. And, Manolin, a boy who was good friends of Santiago, saw the boat and the fish and went right to Santiago's to take care of him. That night Santiago had become a hero to Manolin without even trying.

Another novel that exemplifies Umberto Eco's quote is Jane Eyre by Charlotte Bronte. ~~When~~ Further into the novel Jane meets a man Mr. Rochester and she falls in love with him. However, she eventually finds out that Mr. Rochester already has a wife Bertha who he keeps upstairs because she is crazy. After,

Anchor Paper – Part B—Level 3 – A

Jane finds this out, she leaves Rochester's house right away and finds elsewhere to live. Jane later finds out that Bertha set the house on fire and she had died, but Rochester survived. Jane then returned to Rochester and ended up marrying him. Without knowing, and even though she died, Bertha ~~he~~ was a hero because she saved Rochester from having to stay with her because she was crazy and she helped Jane to be able to marry the man she loved.

Anchor Level 3 – A

Quality	Commentary
Meaning	The response: Provides a simple interpretation of the critical lens, stating that <i>a person/character may do certain things and never think about what will become of the event afterwards</i> . The response makes superficial connections between the criteria and <i>The Old Man and the Sea</i> (<i>Santiago had become a hero to Manolin without even trying</i>) and <i>Jane Eyre</i> (<i>Bertha was a hero because she saved Rochester from having to stay with her</i>).
Development	Develops ideas briefly, using some evidence from the texts (<i>out at sea for a few days, going through and enduring much hardship and pain</i> and <i>Without knowing, and even though she died ... she helped Jane</i>). The response relies on plot summary.
Organization	Establishes, but fails to maintain, an appropriate focus on <i>people who will end up being the hero when they don't even mean to be</i> . The response exhibits a rudimentary structure of introduction and a body paragraph for each text. There is no conclusion. References to Bertha as <i>crazy</i> and use of her setting <i>the house on fire</i> so that Jane would be able to <i>marry the man she [Jane] loved</i> as an example of heroism are inconsistent with the definition of a hero.
Language Use	Uses appropriate language, with some awareness of audience and purpose (<i>There are many obstacles that he needed to overcome</i> and <i>Another novel that exemplifies Umberto Eco's quote</i>). The response exhibits some attempt to vary sentence structure (<i>Jane then returned to Rochester and ended up marrying him</i>).
Conventions	Demonstrates partial control, exhibiting occasional errors in comma usage (<i>character Santiago is; Eventually when Santiago; And, Manolin; Further into the novel Jane</i>) and grammar (<i>he or she ... them</i> and <i>good friends of Santiago</i>) that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in language use and conventions.	

Umberto Eco once stated "The real hero is always a hero by mistake...." this means that a person that saves the day never really means to do it they just do. I agree with this quote. Two works of literature that support this quote are To Kill A Mockingbird written by Harper Lee and ~~one of the other books~~ ^{of Mice and Men} ~~written by~~ ^{written by} John Steinbeck.

The protagonist scout from To Kill A Mockingbird was the daughter of Atticus who was the hero by mistake in this novel. Atticus was assigned a case to defend Tom Robinson a black man accused of raping ~~the~~ Mayella Ewell. Many people in the setting of Maycomb didn't agree or like that Atticus was defending a negro. This was the case though that Atticus said he had to do. Once the jury found Tom guilty Atticus didn't lose hope. He believed that he could still get Tom out clean and free. ~~Tom on the other hand~~ ~~didn't~~ Even though they lost the case many people showed their appreciation to Atticus by bringing him over food. In the end Atticus became a hero in that he started a beginning for a civil rights movement even though he started it because it was a case that he had to do.

~~Don't know what the books are about protagonist~~

The protagonist George from Of Mice and Men would have to be the hero from by mistake from that novel. The setting is on that ranch thing that George and Lenny work on.

George is a hero by mistake because he loved Lenny but he had to kill him for his own sake. When Lenny killed the dog and then accidentally strangled ~~that~~ ~~the~~ Curly's wife people were after him to kill him. By George killing ~~him~~ Lenny himself he did it for Lenny so that he wouldn't be killed by men that just want him dead. This makes George the real hero that is made that way by mistake.

"The real hero is always a hero by mistake." was once stated by Umberto Eco. This means that ~~heroes~~ heroes are never trying to be a hero ~~they~~ it just happens that way.

Of Mice and Men and TO Kill a Mockingbird are two literary works of literature that have characters in them that support this quote.

Anchor Level 3 – B

Quality	Commentary
Meaning	<p>The response: Provides a simple interpretation of the critical lens (<i>a person that saves the day never really means to do it they just do</i>). The response makes superficial connections between the criteria and <i>To Kill a Mockingbird</i> (<i>Atticus ... was the hero by mistake</i>) and <i>Of Mice and Men</i> (<i>George ... would have to be the hero by mistake</i>).</p>
Development	<p>Develops ideas briefly, using some evidence from the text (<i>Atticus was assigned ... Mayella Ewell and when Lenny killed the dog ... people were after him</i>). The response refers to setting and uses the term “protagonist,” but relies primarily on plot summary.</p>
Organization	<p>Establishes, but fails to maintain, an appropriate focus. The interpretation of the critical lens is not supported by the second paragraph (<i>Atticus ... believed that he could still get Tom out and he did it for Lenny so that he wouldn't be killed</i>). The response returns more clearly to the focus in the conclusion (<i>heros are never trying to be a hero it just happens that way</i>). The response exhibits a rudimentary structure, but it includes irrelevancies (<i>many people showed their appreciation to Atticus by bringing ... food</i>) and an inaccurate reference to Atticus and the Civil Rights Movement.</p>
Language Use	<p>Relies on basic vocabulary that is often imprecise (<i>This was the case ... Atticus said he had to do, he started a beginning, that ranch thing</i>). The response exhibits some attempt to vary sentence structure, but with uneven success (<i>the protagonist scout ... in this novel</i>).</p>
Conventions	<p>Demonstrates a lack of control, exhibiting frequent errors in spelling (<i>negroe, exexidently, heros</i>), punctuation (<i>by Harper Lee and and in the end Atticus</i>), capitalization (<i>this means, scout, Guilty</i>), and grammar (<i>a person that saves the day ... they, the jury founded, By George killing Lenny</i>) that make comprehension difficult.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 3, although it is somewhat weaker in conventions.</p>	

"The real hero is always a hero by mistake." I agree with this statement because when a person wants to or tries to be a hero they fail but when a person does not want to or doesn't think they can they are. Romeo and Juliet could be considered heroes by chance, as can ~~the~~ ~~romantic~~ Sherlock Holmes in any one of his stories.

Romeo and Juliet are not heroes in the normal sense. They are heroes because they didn't accept that their families were fighting and they carried on following their dreams. They did not want to be heroes but by the actions they took to overcome the troubles they had, they became heroes in their own way. Even when they died and their parents realized what had happened they were heroes by the chance ~~that~~ ^{at} what they did.

Sherlock Holmes is also a hero not by accident but ~~not~~ by desire either. He ~~likes~~ helping people and never wanted to be declared a hero. People could say he was a hero by mistake but also could be one by want its up to other peoples beliefs.

I believe real heroes are made by mistake or chance not by want and desire.

Anchor Level 3 – C

Quality	Commentary
Meaning	The response: Provides a simple interpretation of the critical lens that suggests some criteria for analysis (<i>when a person does not want to or doesn't think they can they are</i>). The response makes superficial connections to <i>Romeo and Juliet</i> (<i>they were heroes by the chance of what they did</i>) and <i>any one of the Sherlock Holmes stories</i> .
Development	Is incomplete and largely undeveloped. The response makes vague references to <i>Romeo and Juliet</i> (<i>they carried on following their dreams and by the actions they took to overcome the troubles they had</i>) and very general references to Sherlock Holmes (<i>He likes helping people</i>).
Organization	Establishes, but fails to maintain, an appropriate focus. The response exhibits a rudimentary structure but shifts from the focus in the third paragraph and in the conclusion.
Language Use	Relies on basic vocabulary that is sometimes imprecise (<i>in their own way and could be one by want</i>). The response exhibits some attempt to vary sentence structure and length for effect, but with uneven success (<i>I agree with this statement because ... they are and Romeo and Juliet ... sense</i>).
Conventions	Demonstrates emerging control, exhibiting occasional errors in spelling (<i>dosen't, declaired, desirs</i>), punctuation (<i>heroes but, want its, chance not</i>), and grammar (<i>a person ... they, could be considered heroes ... as can, I believes</i>) that hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 3, although it is somewhat weaker in development.	

Anchor Paper – Part B—Level 2 – A

The statement "The ^{real} hero is always ~~the~~ ^A hero by mistake" can be proven by the analysis of American literature. The two pieces of literature this can be shown in is the Great Santini and the Lord of the Rings. Both of the heroes in the stories didn't know that they were heroes, their actions in a specific situation made them heroes.

The Great Santini is about a man who is a pilot who fly's an F4 phantom fighter jet for the US military. In spite of him being a defender of freedom he does have some family problems and is an alcoholic.

Anchor Level 2 – A

Quality	Commentary
	The response:
Meaning	Provides a simple interpretation of the critical lens (<i>hero's in the stories didn't know that they were hero's and their actions in a specific situation made them hero's</i>), but does not use it to analyze <i>The Great Santini</i> . <i>Lord of the Rings</i> is mentioned, but not analyzed.
Development	Is incomplete and largely undeveloped. The response hints at ideas about Santini (<i>a man who is a pilot who fly's an F-4 phantom fighter jet for the US military</i>), but references are vague (<i>In spite of him being a defender of freedom he does have some family problems and is an alcoholic</i>). The response offers no discussion of <i>Lord of the Rings</i> .
Organization	Suggests a focus on the critical lens in the opening paragraph but lacks organization, presenting a two-sentence description of Santini in the second paragraph.
Language Use	Relies on basic vocabulary (<i>The Great Santini is about a man</i>), with little awareness of audience and purpose. The response exhibits some attempt to vary sentence structure or length for effect, but with uneven success (<i>In spite of him being ... he does</i>).
Conventions	Demonstrates a lack of control, exhibiting frequent errors in spelling (<i>peaces, Santiny, hero's, specific</i>), punctuation (<i>statement "The ... mistake" can; hero's, their; freedom he</i>), random capitalization, and grammar (<i>Two peaces of literature ... is and him being</i>) that make comprehension difficult.
Conclusion: Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in meaning and language use.	

The only real hero is always a hero by mistake. I agree with this statement. In the book *Fallen angels* a man named caree only helped people because he got scared and his bravery made him help people. Some times people only build up courage or bravery out of fear. Fear of someone going to hurt a loved one, or a person going to hurt you. People just don't wake up one day and decide that there next job is going to be a hero. It is when during a time of crises your courage over powers your mind and make you react to the situation is what makes you a hero. In the book the things then carried a soldier who always runs away from fights actaly helped someone. His friend was in trouble and the turned around and went back to help him.

Anchor Level 2 – B

Quality	Commentary
Meaning	The response: Provides a simple interpretation of the critical lens, stating that <i>people just don't wake up one day and decide that their next job is going to be a hero</i> , but rather heroes are made <i>during a time of crises</i> . The response makes superficial connections to <i>Fallen Angels</i> (<i>a man named caree only helped people because he got scared</i>) and <i>The Things They Carried</i> (<i>a soldier who always runs away from fights actually helped someone</i>).
Development	Is incomplete and largely undeveloped. The response hints at the actions of characters in <i>Fallen Angels</i> and <i>The Things They Carried</i> , but references to the texts are vague. The response relies heavily on a discussion of why people act heroically.
Organization	Suggests a focus on the critical lens but lacks organization. The response consists of one paragraph that begins with a restatement of the lens, followed by a reference to <i>Fallen Angels</i> , then a discussion of fear and bravery, followed by an interpretation of the lens, and ending with a reference to <i>The Things They Carried</i> .
Language Use	Uses language that is imprecise for the audience and purpose (<i>his bravery made him help people, there</i> for "their," <i>It is when during, the</i> for "he"). The response reveals little awareness of how to use sentences to achieve an effect (<i>Fear of someone going to hurt a loved one, or a person going to hurt you</i>).
Conventions	Demonstrates a lack of control, exhibiting frequent errors in spelling (<i>Some times, couarge, over powers, actaly, turend</i>), punctuation (<i>book Fallen angels a, scared and, book the things they carried a</i>), capitalization (<i>angels, caree, the things they carried</i>), and grammar (<i>couarge ... make</i>) that make comprehension difficult.
Conclusion: Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in meaning.	

Umberto Eco said "The real hero is always a hero by mistake". I agree with ~~the~~ Umberto Eco statement. The two works of literary I have read is "The Bet" and The Great Gatsby. ~~Both~~ ~~of~~ 'The Bet' go with Umberto Eco statement ~~because~~ "The real hero is always a hero by mistake" because the lawyer made a bet with the banker for millions of dollars that a man could not be lock up for like 10 years. The lawyer could read all the book ~~the~~ He liked. As time went by the lawyer learn new thing. He end of living when he only ~~have~~ had like ~~6~~ 6 hour ~~left~~ left.

The Great Gatsby ~~it~~ go with Umberto Eco statement "The real hero is always a hero by mistake" because ~~the~~ Gatsby was poor at one time then one day he had million.

Gatsby threw a lot of party looking for this cold love. She was married to a man name ~~Tom~~ Tom and they had ~~one~~ a child. Tom was rich

Anchor Paper – Part B—Level 2 – C

~~Deep~~ that ~~why~~ she left
Gatsby for Tom.

Anchor Level 2 – C

Quality	Commentary
Meaning	The response: Provides an incomplete interpretation of the critical lens. The response alludes to the critical lens but does not use it to analyze “The Bet” or <i>The Great Gatsby</i> .
Development	Is incomplete and largely undeveloped. The response provides a synopsis of “The Bet” that is irrelevant to the criteria established by the lens. The discussion of <i>The Great Gatsby</i> is vague (<i>Gasbty thew alot of party looking for this cold love</i>) and unjustified (<i>Tom was rich that why she left Gastby for Tom</i>).
Organization	Lacks an appropriate focus but suggests some organization, beginning, in paragraph 1, with a restatement of and agreement with the lens and followed by some loosely related statements from “The Bet.” The response contains two additional paragraphs of loosely related ideas about <i>The Great Gatsby</i> , but lacks a conclusion.
Language Use	Uses language that is imprecise for the audience and purpose (<i>two works of literary, layer for “lawyer,” for like 10 years, living for “leaving”</i>). The response reveals little awareness of how to use sentences to achieve an effect (<i>The Great Gasbty it go with</i>).
Conventions	Demonstrates a lack of control, exhibiting frequent errors in spelling (<i>Gastby</i> and <i>thew</i>), punctuation (<i>Eco statement, The Great Gastby, that why</i>), and grammar (<i>Bet’ go, lock up, He end</i>) that make comprehension difficult.
Conclusion: Overall, the response best fits the criteria for Level 2 in all qualities.	

In this critical lens I will be explaining why "the real hero is always a hero by mistake." I do agree with this statement.

The reason why I agree with this statement is because I see it happen all the time, well of course the person who is always saving people lives are heroes, but to me a real hero is a person ^{who} is consistent, does not do it for money, and does it from his heart. And most of the time when things happens its at random, and no one can tell when something bad is going to happen, so a hero is always ready and willing. This statement means that thats why a hero is a hero by mistake because he dont even know when its going to happens, and he is ready to save a person's life at random, even little things like an old lady crossing and you offer to help her, thats being a hero by mistake, because they dont realize that what little things they do can help save another life. And then they end up being a hero by random by mistake cause they do it from the heart, if you a person with a heart you should

Anchor Paper – Part B—Level 1 – A

do good deeds no matter
and make it into your
daily routine

Anchor Level 1 – A

Quality	Commentary
Meaning	The response: Provides a simple interpretation of the critical lens, stating <i>a hero is a hero by mistake because he dont even know when is going to happens, and he is ready to save a person's life at random.</i> The response does not use the critical lens to analyze any texts.
Development	Is incomplete and largely undeveloped. The response refers to <i>little things like an old lady crossing and you offer to help her</i> as being <i>a hero by mistake</i> . The response is repetitive in its suggestion that it is the person's heart that makes him/her heroic. There is no mention of any texts.
Organization	Suggests a focus on the critical lens by restating it, agreeing with it, and making personal statements about it. The response lacks organization.
Language Use	Uses language that is imprecise and unsuitable for the audience and purpose (<i>I see it happen all the time, well of course the person and And then they end up being a hero by random by mistake</i>). The response reveals little awareness of how to use sentences to achieve an effect (<i>And most of the time when things happens its at random ... so a hero is always ready and willing</i>).
Conventions	Demonstrates a lack of control, exhibiting frequent errors in apostrophes (<i>people lives, its at random, thats, dont</i>), use of commas (<i>statement, is; time, well; random, even; her thats</i>), and grammar (<i>person ... are heroes, things happens, he dont</i>) that make comprehension difficult.
Conclusion: Although the response fits the criteria for Levels 2 and 3, it remains at Level 1 because the response makes no reference to any texts.	

Anchor Paper – Part B—Level 1 – B

~~The real hero is~~ The quote "The real hero is always a hero by mistake..." by Umberto Eco means that most people that are heroes don't plan out to be heroes and help people for the sake of lending an extra hand when its needed.

Anchor Level 1 – B

Quality	Commentary
Meaning	The response: Provides a confused interpretation of the critical lens (<i>most people that are heroes don't plan out to be heroes and help people for the sake of lending an extra hand when its needed</i>). The response does not use the critical lens to analyze any texts.
Development	Is minimal, with no evidence of development.
Organization	Suggests a focus on the critical lens, but is too brief to demonstrate organization.
Language Use	Is minimal.
Conventions	Is minimal, making assessment of conventions unreliable.
Conclusion: Overall, the response fits the criteria for Level 1, although it is somewhat stronger in meaning and organization.	

Many stories and novels ~~are~~ tell a story of bravery or heroism. ~~The~~ The novels about heroism are usually not outright about a superhero saving people, but a normal person facing hard times. The quote by Umberto Eco ~~states~~ ~~states~~ states "The real hero is always a hero by mistake." Many novels prove this point. This quote is expressing that a person who turns out to be a hero in the end doesn't go into the challenge looking at themselves as a hero. There is usually something that drives the character to do a heroic deed.

In the novel "Blue is for Nightmares" ^{by} ~~Laurie~~ ^{Stolarz,} the main character Stacy ~~is~~ is driven to save her best friend Drea from a stalker after she keeps getting strange nightmares about it. Stacey's main goal was to save her friend from immediate danger, not to be a hero & be praised for it. She ended up having a drive to get her friend away from trouble, & from that became a hero. Stacey turned out to be a real hero without even knowing.

In the novel "Harry Potter and the Chamber of Secrets" by JK Rowling, ~~Harry goes & faces many dangers to save Ron's sister Ginny from mortal danger. Harry's drive was not to be a hero & save Ron's sister for praise, but because Ginny was Ron's sister~~ ~~which~~ which is his best friend. From his

actions, he was made a hero. Harry went out of his way for a friend, not because he thought he would gain anything from it like heroic praise.

The quote "The real hero is always a hero by mistake" has much truth to it. It's not the character perceiving themselves as a hero, but how a character confronts a conflict & deals with it. From that, that is how a 'real hero' is made by mistake.

Umberto Eco once said, "The real hero is always a hero by mistake." This means that the only way one can become a hero is by focusing on and working to attain a goal more significant than trying to be seen as a hero. That is, only working on a goal higher than becoming a hero can result in ~~become~~ actually becoming a hero. I very much so agree with this claim, which is proven by the two works To Kill a Mockingbird by Harper Lee and The Tragedy of Julius Caesar by William Shakespeare.

One character who epitomizes Eco's words is Atticus Finch of Harper Lee's To Kill a Mockingbird. In this novel, a clearly innocent black man, ^{Tom Robinson,} is on trial for allegedly raping a white woman, Mayella Ewell, in Maycomb, Alabama in the 1930's. Tom Robinson's lawyer, Atticus Finch, was ~~appointed~~ ^{asked} by the court to defend him.

Atticus was very well known in the town and known to be a very ~~good~~ good man. ~~When Atticus~~ Before Atticus even began the trial, he acknowledged the fact that no matter ~~the~~ ^{he submitted} how much evidence, ~~and~~ how compelling the evidence was, Tom would be found guilty. Because of the type of man ~~the~~ Harper Lee made Atticus Finch, he did not let this fact impede his work or cause him not to care about the trial. In fact, Atticus defended Tom for free. The reason that Atticus defended Tom despite these difficulties is that he knew Tom was innocent and it would be a terrible act to condemn him not based on innocence versus guilt, but on the color of his skin and the ways blacks were viewed in the South in the 1930's. Atticus'

compelling arguments and convincing questioning of the accuser and his father did little to make the jury see Tom's innocence; however, he realized that the jury took quite a long time to convict Tom, which was a step in a better direction, he says.

Atticus' qualities allow him to do the right thing and defend the innocent man despite the fact he knew it would be useless, ~~due~~ due to the racist attitudes of the time. The fact that he acted as Tom's ~~an~~ counsel for no pay and also even with facing adversity and harassment from the townspeople show that Atticus Finch was a real hero; he did what he knew was right so that an innocent man may go free, not so that anyone would view him as a hero.

Another work of literature which proves Eco's words is The Tragedy of Julius Caesar, by William Shakespeare. The principle character, Brutus, is faced with an important decision when he is confronted with the idea of assassinating ~~the~~ ~~dictator~~ Julius Caesar, the perpetual dictator of Rome in the late B.C. era.

Early in the play, Caesar is appointed to be the sole ~~only~~ ruler of the Roman Empire. As Brutus and those who associate with him in the play, such as Cassius, see it, appointing one man to alone rule ~~will~~ will ~~greatly~~ greatly negatively affect, and most likely end the Republic and its tenets. Therefore, they felt that in order to protect Rome and all it stands for, they must kill the man who the Romans love so much. This reason - the good of an entire empire and all its inhabitants - was the only reason they had for Caesar's assassination; no personal, ulterior motives were

had by any of the conspirators. At one point in the plays they consider also killing Caesar's aide and friend Marc Antony; however, they chose not to because it would "make [their] cause seem to bloody," that is, make their true intentions hide behind what ~~seem~~ would seem to be a killing spree, and would thus void their intended outcome of the betterment of Rome. More proof we have that Brutus decided to kill Caesar for Rome as opposed to personal gain is in the fact that he openly accepted the consequences of his actions, and did not attempt seek the throne for himself. This makes clear the fact that Brutus sacrificed Caesar for ~~for~~ the good of Rome, rather than he himself getting to be the ruler and ~~savior of Rome~~ savior of Rome.

Shakespeare shows Brutus ~~is~~ was a hero because he sacrificed his friend, Julius Caesar, and ultimately himself for the good of his ~~country~~ motherland. ~~To sacrifice oneself for one's land is the mark of a true hero rather than for his own personal gain. To sacrifice oneself for one's land is the mark of a true hero, and ~~while~~ ^{because} Brutus did this not to appear like a hero but to better his country, he is therefore also a true hero.~~

Umberto Eco's words argue that the only way to become a hero is to work towards a goal higher than the selfish goal of wanting to be a hero. Both characters Atticus Finch and Brutus prove these words through their actions and qualities of selflessness and truly wanting to help others.

I agree on the statement because when I read Man in the Water a single man became a hero less than 24 hours. One man risked his life for a woman that was stuck in the water and got trapped some way the man got her free and soon enough he was stuck. I believe that police officers are one of are top hero's in the world because they risk their lives everyday for good and even bad people and their job/work does not happen by mistake. When someone is called a hero for something good they did in this world like saving someone's life. Saving someone's life does happen on mistake because your not planning on saving someone getting hit by a car you just do it by your heart and people with good hearts can be hero's.

Part B — Practice Paper — D

The lens "The real hero is always a hero by mistake..." means that often times the true hero becomes just that ~~too~~ accidentally. I agree with this statement because it is ~~relevant~~ relevant in both literature and real life. Two works which demonstrate this lens are The Crucible by Arthur Miller and The Great Gatsby by F. Scott Fitzgerald. In both works, the unlikely or unsuspected characters are the real heroes.

In The Crucible, the character of John Proctor is found to be the true hero. When faced with death, John proved to be a hero by standing for his name and principles. He could have lied and claimed he signed the Devil's Book and wished to be saved again, like others in the Salem witch trials, but John prevailed as a true hero by facing his sentence with dignity and goodness of his name. It is John's courage to do what was right which truly made him the hero by mistake.

In The Great Gatsby, this lens is illustrated ~~through~~ through the character of Nick. In the novel, Nick is depicted to be the only honest person he knew ~~and~~ which remained true throughout the ~~entire~~ story. This honesty and lack of judgement by his character made Nick the hero by mistake. An honest and trustworthy person can have a huge positive effect on others, especially those who have been hurt by the dishonest in the past. Through the entire novel, Nick gives others chances and does not pre-judge them which brings a sense of comfort and trust to those who come in contact with Nick. Due to his personality and positive effects on others, Nick proves to be the hero by mistake.

Part B — Practice Paper — D

These two works of literature show that the real heroes can become that by mistake. A hero is not someone who is expected to be regarded as such, but one who does for the good of others or stands for what is right because it is what he or she feels is ~~right~~ what should be done and has a blind faith in that. ~~Therefore~~ Therefore a true hero can be discovered ~~by~~ by mistake

The quote "the real hero is always a hero by mistake" is shown in the books Animal Farm and Romeo and Juliet. I agree with this quote because you do not have to go out looking to help someone to become a hero you can just ~~live your life~~ live your life and not worry about it and if you do help someone then you can become a hero.

The Book Animal Farm proves the quote because the animals thought they were heroes when they overran the people and took charge of their own place. The ~~Animals~~ animals were ~~wrong~~ ^{wrong} though, because ~~once~~ once they had no humans to help them tend the land and feed them the animals had to figure out how to do it on their own. ~~In~~ In the story the pigs were in charge and one pig ~~was~~ was nice and helped figure out how to tend the land and feed themselves. After ~~two~~ two of the pigs got mad and took over and they were mean to the animals. They had a lot of rules, one was that they could not talk to humans, but the two pigs did anyway. The two pigs started making deals with the humans and the pigs ended up being heroes because the humans became back in charge of the farms and the animals.

Another book that proves the quote is Romeo and Juliet. In the book Romeo and Juliet Romeo's ~~family~~ family hated

Juliet's family. Because of the hatred there were a lot of fights and deaths. Romeo and Juliet ~~met~~ met at a party and ended up liking each other but they knew it was forbin. Because they knew it was forbin they hid their love and got married secretly so ~~no~~ no one would know. When people found out that they were together there were fights and Romeo got sent away. Juliet pretend to die so she would not have to marry a man that her parents wanted her to, but when Romeo got there no one was there to tell him that she was really alive so he killed himself. When Juliet woke up and found Romeo dead she killed herself for real this time. When Romeo and Juliet ~~die~~ died the ~~families~~ families became friends, so they were hero's because they brought the two families together and stoped all the fighting.

~~It concludes both stories~~

In conclusion both stories, Romeo and Juliet and Animal Farm prove the quote "the real hero is always a hero by mistake". In Romeo and Juliet they brought their families together and stoped the fighting and in Animal Farm they got back the humans to tend the land and take care of them.

Practice Paper A – Score Level 4

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

Practice Paper B – Score Level 5

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

Practice Paper C – Score Level 2

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

Practice Paper D – Score Level 4

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

Practice Paper E – Score Level 3

Conclusion: Overall, the response best fits the criteria for Level 3 in all qualities.

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

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

The Chart for Determining the Final Examination Score for the August 2008 Regents Examination in Comprehensive English will be posted on the Department's web site <http://www.emsc.nysed.gov/osa/> on Thursday, August 14, 2008. 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.
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.