

SESSION TWO

FOR TEACHERS ONLY

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

ENGLISH

E

Friday, August 14, 2009 — 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>

- | |
|---------------|
| <p>(1) 3</p> |
| <p>(2) 2</p> |
| <p>(3) 1</p> |
| <p>(4) 4</p> |
| <p>(5) 3</p> |
| <p>(6) 1</p> |
| <p>(7) 2</p> |
| <p>(8) 2</p> |
| <p>(9) 4</p> |
| <p>(10) 1</p> |

Rating of Essays

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

Introduction to the task—

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

Introduction to the rubric and anchor papers—

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

Practice scoring individually—

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

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

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

QUALITY	Responses at this level:	Responses at this level:	Responses at this level:	Responses at this level:	Responses at this level:	Responses at this level:
Meaning: the extent to which the response exhibits sound understanding, and analysis of the task and text(s)	<p>-establish a controlling idea that reveals a depth analysis of both texts</p> <p>-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>-establish a controlling idea that shows a basic understanding of both texts</p> <p>-make implicit connections between the controlling idea and the ideas in each text</p> <p>-develop some ideas more fully than others, with reference to specific and relevant evidence and appropriate literary elements from both texts</p>	<p>-establish a controlling idea that shows a basic understanding of the texts</p> <p>-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</p> <p>-may rely primarily on plot summary</p>	<p>-convey a confused or incomplete understanding of the texts</p> <p>-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>-provide minimal or no evidence of textual understanding</p> <p>-make no connections between the texts or among ideas in the texts</p> <p>-are minimal, with no evidence of development</p>	1
Development: the extent to which ideas are elaborated using specific and relevant evidence from the text(s)	<p>-maintain the focus established by the controlling idea</p> <p>-exhibit a logical and coherent structure through skillful use of appropriate devices and transitions</p>	<p>-maintain a clear and appropriate focus</p> <p>-exhibit a logical sequence of ideas but may lack internal consistency</p>	<p>-establish, but fail to maintain, an appropriate focus</p> <p>-exhibit a rudimentary structure but may include some inconsistencies or irrelevancies</p>	<p>-lack an appropriate focus but suggest some organization, or suggest a focus but lack organization</p>	<p>-show no focus or organization</p>	2
Organization: the extent to which the response exhibits direction, shape, and coherence	<p>-are stylistically sophisticated, using language that is precise and engaging, with a notable sense of voice and awareness of audience and purpose</p> <p>-vary structure and length of sentences to enhance meaning</p>	<p>-use appropriate language, with some awareness of audience and purpose</p> <p>-occasionally make effective use of sentence structure or length</p>	<p>-rely on basic vocabulary, with little awareness of audience or purpose</p> <p>-reveal little awareness of how to use sentences to achieve an effect with uneven success</p>	<p>-use language that is imprecise or unsuitable for the audience or purpose</p> <p>-reveal little awareness of how to use sentences to achieve an effect</p>	<p>-are minimal</p> <p>-use language that is incoherent or inappropriate</p>	3
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>-demonstrate control of the conventions with essentially no errors, even with sophisticated language</p>	<p>-demonstrate partial control, exhibiting occasional errors that do not hinder comprehension</p>	<p>-demonstrate emerging control, exhibiting occasional errors that hinder comprehension</p>	<p>-demonstrate a lack of control, exhibiting frequent errors that make comprehension difficult</p>	<p>-are minimal, making assessment of conventions unreliable</p> <p>-may be illegible or not recognizable as English</p>	4
Conventions: the extent to which the response exhibits conventional spelling, punctuation, paragraphing, capitalization, grammar, and usage	<p>-demonstrate control of the conventions with essentially no errors, even with sophisticated language</p>	<p>-demonstrate partial control, exhibiting occasional errors that do not hinder comprehension</p>	<p>-demonstrate emerging control, exhibiting occasional errors that hinder comprehension</p>	<p>-demonstrate a lack of control, exhibiting frequent errors that make comprehension difficult</p>	<p>-are minimal, making assessment of conventions unreliable</p> <p>-may be illegible or not recognizable as English</p>	5

- 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.

The authors of Passage I and Passage II focus on everyday routines and reveal the effects such routines sometimes have on people. Routines are similar to rituals, and, like rituals, routines instill a sense of assurance, confidence, and security in people. There are actions, usually centering on common, everyday events, that, after time passes, no longer require deep thought to perform. These actions become routine and are steps toward a more stable life. ^{This is true because} people feel secure in familiar situations. ^{Routines ensure that} decisions that were once made and skills that were once learned may be called upon seemingly without further thought. What worked yesterday will continue to work. Of this, people are confident, and they feel assured that there is stability in their lives. This sense of security is evident in both passages. Also evident, however, is the underlying idea that routine precludes excitement and leads to a stable but monotonous existence.

Right at the start of Passage I, the author introduces the main character Homer in a situation in which he avoids uncertainty. There is familiarity in the "canned goods department," and even the attractive lure of the fruits bathed in complementary colored lighting does not deter Homer from going "directly" to the part of the store in which he feels most secure. Perhaps Homer is trying to avoid getting a bad orange or a tainted steak, but by buying canned foods, he believes he is in for the exact same thing every time. His menu is routine, and his tastes are somewhat mundane. After Homer leaves the market, he is faced with another situation that involves security. Homer doesn't feel safe walking home, and the steep hill and darkness are threatening. Avoiding ^{both} the thrill of conflict and the excitement of what is unknown, Homer rejects the dark and takes a taxi home. The characterization of Homer as somewhat dull and devoted to routine is reinforced by the

reaction he had when he cut his thumb. Once when opening a can of salmon, he received a "nasty cut." Although the cut must have hurt, Homer was not startled and calmly allowed his other hand to tend to the wound. The author seems to suggest that Homer's hands are so used to routine that they function by themselves. Homer does not have to think about tending to his needs. This has become automatic. The metaphor of the "bright yellow flower" whose "petals never trembled" even when the wind blew also suggests that Homer never trembled because his routine was so structured.

As they were in Passage I, the ideas of stability and reassurance are seen in Passage II. To be assured of existence, the narrator finds stability and the comfort it provides through her everyday routines that have become mindless and involuntary. Whether it is stirring her tea the same way or checking for her wallet and keys before she leaves the house everyday, the narrator uses these "small" rituals to daily reaffirm her place in the world. These routines give the narrator a sense of safety and individualism. The narrator differs from Homer because even though she performs the routines, she is able to identify them as such and reflect on their effects ("How did we come to believe these small rituals' promise...?"). In a stable life ruled by structured routines, people realize that they are "today the selves" that they "yesterday knew," and that they will still exist in the future. The narrator, however, warns people to be careful not to lose themselves and their personal identities. Life needs to be lived and not simply endured much in the way ^{that} Homer existed. People must be actively involved in life and open "the traveling suitcase" which contains insight

into the true self, the "I." When the narrator uses a metaphor to compare the actions of people to those of a "good horse," she is warning against mindless complacency. Even in a stable life ruled by structured routines, people must be able to deal with change and controversy.

In both passages it can be seen that everyday routines lead people to a stable form of existence. Routines can provide a sense of security, confidence, and assurance to people who find comfort in such feelings. Whether it is buying the same food all the time or always putting on the left shoe before the right one, routines help people get through life. It is imperative, however, that people realize that with routine there comes the risk ^{of missing life's adventure}. Homer trudges through life. Possibly he is happy. Possibly he is sad. He simply exists, opening his mouth at "the sight of the bit." ^{In contrast,} the narrator of the poem still has her suitcase packed with red sweaters and bright tangled necklaces and is ready to explore. Both characters live their lives in harmony with their daily routines.

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>routines instill a sense of assurance, confidence, and security in people</i> but also noting that sometimes <i>routine precludes excitement and leads to a stable but monotonous existence</i>. The response makes insightful connections between the controlling idea and the ideas in Passage I (<i>Homer does not have to think about tending to his needs. This has become automatic</i>) and in Passage II (<i>To be assured of existence, the narrator finds stability and the comfort it provides through her everyday routines</i>).</p>
Development	<p>Develops ideas clearly and fully, making effective use of a wide range of relevant and specific evidence to describe characters’ routines for Passage I (<i>There is familiarity in the “canned goods department,” and even the attractive lure of the fruits ... does not deter Homer from going “directly” to the part of the store in which he feels most secure</i>) and Passage II (<i>the narrator uses these “small” rituals to daily reaffirm her place in the world</i>). The response uses appropriate literary elements such as <i>characterization</i> (<i>Homer is somewhat dull and devoted to routine and Routines give the narrator a sense of safety and individualism</i>) and <i>metaphor</i> (<i>the “bright yellow flower” ... suggests that Homer never trembled because his routine was so structured and the narrator uses a metaphor to compare the actions of people to those of a “good horse”</i>) to expand the analysis of both texts.</p>
Organization	<p>Maintains the focus established by the controlling idea (<i>Routines can provide a sense of security, confidence, and assurance to people who find comfort in such feelings</i>). The response exhibits a logical and coherent structure, moving smoothly through the introductory idea of routine and its effects, exploring the positives and negatives of routines, and concluding that <i>both characters live their lives in harmony with their daily routines</i>. Appropriate devices and transitions are skillfully used (<i>Of this, Avoiding, In contrast</i>).</p>
Language Use	<p>Is stylistically sophisticated, using language that is precise and engaging (<i>complementary, involuntary, complacency</i>), with a notable sense of voice and awareness of audience and purpose (<i>This sense of security is evident in both passages and Life needs to be lived and not simply endured</i>). Sentence length is varied to enhance meaning (<i>Possibly he is happy. Possibly he is sad</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>	

The short piece of a story in passage 1 and the poem in passage 2 both suggest the same argument about the effects of a meticulously calculated and ritually followed ~~the~~ routine on the lives of those who live by them. Neither the general idea of people that is displayed in the poem or the specific example of Homer from the story presents a complimentary image of a routine. In both passages the practices that have become habits for the subjects have also come to effect their lives in ways they could not have imagined. Both narrators agree that ~~the~~ a simple routine that is created to make life simpler can grow to control a person so much that they are no longer free to fully choose for themselves the way in which they live.

In passage 1 the subject, Homer, lives alone and therefore is able to follow his own routine. Although his isolation may make it seem as though he is free to make his own decisions he has stopped deciding for himself long ago. Homer has been trapped by his own rituals into living a monotonous life in which everything is comfortable but nothing is exciting. The narrator works to paint a picture of a miserable existence in which many of the vital joys of life have been extinguished by the routine the subject follows. Imagery is used from the beginning of the story as the narrator describes the colorful nature of the fresh market but then explains how Homer heads directly to the canned foods where he will know exactly what he is getting every time. The cans, much like his life, are sealed off and unable to

change over time. Homer is characterized in that way throughout the story. He is unable to accept change or experience joy and is therefore doomed to a meaningless existence. He is described as sleepwalking to provide an image of him following his own routine; even when he experiences the slight jolt of emotion when he cuts his hand, the expression on his face remains unchanged. The only description of any emotion comes as Homer watches flies try to evade a lizard; although he silently cheers for the ~~the~~ flies he is unwilling to provide them any support. He allows them to meet their own destiny just as he feels he has met his. The routine that Homer so religiously follows has freed him to accept a life that no one could desire; as the simile at the end describes, he is ~~is~~ like a plant; without joy or emotion.

The ~~the~~ ability of a routine to take control of a life is further established in the poem. The narrator addresses the way in which habits are developed as a way to define oneself ~~but~~ from another but they become the essence of one's existence. A metaphor of a horse and a bit is used at the end of the passage to describe the way in which habits force a certain life upon those who create them. Just as a horse opens its mouth when it sees a bit, everyone knows how to personally react to set situations and therefore the outcome is already determined. Habits or routines choose our actions for us and once they are established they create an intangible path for our lives. The narrator uses a first person point of view ~~the~~ to better help the reader in accepting the truth

about routines everyone follows. Only by going against what we are naturally drawn to do we determine ~~our~~ our own destinies.

Routines are followed by everybody at certain times but they must be broken in order to change for the better. Passage 1 gives the frightening example of a man who was unwilling to break his own routine and was cursed by a meaningless existence. Passage 2 explains what about routines makes them so hard to break. Together the pieces establish the idea that in order for a person to take control of the life fully they must have full control of their every action.

Anchor Level 6 – B

Quality	Commentary
Meaning	<p>The response: Establishes a controlling idea that reveals an in-depth analysis of both texts (<i>Both narrators agree that a simple routine that is created to make life simpler can grow to control a person so much that they are no longer free to fully choose for themselves the way in which they live</i>). The response makes insightful connections between the controlling idea and the ideas in Passage I (<i>Homer has been trapped by his own rituals into living a monotonous life in which everything is comfortable but nothing is exciting</i>) and in Passage II (<i>Only by going against what we are naturally drawn to do we determine our own destinies</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>the narrator ... explains how Homer heads directly to the canned foods where he will know exactly what he is getting</i>) and Passage II (<i>Just as a horse opens its mouth when it sees a bit, everyone knows how to personally react to set situations</i>) to describe the power of routine. The response refers to <i>imagery</i> (<i>the colorful nature of the fresh market</i>) and <i>characterization</i> (<i>Homer is ... unable to accept change or experience joy</i>) in Passage I and <i>metaphor</i> (<i>a horse and a bit ... to describe the way in which habits force a certain life upon those who create them</i>) and <i>first person point of view</i> in Passage II.</p>
Organization	<p>Maintains the focus established by the controlling idea on the effect that routine can have on choice (<i>Together the pieces establish the idea that in order for a person to take control of the life fully they must have full control of their every action</i>). The response exhibits a logical and coherent structure, beginning with a discussion of the effect that routine can have on life choices, then illustrating this effect in the analysis of both passages, and concluding that <i>routines ... must be broken in order to change for the better</i>. Appropriate devices and transitions are skillfully used (<i>Although, but then, Just as</i>).</p>
Language Use	<p>Is stylistically sophisticated, using language that is precise and engaging (<i>Neither ... presents a complimentary image of a routine and The cans, much like his life, are sealed off and unable to change over time</i>), with a notable sense of voice and awareness of audience and purpose (<i>Habits or routines choose our actions for us</i>). The response varies length of sentences to enhance meaning (<i>Homer is characterized in that way throughout the story</i>).</p>
Conventions	<p>Demonstrates partial control of the conventions, exhibiting occasional errors in spelling (<i>existance, esscence, untangible</i>) and comma use (<i>another but they, to do we, fully they</i>) that do not hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 6, although it is somewhat weaker in conventions.</p>	

Throughout life, people develop tools to help them live on a day-to-day basis. One widely used tool by society is the daily ritual. With these customs and habits, people are able to continue with their daily lives without thinking about the simple things. Sometimes, however, in life it is the small things that make life worth living. Certainly then, habits allow people to live life going through the daily motions, but without the emotions.

In the first passage, the author uses imagery and personification to help develop the controlling idea. In the opening paragraph, imagery is used to describe, in detail, the fruit in the Sunbald Market. Instead of looking at the colorful fruit, however, Homer just passes it by. Without even noticing how vibrant the fruit appeared, he proceeded right to the canned goods. Here, he bought a can of mushroom soup and sardines, which was part of his emotionless rituals. Without even seeing the "joy" that the fruit brought to the store, he just passed by it because of his two-dimensional habits. The author personifies Homer's hands to have a life of their own. With this statement, it is clear that Homer is led blindly by his daily habits. He goes through his daily routine without thinking and without emotions. Even though how he lives doesn't necessarily make him happy, it's a way for him to get through the day. Because

of his daily routines, Homer is indifferent about the way he lives. Like Homer, the main character in passage II lives his or her life based on habits.

Both symbolism and cataloging are used by the second author to convey the controlling statement. The red sweater, the necklace, and the earrings in the suitcase indubitably symbolize freedom from habit. The main character would like some reform from his daily routines. This is because his rituals don't provide him with a sense of emotion. In lines #1-9, cataloging is used to list daily customs. Again, the narrator is just going through daily actions without putting any feeling into them. He realizes, on all levels, that routines are a bad thing overall because they cause you to lose a sense of choice in life. Both passages represent the continuing idea about routines.

Passage I and Passage II demonstrate the same idea about routines. Even though they are created to help people, they may do more harm than good. Daily routines take out a sense of choice in life. They provide daily actions without emotions.

Anchor Level 5 – A

Quality	Commentary
Meaning	<p>The response: Establishes a controlling idea that reveals a thorough understanding of both texts (<i>Certainly then, habits allow people to live life going through the daily motions, but without the emotions</i>). The response makes clear and explicit connections between the controlling idea and the ideas in Passage I (<i>it is clear that Homer is led blindly by his daily habits</i>) and in Passage II (<i>his rituals don't provide him with a sense of emotion</i>).</p>
Development	<p>Develops ideas clearly and consistently, with reference to relevant and specific evidence from both texts to demonstrate that routines can affect emotion (<i>Homer is indifferent about the way he lives</i>) and freedom (<i>routines ... cause you to lose a sense of choice</i>). The response refers to imagery (<i>the fruit in the SunGold Market</i>) and personification (<i>Homer's hands ... have a life of their own</i>) in Passage I and symbolism (<i>The red sweater, the necklace, and the earrings ... symbolize freedom from habit</i>) in Passage II.</p>
Organization	<p>Maintains the focus established by the controlling idea on how routines <i>provide daily actions without emotions</i>. The response exhibits a logical sequence of ideas in Passage I by illustrating how Homer <i>goes through his daily routine without thinking</i> and in Passage II by contrasting freedom (<i>the suitcase</i>) with the idea of <i>cataloguing ... daily customs</i>. Appropriate transitions are used (<i>In the opening paragraph, Instead of looking at the colorful fruit, Again</i>).</p>
Language Use	<p>Uses language that is fluent and original (<i>vibrant, two-dimensional, indubitably</i>), with evident awareness of audience and purpose. The response varies structure and length of sentences to control rhythm and pacing (<i>Without even seeing the "joy" that the fruit brought to the store, he just passed by</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 5, although it is somewhat stronger in conventions.</p>	

Humans are creatures of habit. That is to say that, more often than not, humans fall into routines, into ~~doing daily~~ ~~fit~~ habits that are carried out daily ~~every single~~ ~~however~~. Though it is all too easy to grow accustomed to a certain way of doing things, these habits also cause ~~humans~~ ^{us} to lose a little of the ^{full} experience of life. ~~one~~ Some even believe that habits rob us of our individuality by doing everything, everyday, the same. The authors of "Passages I" and "II" share the idea that routines may be ~~some~~ ~~what~~ ~~steal~~ stealing away a bit of one's ability to fully enjoy life.

The author of passage I uses the mundane life of Homer to convey the idea of routines. Homer, a bookkeeper, ~~was~~ a man whose "forty years of his life had been entirely without variety or excitement." He ~~worked~~ ^{works} deliberately and precisely mechanically, as when going to buy groceries and in his bookkeeping. ~~He~~ ~~write~~ However, the author's opinion on routines is made clearly when Homer goes to sit on his patio. "By moving his chair in a quarter circle he could have seen a large part of the canyon twisting down to the city below. He never thought of making this shift." He sits facing the cactus garden and rubbish pile because that is where he always sits; ~~there~~ ~~his~~ this is always his view. There is ^{hardly} a certain sense of simplicity ~~to~~ in Homer's decision to sit ~~on~~ moving, watching the lizard. Although he never plans to ~~to~~ interfere,

and "whether he was happy or not it is hard to say." ~~##~~ The author seems to ~~hint~~ ~~subtly~~ give a subtle hint that Homer's life would be so much more fulfilled if he had just shifted his chair slightly. There is a certain sense that Homer is content with his ~~##~~ ~~still~~ ^{mechanical} way of doing things, but ~~that~~ ~~he should want more~~ this is only because this is what he has done, ~~→~~ His mechanical nature ~~was~~ reinforced with the personification of his hands, knowing ~~##~~ all that needs to be done without a bit of help from Homer himself. He is unmoved to do things differently and to ~~know~~ ~~##~~ act of his own accord, as opposed to just the motion of his hands. The author of "Passage I" definitely hints at how Homer's life is ~~lacking~~ ~~due to his~~ inability to break routines. The author of "Passage II" ^{II}, while also attesting to the ~~##~~ bad side of habits, focuses on another ~~##~~ consequence as well. The author believes that the carrying out of these small rituals, which promise that we are always ourselves, actually does the opposite. It ~~##~~ robs us of our individualism. In making our actions mechanical and so each day we act more accordingly to the way we were yesterday, and the ways in which you reacted yesterday, both "intimate and unthinking." The author goes so far as to

Suggest that we are only habits "good horse":
"opening our mouth at even the sight of the bit."
This shows how we, as humans, are not in control of our habits. On the contrary, we lose ourselves to our own habits, and even though we try to reassure ourselves and say that we are in control, the truth of the matter is that we are not. We will always stir the sugar "for seven circuits, - no fewer, no more -" and always "left first, then right."

The authors of "passages" and "It" both contribute to the idea that a habit can be a dangerous thing. Not necessarily even a habit such as drinking a little too much or smoking, but a routine like the way you always brush your teeth in the morning before brushing your hair, or how you always ~~change~~ put ~~the~~ your ~~products~~ for your I leave your keys in the same spot in your foyer.

Both authors seem to believe that habits and ~~the~~ routines take away from your life as a whole as well as from your own individuality.

Anchor Level 5 – B

Quality	Commentary
Meaning	<p>The response: Establishes a controlling idea that reveals a thorough understanding of both texts (<i>The authors of “Passages I” and “II” share the idea that routines may be stealing away a bit of one’s ability to fully enjoy life</i>). The response makes clear and explicit connections between the controlling idea and the ideas in Passage I (<i>The author of “Passage I” definitely hints at how Homer’s life is lacking due to his inability to break routines</i>) and in Passage II (<i>The author goes so far as to suggest that we are only habit’s “good horse”</i>).</p>
Development	<p>Develops some ideas more fully than others. The response uses specific and relevant evidence from Passage I to demonstrate how Homer’s routine controls him (<i>He sits facing the cactus garden and rubbish pile because that is where he always sits</i>) and discusses personification (<i>His mechanical nature is reinforced with the personification of his hands</i>). The discussion of Passage II is less developed and more general with little direct reference to the text (<i>even though we try to reassure ourselves and say that we are in control, the truth of the matter is that we are not</i>). Discussion of Passage II does not mention literary devices.</p>
Organization	<p>Maintains the focus established by the controlling idea on the authors’ views of routines (<i>Both authors seem to believe that habits and routines take away from your life as a whole as well as from your own individuality</i>). The response exhibits a logical sequence of ideas by first explaining Homer’s situation in Passage I (<i>Homer is content with his monotonous way of doing things</i>) and then addressing for Passage II how <i>we lose ourselves to our own habits</i>. Appropriate transitions are used (<i>That is to say, However, On the contrary</i>).</p>
Language Use	<p>Uses language that is fluent and original, with evident awareness of audience and purpose (<i>The author of “passage II,” while also attesting to the bad side of habits, focuses on another consequence as well</i>). The response varies structure and length of sentences to control rhythm and pacing (<i>There is, however, a certain sense of simplicity in Homer’s decision to sit unmoving, watching the lizard</i>).</p>
Conventions	<p>Demonstrates control of the conventions, exhibiting occasional errors in punctuation (<i>“Passages I” and “II”; differently, and; mechanic and; “good horse”.: “opening</i>).</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 5, although it is somewhat weaker in development.</p>	

Your actions and the habits and routines developed from these tendencies define you who you are and how others see you. These habits and daily routines that you set up for yourself will shape your ^{image} life in accordance to how you perform them. In ^{contrast} addition, ~~many~~ ^{some} people view themselves as victims of habits that they cannot discard. They feel they have lost their own identity as a result.

In passage 1, a man named Homer has a dull, straightforward life. Homer follows a specific ~~good~~ procedure and everyday without much change at all. First, he goes to buy canned food, he proceeds to ~~cook~~ ~~it~~ go home and cook it, and then he goes on to ~~to~~ complete his job as a bookkeeper. People have commented how he does his job in such a precise manner each day that it was never any different. People ~~were~~ ~~found~~ his life ~~is~~ so ~~specific~~. Everything was the same everyday. Even after cutting himself, he mechanically moves to the sink to clean it without ever changing his ~~monotonous~~ countenance.

Although ~~no~~ people don't like it, the author implies that Homer's point of view on his life ~~isn't~~ ~~isn't~~ so bad. Even after being confronted by glaring eyes and the prospect of a bitter view in his patio, he never changed. His ~~image~~ is portrayed as a dull, uneventful one because of how there is never any change introduced.

In passage 2, the poem describes regular day-to-day procedures from "... shoes put on each time, left... right..." to "touching the pocket for wallet... closing the door." The author brings forth a form of symbolism between "small rituals" and the implied self-identity. Again, the passage speaks of routines which define people.

Anchor Paper – Part A—Level 5 – C

The passage goes on about how these habits cause people to lose their self-identity as if they do it their routines almost automatically. The author presents a scenario where it is purely based on preference. "each confirming I chose these, -l" and one scenario which goes against it, "but habit is different: it chooses." The latter suggests they people cannot readily discard habits and are hitherto those losing their identity.

Actions and routines dictate your image as a person. Change helps to retain a profile of self-identity. Without change, everyone would be the same and nothing new will ever happen.

Anchor Level 5 – C

Quality	Commentary
Meaning	The response: Establishes a controlling idea that reveals a thorough understanding of both texts, stating that self-imposed <i>habits and daily routines</i> will define one's <i>image</i> and that <i>some people view themselves as victims of habits and have lost their own identity as a result</i> . The response makes clear and explicit connections between the controlling idea and the ideas in Passage I (<i>His image is portrayed as a dull, uneventful one because of how there is never any change introduced</i>) and in Passage II (<i>people cannot readily discard habits and are hitherto losing their identity</i>).
Development	Develops ideas clearly and consistently, with reference to relevant and specific evidence from Passage I (<i>he goes to buy canned food, he proceeds to go home and cook it</i>), although with some inaccuracy (<i>he goes on to complete his job as a bookkeeper</i>), and from Passage II (<i>"touching the pocket for wallet ... closing the door"</i>) to demonstrate routines. The response includes a discussion of characterization in Passage I (<i>Homer has a dull, straightforward life ... follows a specific procedure everyday</i>) and symbolism in Passage II (<i>The author brings forth a form of symbolism between "small rituals" and ... self-identity</i>).
Organization	The response maintains a clear and appropriate focus on how <i>actions and routines dictate your image as a person</i> . The response exhibits a logical sequence of ideas, first by discussing for Passage I how following a routine can cause someone to lose his identity (<i>Everything was the same everyday</i>) and then for Passage II discussing how <i>habits cause people to lose their self-identity as they do their routines almost automatically</i> . The response lacks internal consistency by shifting to a discussion of <i>scenario</i> in paragraph 4 without internal transitions or an antecedent for it (<i>a scenario where it is purely based on preference</i>).
Language Use	Uses language that is fluent and original (<i>Your actions and the habits and routines developed from these tendencies define who you are and how others see you</i>), with evident awareness of audience and purpose. The response varies structure and length of sentences to control rhythm and pacing (<i>Again, the passage speaks of routines which define people</i>).
Conventions	Demonstrates partial control, exhibiting occasional errors in punctuation (<i>preference. "each and it, "but</i>) and in use of prepositions (<i>accordance to and commented how</i>) that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 5, although it is somewhat weaker in organization and conventions.	

In literature, as in life routines are quite common. Passage 1 and ~~the~~ passage two are both about people's routines. These works reveal that routines are mundane and boring, but they identify who we are. This "controlling idea" is revealed through literary techniques and devices.

Homer, in passage 1 has a very routine life that is mundane and boring. This is revealed through the author's diction. Words such as "scanty," "querulous," and "shabby," show that Homer's life is worn and boring, but he won't change it. His unwillingness to change is shown in the personification in lines 20-21, "His hands seemed to have a life and will of their own." ~~However~~ The line goes on to say "It was they who pulled the sheets tight and shaped the pillows." So, Homer has control over his hands, but he decides not to control them because he wants to stay the way he is, because that is his identity. The author shows his attitudes on routines through many literary devices.

The poem in passage two also has ~~the~~ a ~~s~~'s similar meaning to passage one. The author shows how boring the statements can be by the syntax of the sentences he uses. The author uses sentences broken up by repetitive commas to show the actions in the poem. This can be seen in "left first, then right," and in "no fewer, no

more." This shows the repetitiveness of the actions, and how we just do them without thinking.

The author uses metaphor to show how humans don't want to change their routine, though, because it is our identity. Humans are like a good horse to routine, who just take routine like a bit without question (lines 25-27). This means we ~~accept~~ accept routine, we won't change it just because it is a necessary thing.

The author of the poem in passage two uses different literary devices to express his view on routines.

As humans, routines become ~~this is just~~ natural to use, but boring and mundane. However, they become so natural to us, they become a part of us. This attitude can be seen in the prose in passage 1 and the poem in passage 2. They express these ideas through literary devices.

Anchor Level 4 – A

Quality	Commentary
Meaning	<p>The response: Establishes a controlling idea that shows a basic understanding of the texts (<i>routines are mundane and boring, but they identify who we are</i>). The response makes implicit connections between the controlling idea and the ideas in Passage I (<i>he wants to stay the way he is, because that is his identity</i>) and in Passage II (<i>humans don't want to change their routine, though, because it is our identity</i>).</p>
Development	<p>Develops ideas clearly and consistently, with reference to relevant and specific evidence from both texts to discuss the ordinary life brought on by routine (<i>Homer's life is worn and boring, but he won't change it and "left first, then right," ... "no fewer, no more"</i>). The response includes a discussion of <i>diction</i> (<i>Words such as "scanty," ... and "shabby"</i>) and <i>personification</i> (<i>"His hands seemed to have a life and will of their own"</i>) in Passage I, and <i>syntax</i> (<i>The author uses sentences broken up by repeatative commas to show the actions in the poem</i>) and <i>metaphor</i> (<i>Humans are like a good horse ... who just take routine like a bit without question</i>) in Passage II.</p>
Organization	<p>Maintains the focus established by the controlling idea that <i>routines become natural to use, but boring and mundane</i>. The response exhibits a logical sequence of ideas, first addressing in Passage I the use of literary devices to show Homer's <i>mundane and boring</i> life and his inability to change, then for Passage II presenting a discussion of how the author uses <i>literary devices to express his view on routines</i>. The response concludes that <i>routines become so natural to us, they become a part of us</i>. The response uses appropriate transitions (<i>Homer, in passage I; So; As humans</i>).</p>
Language Use	<p>Uses appropriate language, with some awareness of audience and purpose (<i>This is revealed through the author's diction</i>). The response occasionally makes effective use of sentence structure (<i>In literature, as in life routines are quite common</i>).</p>
Conventions	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>repeatative</i> and <i>repeativeness</i>) and punctuation (<i>passage I has; querulous", and; routine, we won't</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 development and organization.</p>	

Everyone has an identity. Everyone knows who they are or who they think they are. Everyone also has things that they do that seem to preserve this identity. Routines do just that for some people. By repeating something over daily, weekly, monthly, or even yearly, a person can be under the impression that that is who they are and that the only way to maintain that view of themselves is to continue the routine or repetition.

Passage 1 tells of a man named Homer who appears to have a pretty precise routine. He goes to the store, ~~in~~ comes home, sits on his deck, watches the lizard by the cactus and eats lunch. That is who he is. That is what defines Homer as a person; his indifference to the world, and his everyday routine. By establishing this identity, he has allowed his daily routines in life define him. Therefore, routines can establish identity. The passage mentions situations in which he could change his routine by going up the hill, or turning his chair, but that may ~~change~~ change how Homer acts and a change in his identity like that seems to frighten him.

The second passage begins by naming several different daily rituals or habits that one might have, and it illustrates their importance. Things as simple as putting shoes on in order, counting stairs, and checking for a wallet and keys, are the things we rely on to keep us sane. Without habit, one would have nothing to keep order, so we depend on it, and the extent to which one depends on habits or rituals helps to create

their identity.

The passage also poses the argument of: how much is a person made up of themselves and how much is from others? If everyone depends on a habit or routine even a little bit, then we let it define us that much. If a habit is picked up from some one else, then we may not be as unique as we think. It is impossible to tell whether a habit is created by one person or stolen from another. This makes identity a tricky concept.

Every person has an identity. Every person also allows different things to define that identity. As shown in Passage I and II, people allow their habits, rituals, & routines to define them. What makes everyone different is when they choose which habits to depend on and which to change, or whether or not to change at all.

Anchor Level 4 – B

Quality	Commentary
Meaning	<p>The response: Establishes a controlling idea that reveals a thorough understanding of both texts (<i>By repeating something over daily, weekly, monthly, or even yearly, a person can be under the impression that that is who they are and ... to continue the routine or repetition</i>). The response makes clear and explicit connections between the controlling idea and the ideas in Passage I (<i>The passage mentions situations in which he could change his routine ... but that may change how Homer acts and a change in his identity like that seems to frighten him</i>) and in Passage II (<i>If everyone depends on a habit or routine even a little bit, then we let it define us that much</i>).</p>
Development	<p>Develops some ideas more fully than others. The response refers to specific and relevant evidence to demonstrate Homer’s routine in Passage I (<i>He goes to the store, comes home, sits on his deck, watches the lizard by the cactus and eats lunch</i>) and addresses daily routines and their effects on identity in Passage II (<i>Things as simple as putting shoes on in order, counting stairs, and checking for a wallet and Keys and The passage also poses the argument of: how much is a person made up of themselves and how much is from others?</i>). There is no mention of literary elements for either passage.</p>
Organization	<p>Maintains a clear and appropriate focus on how <i>people allow their habits, rituals, & routines to define them</i>. The response exhibits a logical sequence of ideas, presenting examples from Passage I to emphasize the connection between Homer’s <i>indifference to the world</i> and his identity and from Passage II to emphasize the <i>tricky concept</i> of identity, but the shift to first person affects internal consistency (<i>we depend and we let it define us</i>).</p>
Language Use	<p>Uses appropriate language, with some awareness of audience and purpose (<i>Passage I tells of a man named Homer who appears to have a pretty precise routine</i>). The response occasionally makes effective use of sentence structure and length (<i>That is who he is and The second passage begins by naming several different daily rituals or habits that one might have, and it illustrates their importance</i>).</p>
Conventions	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>themselves, repetition, sain</i>), punctuation (<i>cactus and eats; person; his; of:how</i>), and agreement (<i>Everyone ... they, a person ... they, one ... their</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>	

Anchor Paper – Part A—Level 4 – C

Some people like a sense of routine. It's familiar and almost comforting because you know exactly what to do, nothing changes. Sometimes people break away from the mundane routine ~~but~~ ^{while} others don't. Both passages reveal a routine that hasn't change. They have set plans and both authors used literary elements to ~~emphasize~~ ^{emphize} this.

In the first passage, the author tells Homer's routine. Homer hasn't changed any part of it and he never will. The author tells how one day Homer cut his thumb opening a can of salmon. Most would react with some sort of emotion, but not Homer. "Although the wound must have hurt, the calm, slightly querulous expression he usually wore did not change." The author used that scenario to give the reader some irony. Homer did something opposite of what the reader expected. Another element that the author uses is imagery. As part of Homer's routine, he'd face the garage and watch a lizard attack flies. "Whenever one of its elaborate stalks was foiled, it would shift about uneasily on its short legs and puff out its throat." Some people find it difficult to change a routine. If it's what they are used to, let them go on with their lives.

The author in passage two also describes a set routine. The author also used literary elements to specify that. An element used is imagery. A routine is described that the reader can picture in his or her mind. "Touching the pocket for wallet, for keys, before closing the door." Most people could relate to that experience. This makes the reader feel like they are part of the poem. This is a free verse poem. Another element used is theme. The author writes about routine but we all have one whether you know it or not. It's what is most familiar to use. Satire is also used. As the reader gets the point of the poem, the author seems to satirize routine. "But habit is different: it chooses. And we, its good horse, opening our mouths at even the sight of the bit." It seems they poke fun at a habit versus a routine. However the author does describe a daily routine.

Anchor Paper – Part A—Level 4 – C

Both passages and authors talk about routine using literary elements. It can be difficult to break a set routine. In passage one the author used irony and ^{imagery} ~~symbolism~~ to describe a characters routine. In passage two the author uses imagery, theme, and satire. Both passages are connected by a common idea, routine.

Anchor Level 4 – C

Quality	Commentary
	The response:
Meaning	Establishes a controlling idea that shows a basic understanding of the texts (<i>Both passages reveal a routine that hasn't change</i>). The response makes superficial connections between the controlling idea and the ideas in Passage I (<i>Some people find it difficult to change a routine</i>) and in Passage II (<i>The author in passage two also describes a set routine</i>).
Development	Develops some ideas more fully than others. The response refers to specific and relevant evidence to discuss Homer's unchanging routine in Passage I (<i>As part of Homers routine, he'd face the garage and watch a lizard attack flies</i>), but the discussion of Passage II is more general (<i>The author writes about routine but we all have one whether you know it or not</i>). The response makes reference to <i>irony</i> and <i>imagery</i> in Passage I and <i>imagery, free verse, theme, and satire</i> in Passage II, but development is limited.
Organization	Maintains a clear and appropriate focus on how <i>it can be difficult to break a set routine</i> . The response exhibits a logical sequence of ideas, first presenting information about Homer's daily life in Passage I, and then relating the chosen literary techniques to the text. Discussion of the second passage lacks internal consistency, relying on loosely connected information about the use of literary devices.
Language Use	Uses appropriate language, with some awareness of audience and purpose (<i>Some people like a sense of routine</i>). The response occasionally makes effective use of sentence structure and length (<i>Most would react with some sort of emotion, but not Homer</i>).
Conventions	Demonstrates partial control, exhibiting occasional errors in spelling (<i>emphize</i> and <i>satyrize</i>) and punctuation (<i>part of it and he, Homers routine, a characters routine</i>) that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 4, although it is somewhat weaker in meaning.	

Routines become a great part of everyday life. Though nobody's routine is ever quite the same, they all have to do with being careful, fast, or prepared. Passage I and II both deal greatly with two completely opposite routines.

In Passage I, the person has a very fast, cautious routine. This person's routine deals with his grocery store and grocery shopping. Homer, being the man's name, is a fast shopper. For his dinner, Homer goes directly into the store and to the exact location as to what he needs to buy. He then grabs these few items, pays, and out he goes. If it is dark, then Homer does not continue down the hill to walk, he gets a taxi.

Passage II ~~speaks~~ speaks of this person's everyday routine. This person tells how he puts his left shoe on first and then his right. He then talks about his coffee and how he swirls his sugar in for seven circlings. He then finds his keys before leaving. This man's rituals or routines are fast but precise. His routine never changes, not even by a ~~new~~ extra circling of his coffee.

Routines are an important part of everyday life. Some are cautious and fast, like shown in Passage I and II. The routines showed here are very important to these people.

Anchor Level 3 – A

Quality	Commentary
Meaning	The response: Establishes a controlling idea that shows a basic understanding of the texts (<i>Routines become a great part of everyday life and have to do with being careful, fast, or prepared</i>). The response makes superficial connections between the controlling idea and the ideas in the texts (<i>In passage I, the person has a very fast, cautious routine and Passage II speaks of this persons everyday routine</i>).
Development	Develops ideas briefly, using some evidence from the texts (<i>This persons routine deals with his grocery store and grocery shopping and This person tells how he puts his left shoe on first and then his right</i>). The response relies primarily on plot summary of the initial sections of each text.
Organization	Establishes an appropriate focus on routine (<i>Routines are an important part of everyday life</i>). The response exhibits a rudimentary, four-paragraph structure.
Language Use	Relies on basic vocabulary, with little awareness of audience and purpose (<i>He then grabs these few items, pays, and out he goes</i>). The response exhibits some attempt to vary sentence structure for effect, but with uneven success (<i>For his dinner, Homer goes directly into the store and to the exact location as to what he needs to buy</i>).
Conventions	Demonstrates partial control, exhibiting occasional errors in punctuation (<i>nobodys; persons; walk, he</i>) that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in conventions.	

The way we go through life everyday is different depending on what kind of person you are or what kind of life you live. A persons routine is a way a person starts or finishes there day in there own way. In passage one and passage two, each persons routine is different because that's what they're acostum to. These two passages prove that routines can be different.

In passage one the mans routine is anything but ordinary. Homer after he eats breakfast always sits in the same chair the same way and he's always aimed the same way. Homers point of view comes from him watching a lizard trying to hunt flies in his backyard and ~~watch~~ watch the different angles of his backyard. This routine is not everyday.

The person in passage two is a little more organized when it comes to there routine. In the morning they always do the same thing every morning like getting ready for the day. The structure of there life is always in order. This serves them a purpose ~~to~~ for there life.

The idea people have on there daily routine cause what kind of life they will have in the future. These 2 passages show that routines can be different but still serve there purpose. The affect your routine has can differ based on who you are.

Anchor Level 3 – B

Quality	Commentary
Meaning	The response: Establishes a controlling idea that shows a basic understanding of the texts (<i>The way we go through life everyday is different depending on what kind of person you are or what kind of life you live</i>). The response makes superficial connections between the controlling idea and the ideas in the texts (<i>These two passages prove that routines can be different</i>).
Development	Develops ideas briefly, using some evidence from Passage I (<i>Homers point of view comes from him watching a lizard ... and watch the different angles of his backyard. This routine is not everyday</i>). The references to Passage II are vague (<i>In the morning they always do the same thing everymorning like getting ready for the day</i>).
Organization	Establishes an appropriate focus on the idea that <i>the affect your routine has can differ based on who you are</i> . The response exhibits a rudimentary structure, addressing each passage in separate paragraphs and ending with a conclusion.
Language Use	Relies on basic vocabulary, with little awareness of audience or purpose (<i>The idea people have on there daily routine cause what kind of life they will have in the future</i>). The response exhibits some attempt to vary sentence structure and length for effect, but with uneven success (<i>Homer after he eats breakfast always sits in the same chair the same way and he's always aimed the same way</i>).
Conventions	Demonstrates partial control, exhibiting occasional errors in spelling (<i>acostum</i> and <i>everymorning</i>), apostrophe use (<i>persons, mans, Homers</i>), comma use (<i>Homer after ... breakfast always and way and</i>), and agreement (<i>person ... there day, person ... their routine, idea ... cause</i>) that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in conventions.	

Everyone has a routine on how they do things everyday. Everyone also has a different routine that they do everyday.

~~Passages~~ Passages I and II both have a routine that are completely different.

Passage I uses point of view to describe the routine. The man tells us how he sees all the colored spot lights in "The SunGold Market". The spotlights were natural hues over certain foods, and he describes this by saying the food first then the colored ~~spot~~ spotlight. He also describes the routine in which he prepares his supper. His routine is very similar everyday according to the quote "the forty years of his life had been entirely without variety and excitement." This man pretty much does the same thing everyday from his own point of view.

Passage II uses structure to show their routine. It is very specific and in order. The writer describes how they get dressed "the shoes put on each time left first, the right." and exactly how many times they stir their drink "the morning portion's teaspoon of sweetness stirred always for seven circlings – no fewer, no more..." This routine is very structured and specific.

Anchor Paper – Part A—Level 3 – C

So this proves that everyone has a routine, but they can be completely different. Some people may not even know they have a routine but everyone ~~is~~ does.

Anchor Level 3 – C

Quality	Commentary
Meaning	The response: Establishes a controlling idea that shows a basic understanding of the texts (<i>Everyone has a routine</i> and <i>Passages I and II both have a routine that are completely different</i>). The response makes superficial connections between the controlling idea and the ideas in Passage I (<i>His routine is very similar everyday</i>) and in Passage II (<i>This routine is very structured and specific</i>).
Development	Develops ideas briefly, using some evidence from Passage I (<i>The man tells us how he sees all the colored spot lights in "The SunGold Market"</i>) and from Passage II (<i>The writer describes how they get dressed "the shoes put on each time left first, the right"</i>). The response makes no mention of literary devices or techniques.
Organization	Establishes an appropriate focus on routine (<i>everyone has a routine, but they can be completely different</i>). The response exhibits a rudimentary, four-paragraph structure.
Language Use	Relies on basic vocabulary, with little awareness of audience and purpose (<i>This man pretty much does the same thing everyday from his own point of view</i>). The response exhibits some attempt to vary sentence structure and length for effect, but with uneven success (<i>The spotlights were natural hues over certain foods, and he describes this by saying the food first then the colored spotlight</i>).
Conventions	Demonstrates emerging control, exhibiting occasional errors in spelling (<i>describes</i> and <i>acording</i>), punctuation (<i>dressed "the; right."</i> and; <i>So this</i>), agreement (<i>Everyone ... they, routine that are, Passage II ... their</i>), and usage (<i>routine on how and routine in which</i>) that hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 3 in all qualities.	

Anchor Paper – Part A—Level 2 – A

Routines can be very important But can also control your life. For Example in the first passage. The person has the same routine every day. His life probably is really boring he just sits on his porch and watches the little lizard eat flies. And the second poem is just about just the same old every day routines And how it never really seems to get old. Therefore in conclusion They are both about plain old routines. And how they effect every day life

Anchor Level 2 – A

Quality	Commentary
Meaning	The response: Conveys an incomplete understanding of the texts. While the response attempts to establish a controlling idea about routines (<i>Routines can be very important But can also control your life</i>), it makes few connections to the passages.
Development	Is incomplete and largely undeveloped, hinting at ideas, but references to the texts are vague (<i>For Example in the first passage. The person has the same routine every day and the second poem is just about just the same old every day routines And how it never really seems to get old</i>).
Organization	Suggests a focus on routines and suggests some organization with a controlling idea, brief statements about each passage, and a concluding sentence.
Language Use	Relies on basic vocabulary (<i>His life probably is really boring and They are both about plain old routines</i>), with little awareness of audience or purpose. The response exhibits some attempt to vary sentence structure and length for effect, but with uneven success (<i>And how they effect every day life</i>).
Conventions	Demonstrates emerging control, exhibiting occasional errors in punctuation (<i>For Example in the first passage.; boring he just; Therefore in conclusion</i>) and capitalization (<i>But, Example, They</i>) that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in language use and conventions.	

Anchor Paper – Part A—Level 2 – B

Passage 1 was about a man seeking comfort, he goes to the market and gets a few things. He has an old broken chair that he sits on in his backyard to soak up a little sun. Passage 2 is mostly about getting away from life, and living for the finer things in life. In both of these passages the are routines that are revield to the reader. In Passage one, it is the routine of going to the grocery store and coming home. In Passage two it is a little different. It is more about just getting away from home and finding an escape.

Anchor Level 2 – B

Quality	Commentary
Meaning	The response: Conveys an incomplete understanding of the texts. While the response attempts to establish a controlling idea (<i>In both of these Passages the are routines that are revield to the reader</i>), only a few connections are made to the passages.
Development	Is incomplete and largely undeveloped, hinting at ideas, but references to the texts are vague (<i>In Passage one, it is the routine of going to the grocery store and coming home and In Passage two it is a little diffrent</i>) and unjustified (<i>It is more about just getting away from home and finding an escape</i>).
Organization	Suggests a focus on routine and suggests organization by addressing Passage I, then Passage II, and attempting to compare both passages.
Language Use	Relies on basic vocabulary (<i>he goes to the market and gets a few things</i>) that is sometimes imprecise (<i>the</i> for “there”), 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>Passage 2 is moslty about getting away from life, and living for the finer things in life</i>).
Conventions	Demonstrates emerging control, exhibiting occasional errors in spelling (<i>revield</i> and <i>diffrent</i>) and punctuation (<i>comfort, he; old broken; In Passage two it</i>) that hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in language use and conventions.	

How Do Passage Number ¹ and two connect?
Passage one and two connect because they have the same theme. The theme is some time you need some change. You need change because if you do the same thing your life will be boring. And ~~no~~^{one} would be their on person. It is important all so because it can impact you future. If you dont change it's like being stuck in the past. Like in the first passage he did not notes everything behind him. Like all the garbage was just piling up. Before he knows it his back yard would be full. It's important to change and know what is coming up. And so you will not feel lost. also to know how it feels to be unique. So you can be a leader not a follower. In the 2 passage it explain how must of us dont take advantage of life. In conclusion this explain why everyone needs change. and you should live life to the full extent.

Anchor Level 2 – C

Quality	Commentary
Meaning	The response: Conveys an incomplete understanding of the texts. While the response attempts to establish a controlling idea (<i>You need change because If you Do the same thing your Life will be boreing</i>), few connections are made to Passage I. Passage II is mentioned only briefly.
Development	Is incomplete and largely undeveloped, hinting at ideas, but references to the texts are vague (<i>Like in the first Passage he DiD Not Notes everyThing behind him</i>) and unjustified (<i>Like all the garbege was just Pileing uP and In the 2 Passage It explian how must of us dont take aDDventage of life</i>).
Organization	Suggests a focus on change and suggests some organization, moving from a discussion of <i>theme</i> , to references to Passage I, then to a brief mention of Passage II, and ending with a concluding sentence.
Language Use	Uses language that is imprecise for the audience and purpose (<i>on</i> for “own,” <i>Notes</i> for “notice,” <i>fall</i> for “full”). The response reveals little awareness of how to use sentences to achieve an effect (<i>also to Know how it feels to be unique</i>).
Conventions	Demonstrates a lack of control, exhibiting frequent errors in spelling (<i>becase, futer, garbege, Befor, conclution</i>), punctuation (<i>Number’s 1, Dont change it, it his back yard, cange And</i>), and capitalization (<i>Do, If, DiD, Life</i>) that make comprehension difficult.
Conclusion: Overall, the response best fits the criteria for Level 2 in all qualities.	

Routines are a part of people's life, things you do everyday become routines. There are routines that can affect your life in a positive way and also there are ones that could create a negative effect. Many people create routines without knowing and it could be whether a good or a bad routine. Some people create routines from which they can't escape.

Positive routines can vary, it can be a physical ~~routine~~ activity or a mental activity. For example a good positive routine physical routine can be: Running, Jogging, ~~each~~ ~~morning~~ morning, Sports → Baseball, basketball, football etc. There are many positive physical activities.

~~mental~~ positive mental routines also vary. ~~mental~~ activities like: Reading a book, Chess game, DANCE, etc. Mental routines are good for ~~the~~ ~~mind~~ mind and ~~the~~ ~~body~~ body.

As positive routines negative routines also vary. The negative ones are the ones from ~~which~~ which people can't escape and also are divided into 2 sections; The mental and the physical. Negative physical routines vary there are many ~~and~~ smoking, Drugs, unsafe sex etc. Mental negative ~~routines~~ ~~are~~ ~~are~~ are - thinking too much about problems etc.

Routines are part of people's life. Routines can be a good or a bad thing so people always need to try to choose the correct ones.

Anchor Level 1 – A

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, offering only a personal response.
Development	Is minimal, with no evidence of development beyond the general statements about routines.
Organization	Suggests a focus on routines in general (<i>there are routines that can affect your life in a positive way and also there are ones that could create a negative effect</i>). The response suggests some organization by including an introduction, a body paragraph about positive routines, a body paragraph about negative routines, and a conclusion.
Language Use	Uses language that is imprecise (<i>it could be wether a good or a bad routine, metal</i> for “mental,” <i>sports</i> → <i>Baseball, etc</i>). The response reveals little awareness of how to use sentences to achieve an effect (<i>Activities like: Reading a book, Chessgame, Dama etc</i>).
Conventions	Demonstrates a lack of control, exhibiting frequent errors in spelling (<i>affectt, wether, physicall, Activitie</i>), punctuation (<i>Routines negative, vary there, thing So</i>), and capitalization (<i>life. things; physical Routine; Reading; vary. the; or A bad</i>) that make comprehension difficult.
Conclusion: Although the response fits the criteria for Levels 1 and 2, it remains at Level 1 because the response makes no reference to either text.	

Anchor Paper – Part A – Level 1 – B

Homer went directly to the
 canned goods department and brought a
 can of mushroom soup and another of
 sardines. Basically Homer buys food for the
 house for a living

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	Shows no focus or organization.
Language Use	Is minimal.
Conventions	Is minimal, making assessment of conventions unreliable.
Conclusion: Overall, the response best fits the criteria for Level 1 in all qualities.	

Part A — Practice Paper — A

Each person has his own routines. Even though it is boring to always follow the same routine, people do it because they are used to it. Some people are even scared of change and their lives become monotonous. Passage I and passage II show some examples that prove a monotonous living.

Passage I is about a man who seems to be living by himself for a while. His life is boring, but he is alright with his way of living. In lines 13 to 14, it says "Although Homer had nothing to do but prepare his scanty meals, he was not bored." This shows how he has conformed with the life that he has; he is not bored even when he does not have anything to do. The author uses an allusion to show how his life has been the same for a long time in lines 14 to 16. He says "Except for the Romola Martin incident and perhaps one or two other widely spaced events, the ~~period~~ forty years of his life had been entirely without variety or excitement." This is reference to a previous job where he had to ask a woman for her back rent. Nothing 'exciting' had happened to him for a long time. Even though his life lacks essence, he seems to be alright with it and waiting patiently for something exciting to happen.

Passage II is about the 'rituals' a person has each day. The author explains the habits, in this poem, that she has. In lines 3 to 5, she makes an emphasis in order to explain the exact things she does. She says "The morning potion's teaspoon

Part A — Practice Paper — A

of sweetness stirred always for seven circlings - no fewer, no more -." By the word 'always' she is saying that she does it every single day. Then when she states 'no fewer, no more,' it emphasizes that this habit cannot change. The author uses a metaphor to show how habits are so easy to get. She says "But habit is different: it chooses. And we, its good horse, opening our mouths at even the sight of the bit." This means that habits are everywhere and people are too weak to not get them.

Routines make up a big part of people's lives. Some people live based on a routine or habit, but ~~some~~ others try to change it. Everyone has them ~~and~~ because 'change' is a big word to many people. But routines define people's identity.

The Sun Passage one is very different from Passage 2. Passage The SunGold Market had many things going on. They had flowers and food that anyone could buy. Homer goes there and buy food for himself.

Homer is an old guy. He even has people watching him. He has a garden where he goes and hang out. In his garden he has plant. He even has a lizard that lives in a hole near the base of his plant. It was about five inches long. The lizard was self conscious. Homer found it very amusing to watch. Homer can open cans but he gets a cut. In his garden he has matching colored plants. When it gets lighter he watched the lizard and it begins its stalk, and held his breath until it had killed.

In Passage 2 its the awakening in the morning. Its usually what people every morning when they are leaving the house. These procedures is what many people do.

As people put on their shoes they can start in either

side of their foot. Eating breakfast is usually what yourself can serve for breakfast.

First you brush your teeth than take a shower or bath. In this poem this person seem he/she was in a rush. While she was traveling she opened her suitcase.

People have routines to get through everyday like eat, go work, and sleep. This is true in two stories I read. One is about a man Homer who goes through life depressed and never having any excitement and the other story is a poem about what people do before they go to work. So now I will tell you how Homer and the poem show how people go through routines.

First Homer goes through the ~~same~~ same routine everyday. First he wake up makes his bed and get ready for work as a book keeper which is very boring for him. Then when he's not keeping the house clean he goes on his old broken deck chair which is facing the doors. Next when he finally rotates his chair he find some excitement with a lizard trying to catch a fly and watches happily for a while. So this is how homer ~~does~~ has a ~~deley~~ daley routine.

Next the poem show the daley routine of the working class people. First you put on your shoes and clothes. then you eat and make sure you have your keys and wallet before you leave. Next the only way you change your routine is if you put necklaces, or earrings or put something nice on. Then finally you go to sleep and do the same thing over again.

Part A – Practice Paper – C

As you can see this is how the poem and
homer relates to routines.

Many people think that a specific daily routine can define who they are. A common morning routine such as taking a shower, brushing ones teeth and then getting dressed seems very simple but many people don't dare change the order in which they perform these acts. In these two particular passages the idea of routine is portrayed as very controlling. Each passage provides examples that prove the idea that routine is a controlling way of life and is often used as an identity.

In passage 1, the protagonist, Homer, is a very unhappy person. The passage makes it seem as though his routine is sucking all of the life excitement out of his life. An example of this is Homers routine of eating canned goods for dinner every night, no matter how delicious the fruit looks. Another routine that Homer can't even think about changing is the direction of his old, broken duck chair. It faces a plant and always will. Even the expression in Homers face is so constant that it rarely changes. When he cut his finger on a can, all no pain was painted on his ~~indifferent~~ face. A literary element that the author uses to help describe Homers dull life is personification. "His bare hands seem to have a life and a will of their own." (line 20-21).

The poem of passage number two

also descends routine. ~~HOWEVER~~ This poem brings up the question of identity. Doing the same thing everyday is intimate and unthinking small things such as which shoe a person puts on first or when they wash first in the ~~bathe~~ bath are small things that can make a person.

~~It~~ The poem brings up the question of ~~what~~ which habits we learned from others and which are our own, we will never know.

The urge to escape and get away from these small rituals is presently the urge to choose and lose the routine for a while.

In this poem ~~the~~ the author uses the literary element of symbolism. The traveling suitcase and the red sweater symbolizes the need to escape ~~and the~~ ~~the~~ the small rituals. It symbolizes desire to break away from routine and the excitement that would give.

People have the idea that routine is absolutely necessary in ones life. Although it may be convenient, excitement is only present without it. Does a routine define a person or are people just lost without it? ~~the~~ ~~the~~

The two passages ~~defend~~ defend the idea that routine is controlling, ~~and~~ ^{and} a routine is a persons resistance to change.

In everyday life, someone is always doing a repetitive action from day to day. Most of these types of routines, no matter how small or insignificant, make us who we are. Routines might be considered a little boring, but their feeling of familiarity makes them an anchor in our lives.

Homer, in Passage I, centers his life around his daily routines. He shops in the SunGold Market with a plan and is described as heading straight for the canned goods department. Homer is further characterized as someone who doesn't take risks when he took a taxi home. The author personified Homer's hands which "seemed to have a life and a will of their own," doing the household chores with "impersonal detachment."

The imagery of Homer's back yard showed that he had a beautiful view, but kept his broken chair facing the garage. The garage door is "closed" and other adjectives like "shabby," "sooty," "rusty" paint a dismal picture of his yard, with its "ragged, tortured plants." The lizard, waiting patiently to catch flies, also does the same action every day. Because Homer "never thought of interfering," the lizard's routine never changed, either.

As for the second passage, the poem, we begin with a description of a typical morning routine: dressing the same way, preparing coffee or tea in the same way in the same "cracked blue cup." The poet uses the "small rituals" in line 11 to symbolize our identities that have survived the past and will take us into the future.

There is a sense of doubt, starting in line 17 when the poet asks "which habits we learned from others and which are ours alone." Are our identities made up of so many identities copied copied from everyone we've ever seen? This is called "Unbearable to acknowledge" by the poet. But in the next stanza, the "beloved" sweater and necklace in the suitcase return the poet to familiar objects that

"I chose."

Everyday actions such as shopping, chores, dressing, brushing teeth, can give us a sense of ourselves and a sense of comfort. Although both authors acknowledge that routines, however boring, are a part of our lives, they also conclude their works with questions about routines. In Passage I, the narrator says about Homer "whether he was happy or not is hard to say," and concludes that, like the cactus plant, Homer was probably emotionless. The poem ends by suggesting that habits "choose" us, and like tamed horses, we accept those daily routines. Both passages leave us to wonder if we have become anchored or trapped by our lives' routines.

Practice Paper A–Score Level 4

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

Practice Paper B–Score Level 2

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

Practice Paper C–Score Level 3

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

Practice Paper D–Score Level 4

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

Practice Paper E–Score Level 5

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

**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 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.

For thousands of years, poets and philosophers have argued that, "love is the ultimate and the highest goal to which man can aspire." Indeed, love is a very powerful emotion, causing profound sensations of euphoria, almost to the point of inebriation. Sentimentalists, and overly romantic persons, are the ones who believe that through love, "one can see rightly." However, what they see is a false veneer; they see a facade that provides a semblance of truth, but neglect to notice the myriad flaws of thinking with one's heart. Love blinds its victims, inhibiting their true ambitions, causing young lovers to make hasty, and reckless decisions, and can be so utterly consuming that it would lead to death.

One such character who exemplifies the drawbacks of love is Romeo of William Shakespeare's tragedy, "Romeo & Juliet." As the tragic hero of the play, Romeo falls victim to a set of unlikely circumstances that ultimately lead to his, and his lover Juliet's, death. His one tragic flaw is his hastiness and his eagerness ~~to be with Juliet~~ to be with Juliet. It is his love for Juliet that causes him to make poor decisions, such as murdering Juliet's cousin Tybalt, getting married on a whim, and finally killing himself after seeing Juliet's lifeless corpse, rather than to live without her. Ironically, despite the conviction of both lovers, both wind up dead. This irony is indicative that the inverse of Saint-Exupéry's quote is true: if Romeo had not used his heart, he would have seen rightly. He could have stayed with Rosaline, and saved both the Montagues and Capulets from enduring his reckless, love-inspired antics.

Another character who is the paragon of being blinded by love is Jay Gatsby of F. Scott Fitzgerald's *The Great Gatsby*. Like Romeo, Gatsby is also a hopeless romantic,

who has dedicated his entire ~~life~~ career, life, and being to wooing Daisy Buchanan. Born into poor circumstances, Gatsby worked hard his entire life after meeting Daisy to impress her, often resorting to petty crime, boot-legging, and even possibly murder to become wealthy and impressive. He acquires an expansive, opulent mansion, reminiscent of European castles, and stocks it with many amenities, from many coloured shirts, to a library full of recent books. Because Daisy is characterized as superficial and materialistic, (her voice was "full of money") Gatsby is able to win her over, again. However, this love is short-lived because Gatsby is murdered. Arguing there is much evidence that Gatsby would have been better off forgetting Daisy Buchanan and living his own life without the limiting factor of unrequited love. The reader learns via Gatsby's father that the young Jay Gatsby had drawn up a list of desirable character traits and a schedule that would make efficient use of his time. This obscure allusion to Benjamin Franklin, an outstanding man and founding father of our nation, shows us that Gatsby was highly ambitious, and had many talents and skills. If he had not been so in love with Daisy, perhaps he could have become rich in his own right, without lust as an impetus. He was certainly hardworking and fiscally shrewd enough to become a billionaire sans the crime and illegal activities. As was the case with Romeo, had Gatsby ~~not~~ not used his heart, he could have seen matters correctly, and made more coherent, sensible decisions; decisions that would have made him a more successful and a better person.

It is quite shocking that anybody could be so naïve as to think that "with the heart is one can see rightly." Moderation of emotion, tempered by a good, healthy dose of realism/cynicism is the best option for leading a healthy life.

Anchor Paper – Part B—Level 6 – A

If one "only" uses the heart to think and see, and uses love as motivation and inspiration, they are doomed for failure and death. It is a harsh, critical, and yet apt, description of love.

Anchor Level 6 – A

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 (<i>Love blinds its victims, inhibiting their true ambitions, causing young lovers to make hasty, and reckless decisions, and can be so utterly consuming that it would lead to death</i>). The response uses the criteria to make insightful analysis of <i>Romeo and Juliet</i> (if Romeo had <u>not</u> used his heart, he would have seen rightly) and <i>The Great Gatsby</i> (<i>Gatsby is also a hopeless romantic, who dedicated his entire career, life, and being to wooing Daisy Buchanon</i>).</p>
Development	<p>Develops ideas clearly and fully, making effective use of a wide range of relevant and specific evidence from both texts to support the characterizations of Romeo (<i>exemplifies the drawbacks of love and His one tragic flaw is his hastiness and his eagerness ... to make poor decisions</i>) and Jay Gatsby (<i>the paragon of being blinded by love, worked hard his entire life, highly ambitious, fiscally shrewd</i>). The response also refers to irony in the deaths of Romeo and Juliet and to the <i>obscure allusion to Benjamin Franklin in The Great Gatsby</i>.</p>
Organization	<p>Maintains the focus established by disagreement with the critical lens (<i>If one "only" uses the heart ... they are doomed for failure and death</i>). The response exhibits a logical and coherent structure, moving from an introduction that disagrees with the lens to an analysis of each main character, and concluding that <i>moderation of emotion ... is the best option for leading a healthy life</i>. Coherence is strengthened through the skillful use of transitions (<i>Indeed, One such character, As the tragic hero, Like Romeo</i>).</p>
Language Use	<p>Is stylistically sophisticated, using language that is precise and engaging, with a notable sense of voice and awareness of audience and purpose (<i>profound sensations of euphoria, inverse of Saint-Exupéry's quote, a billionaire sans the crime</i>). The response varies structure and length of sentences to enhance meaning (<i>As was the case with Romeo, had Gatsby <u>not</u> used his heart ... that would have made him a more successful and a better person</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>	

Antoine de Saint-Exupéry once said "It is only with the heart that one can see rightly...". By this, I am ~~sure~~ certain that he meant that only the heart judges people accurately, not society or the human eye. I agree with this quote, and believe that it is clearly evidenced by the novels All Quiet on the Western Front and The Adventures of Huckleberry Finn, by Eric Remarque and Mark Twain respectively.

In Remarque's All Quiet on the Western Front, Paul Baumer is confronted with two instances in which both society and his own eyes are proven wrong by his heart. The first is during a battle. Under threat of artillery, Paul jumps into a crater for shelter. ~~At~~ Already in the crater, however, is a French soldier. Out of instinct and training given to him by his society, he cuts the man's throat. What he saw was an enemy, one whom the state of Germany had deemed evil. Immediately his heart tells him this is wrong. In his arms he holds a dying human being. Paul is aghast, and he lets the man stumble to the other side of the trench in horror. Using imagery, Remarque describes the Frenchman's slow, brutal death in a manner that causes the reader to sympathize with him. Paul tries to comfort the man, but he dies the next morning. ~~Forced~~ Forced to remain in the hole, Paul ~~looks~~ looks through

the Frenchman's wallet. He is characterized by its contents as a barber and a family man. Pictures of his wife and children make Paul realize that his heart was right all along.

The second time Paul learns that his heart speaks truer than society or his eyes is soon after the incident with the Frenchman. In another battle, Paul stumbles ~~across~~ across his drill master, Corporal Himmelstoss, cowering behind cover.

Society has proclaimed Himmelstoss a hero. He has won the Iron Cross, Germany's highest honor. Paul's eyes have seen what Paul once thought was the real Himmelstoss: a cruel man who seeks pleasure in the pain and embarrassment of the recruits he trains. Now Paul's heart tells him the truth.

Seeing Himmelstoss here, cowering, causes a revelation. Paul realizes Himmelstoss is just like any other soldier. Maybe, his heart tells him, he was so cruel before because he knew how cruel the battlefield was. Paul pities him, and leaves the man in peace. By characterizing Himmelstoss as a brute first, Remarque sets up a dramatic foil to the real, cowardly, pitiable Himmelstoss. Remarque shows that the heart can give a very different interpretation of things than the eyes or society.

Mark Twain's The Adventures of Huckleberry Finn also shows us the power of truth in the

heart. Throughout the novel, set in the South during the times of slavery, there is a special, constantly growing relationship between Huck Finn and the run-away slave Jim. Huck's eyes see Jim for his race, and Huck's society sees Jim as an inferior slave, but it is Huck's heart that shows him the truth. Jim is characterized as a kind and caring individual in sharp contrast to the cruelty directed at him. Jim worries about Huck's safety constantly. He worries on the island, on the raft, and especially when he and Huck are separated on the raft. When Huck finds Jim again, he tries to trick him into believing it was all a dream. Huck had always seen Jim through his appearance and through society. When Jim realizes the truth, he scolds Huck for worrying and fooling him so. Huck realizes, for the first time, that Jim genuinely cares for him. He sees, with his heart, a man worried for his only true friend beneath the skin color his eyes had seen. By seeing this transition from Huck's point of view ~~from~~ the reader can see the clear distinction between the lies constructed by Huck's eyes and society and the truth revealed by Huck's heart. In addition, by setting the novel in the pre-Civil War South Twain is able to show the reader the cruelty characterized by the slaveholders and the kindness shown by Jim in spite of this.

As Antoine de Saint-Exupéry once said, "It is only with the heart that one can see rightly." Paul Baumer learned this twice in Eric Remarque's All Quiet on the Western Front. He learned that the enemy, branded so by society and sight alone, was human just like himself. He also learned the truth of his drill instructor's cruel ways through his heart. In Mark Twain's The Adventures of Huckleberry Finn, Huck learns the truth about Jim by using his heart. Though society and his eyes see only skin color, Huck's heart shows him the genuine and caring individual that ~~the~~ prejudice had hidden. Though the eyes may deceive and society may lie, the heart will always see true.

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 by pointing out that <i>only the heart judges people accurately, not society or the human eye</i>. The response uses the criteria to make insightful analysis of <i>All Quiet on the Western Front</i> (<i>What he saw was an enemy ... Immediately his heart tells him this is wrong</i>) and <i>The Adventures of Huckleberry Finn</i> (<i>Huck's eyes see Jim for his race ... but it is Huck's heart that shows him the truth</i>).</p>
Development	<p>Develops ideas clearly and fully, making effective use of a wide range of relevant and specific evidence from both texts about characters whose actions communicate <i>the power of truth in the heart</i>. The response incorporates characterization (<i>Paul tries to comfort the man; By characterizing Himmelstoss as a brute first, Remarque sets up a dramatic foil; Jim worries about Huck's safety constantly</i>), imagery (<i>the Frenchman's slow, brutal death</i>), and setting (<i>during a battle and in the South during the times of slavery</i>) to support the interpretation of the critical lens.</p>
Organization	<p>Maintains the focus established by the critical lens (<i>Though the eyes may deceive and society may lie, the heart will always see true</i>). The response exhibits a logical and coherent structure, moving from an introduction of the two texts to an analysis of each major character's conflict with <i>society and his own eyes</i> which are eventually <i>proven wrong by his heart</i>. Transitions are skillfully used (<i>Already in the crater, however; soon after the incident; also shows us</i>).</p>
Language Use	<p>Uses language that is fluent and original, with evident awareness of audience and purpose (<i>By this, I am certain that he meant and I agree with this quote</i>). The response varies structure and length of sentences to control rhythm and pacing (<i>In his arms he holds a dying human being and Jim is characterized as a kind and caring individual in sharp contrast to the cruelty directed at him</i>).</p>
Conventions	<p>Demonstrates control of the conventions, exhibiting occasional errors in the use of vague pronoun references (<i>Pictures of his wife and children make Paul realize; Maybe, his heart tells him, he was so cruel; he tries to trick him</i>).</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 6, although it is somewhat weaker in language use and conventions.</p>	

Some believe that the clearest and most lucid vision is not through the eyes, but through the heart. Love can allow one to see something, to perceive the world in a manner much more lucid than through the physical world alone. The heart provides the emotions to judge the environment, an ability unique amongst humans. However, such feelings of passion may also blind one to the outside environment, covering it with a thick veil of emotions that hide and distort reality. This may be seen in *The Great Gatsby* by F. Scott Fitzgerald, and in ~~the same author's *Madame Bovary*~~ ~~by William Shakespeare~~ ¹⁹⁸⁴, by George Orwell. Gatsby in *The Great Gatsby* is a man passionately in love ~~with~~ ^{for} a woman from his youth, named Daisy. ~~Daisy of the present time is not one of the~~ ^{themes of the novel is Gatsby's desire to repeat} his past affair with Daisy, despite the fact ~~the~~ ^{the} fact that it is impossible to repeat the past, because the Daisy of the present time (set in the roaring 20s) is not the same as the Daisy that existed in the past as Gatsby's lover. ~~Because~~ ^{Due to} his ~~great~~ ^{great} love of Daisy, Gatsby continually refuses to accept the ~~the~~ ^{the} passage of time, denying that his affair with Daisy ended during his youth. Therefore, his love causes his ~~vision~~ ^{perception} of reality to begin to unravel. As the plot progresses, it becomes clear that ~~the~~ ^{Gatsby} not only refuses to accept an existing past but attempts to fashion a new one more to his liking. The wealthy Jay Gatsby, in reality, is merely a persona ~~created~~ ^{fused} together from the dreams and aspirations of a poor boy named

Jay Gatz who lost his rich love because he was too poor, so turned to bootlegging as a means of obtaining the wealth to support his dreams. Therefore ~~the~~ love not only distorted the perception of reality, but created a new one. This ~~powerful~~ ~~emotion~~ ~~also~~ ~~love,~~ ~~though~~ powerful, is like a double-edged sword that can slice through reality if one is not careful. ~~both~~ ~~through~~ the feelings of the heart, the double-edged blade also play a role in George Orwell's dystopian novel 1984. The novel is set in the year 1984, in a society that is under a Communist and totalitarian government. One of the tactics used by the government to manipulate the masses is to control their emotions, and, therefore, their judgements. When a picture of the character Big Brother, hero and dictator of the (Communist) Party, a proper Party member feels strong love, devotion, and pride towards this legendary figure, and a sense of how wonderful it is to be a member of the Party. When a picture of Emmanuel Goldstein, on the other hand, is shown, a proper Party member feels hatred and loathing ~~to~~ towards this despicable traitor, who would dare defy the beloved Big Brother. Both characters are ~~fictionally~~ ~~created~~ created by the government as a means of thought control over the masses. The ~~dispassionate~~ government, operating from the Ministry of Love, roots out thought criminals who lack the love and devotion towards the Party, and are therefore, dangerous to let live. ~~The main character Winston is characterized as a~~ ~~such~~ ~~thought~~ ~~criminal~~ Therefore, these strong feelings cloud the vision of the masses, allowing

Anchor Paper – Part B—Level 5 – A

then to remain under the control of a dispassionately logical government.

Though, as seen in a very large collection of literature, love may allow one to see more clearly, ~~for~~ ~~may~~ the strong emotions of the heart may blind one to the truth. This facet of emotions is seen in other literature, including *The Great Gatsby*, by F. Scott Fitzgerald and *1984*, by George Orwell. In truth, though emotions are necessary for good judgment, it must be checked by a certain degree of logic and rationality.

Anchor Level 5 – A

Quality	Commentary
Meaning	The response: Provides a thoughtful interpretation of the critical lens that clearly establishes the criteria for analysis, stating that <i>passion may ... blind one to the outside environment ... and distort reality</i> . The response uses the criteria to make a clear and reasoned analysis of Gatsby's <i>distorted ... perception of reality</i> with respect to Daisy in <i>The Great Gatsby</i> and the Ministry of Love's manipulation of the masses' <i>emotions, and, therefore, their judgement</i> in <i>1984</i> .
Development	Develops ideas clearly and consistently, with reference to relevant and specific evidence from both texts. The response characterizes Gatsby as <i>continually refusing to accept the passage of time</i> and characterizes the government as <i>dispassionately logical</i> , identifies setting (<i>set in the roaring 20s and under a ... totalitarian government</i>), and discusses theme (<i>One of the themes of the novel is Gatsby's desire to repeat his past and these strong feelings cloud the vision of the masses</i>) to elaborate on the blinding nature of passion.
Organization	Maintains the focus established by the critical lens on how <i>emotions ... may blind one to the truth</i> . The response exhibits a logical sequence of ideas, first establishing that emotions can be a <i>veil</i> , then tracing how Gatsby went beyond <i>denying</i> reality to creating a <i>new one</i> , and how the totalitarian government in <i>1984</i> manipulated the citizens' <i>love and hatred</i> for its own benefit, finally, concluding that <i>emotions ... must be checked by ... logic</i> .
Language Use	Uses language that is fluent and original (<i>Gatsby ... is merely a persona fused together from the dreams and aspirations of a poor boy</i>), with evident awareness of audience and purpose (<i>Love, though powerful, is like a double-edged sword that can slice through reality if one is not careful</i>). The response varies structure and length of sentences to control rhythm and pacing (<i>When a picture of Emmanuel Goldstein, on the other hand, is shown, a proper Party member feels ... loathing towards this despicable traitor who would dare defy ... Big Brother</i>).
Conventions	Demonstrates control of the conventions, exhibiting occasional errors in punctuation (<i>Therefore love and blade also</i>) and proofreading only when using sophisticated language.
Conclusion: Overall, the response best fits the criteria for Level 5 in all qualities.	

It was once said by Antoine de Saint-Exupéry that "It is only with the heart that one can see, rightly..." This statement was meant to convey the thought that love is never wrong and that a person should always follow ~~their~~ ^{his} heart no matter the circumstances. I find this critical lens to be untrue. While it is plausible to say that love helps a person remain above his situation, it is also accurate to say that sometimes ~~it~~ ^{he} is only temporarily ~~blinded~~ ^{blinded} ~~away~~ from recognizing the truth. When ~~these~~ ^{the} blinds are lifted from ^{a person's} ~~someone's~~ eyes, they ~~are~~ ^{are} painstakingly realize that they were wrong all along.

An appropriate example ~~example~~ of the potential disaster that love is lies in the story of Rappaccini's Daughter by Nathaniel Hawthorne. In this sad tale the protagonist, Giovanni, is characterized as being extremely intelligent with lots of potential, ~~but also cautious~~. He leaves his home to study at a university and ends up living next to the famous scientist Rappaccini. Through his window he observes Rappaccini's daughter, Beatrice, in their amazing garden of exotic and unknown plants. Eventually, though warned by his professors to steer clear of the garden, Giovanni falls in love with Beatrice and falls unfrankly for a femme fatale. The garden, which is alluded to as Eden, represents an evil which is cloaked by paradise. Beatrice, as well ~~of~~ as her garden, are both ~~dead~~ deadly to the touch while ironically beautiful to look at. Even after Giovanni realizes this, he is so obsessed with Beatrice that he refuses to give up on her. He attempts to give her a potion to stop her from being poisonous and in doing so actually kills her. Not only does she

die but also simultaneously, his own life is metaphorically destroyed when he realizes he now is deadly to the touch, after spending so much time in the garden. In this case, love was not a saviour, it instead condemned the characters to a miserable fate of despair. Giovanni's love for Beatrice was the key to his own demise. It is also relevant to point out that love not only destroyed Giovanni's and Beatrice's relationship, but it also tainted Rappacini and his daughters' relationship as well. Because he loved his daughter, he attempted to make her indestructible and create a paradise for her to reside in. While to someone on the outside this would seem perverse and cruel, to Rappacini it made sense because his morality was repressed from him by his love for his daughter and for science. This story shows that things aren't always as they seem and that love does not always conquer all.

Another example in literature where the heart prevented someone from seeing clearly ~~was~~ was in I'll Take You There, by Joyce Carol Oates. This novel takes the reader through the life of a young female protagonist who is characterized as an extremely smart and extremely introverted girl. She spends her life in search of finding who she really is and what her purpose is. Along the way she falls deeply in love with a black philosophy student in college. This provides major conflict in the story, especially since the story is set during a time where interracial

dating was rare and basically unaccepted. The character really ignores this fact and believes she has found what she longs for in life in this man. She begins to change herself into someone she thinks he could love. Her whole life becomes centered around her meetings with him and soon her grades begin slipping. There is a point where love becomes hindering to the growth of a person, this point is definitely reached ~~to~~ as her obsession reaches its pinnacle and she devotes all her thoughts to him.

Sadly after a while she comes to learn that he is really married and had just deserted his family. While this is a devastating blow to her life, it is also a turning point in that it clears the fog that she had previously trapped herself in.

She realizes she was being silly in a way and is able to move on and become a writer. While it is sad that the man she feels ~~rate~~ released her inner being, ~~it is also~~ was married, it is also bitterly realistic.

Sometimes a person wishes for something so long that they trick themselves into believing it to be true. Love is one of the major agents for self-deceit. Rappaccini's Daughter demonstrated how love can cause a person to go to the extremes only to have ~~the~~ life ruined. On the other hand I'll Take You There shows how once a false idea is proven to be just a mirage

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of the heart, a person can heal and learn from her experience. Both examples, though prove that following ~~the~~ the heart can often end in disaster. The view through the heart is warped and often tainted ~~through~~ ^{from} self-deception. Unfortunately, this ~~idea~~ concept is usually not easily grasped until a person has actually experienced it for themselves.

Anchor Level 5 – B

Quality	Commentary
Meaning	The response: Provides a thoughtful interpretation of the critical lens that clearly establishes the criteria for analysis (<i>While ... love helps a person remain above his situation ... he is only temporarily blinded from recognizing the truth</i>). The response disagrees with the lens, using the criteria to make a clear and reasoned analysis of how love <i>condemned the characters to a miserable fate in Rappacini's Daughter and prevented someone from seeing clearly in I'll Take You There</i> .
Development	Develops ideas clearly and consistently, with reference to relevant and specific evidence from both texts to show how <i>following the heart can ... end in disaster</i> . The response includes references to characterization (<i>Giovanni, is characterized as being extremely intelligent and She begins to change herself into someone she thinks he could love</i>), symbolism (<i>the garden ... represents an evil which is cloaked by paradise</i>), and theme (<i>There is a point where love becomes hinduring</i>).
Organization	Maintains the focus established by the critical lens on how <i>the view through the heart is warped</i> . The response exhibits a logical sequence of ideas, first clearly disagreeing with the lens, then presenting information about characters in each work that were <i>blinded, destroyed, tainted, or trapped</i> by love, and concluding by reiterating the idea that while love can be a <i>mirage</i> , some people can <i>heal and learn</i> from experience. Appropriate transitions are used (<i>In this case, Another, On the other hand</i>).
Language Use	Uses language that is fluent and original (<i>Eventually, though warned by his profesors to steer clear of the garden, Giovanni ... falls unknowingly for a femme fatal</i>), with evident awareness of audience and purpose (<i>I find this critical lens to be untrue</i>). The response varies structure and length of sentences to control rhythm and pacing (<i>In this case, love was not a saviour</i>).
Conventions	Demonstrates partial control of the conventions, exhibiting occasional errors in spelling (<i>indestructable, interacial, hinduring</i>), punctuation (<i>die but, pinnacle and, sadly after</i>), and grammar (<i>a person's eyes, they and a person ... themselves</i>) that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 5, although it is somewhat weaker in conventions.	

Antoine de Saint-Exupéry once said "It is only with the heart that one can see rightly". This means that just by looking at someone or hearing about someone you cannot get a completely accurate sense of who someone is, ~~nor~~ can you know how you really feel about them. When one uses their heart, they can clearly see how they feel about someone and can truly get a sense of the person's character. I thoroughly agree with this statement because there's much more than meets the eye. Also, when you use your heart you're letting yourself decide how you feel and ~~decide~~ what you think of the person. You are not developing ideas based on the opinions, and feelings of others. I believe that this idea is shown in the novel Pride and Prejudice by Jane Austen and Twilight by Stephenie Meyer.

In Pride and Prejudice, Elizabeth Bennett is immediately turned off by Mr. Darcy's cold and unapproachable nature. All she sees is a rude, egotistical, and overly serious man. Thus, she vows to loathe him and she really considers him the last man she would ever want to marry. Her ~~opinion~~ initial opinions are based upon what she has seen and directly experienced. She despises him because of his conspicuous qualities and what she sees right away, but she does not give her heart any say in the matter.

→ However, as time progresses she begins to realize that she does have some feelings for him. Although these emotions are influenced by seeing him do some kind things, she allows her hate to be overridden because she feels in her heart that she does love him. She sees that he is a good man and rather than just relying on what she sees or hears she turns to heart, which gives her the true answer and allows her to not make the mistake of letting him go just because of her previous notions of

him. In the end, her heart is right and they get married 😊

Another book that exemplifies this quote is Twilight by Stephenie Meyer. In this book, the protagonist + Bella Swan moves to a new town called Forks in Washington in order to live with her father. When she first attends her new school she automatically sees a boy named Edward Cullen at lunch. He is amazingly attractive, but is also sitting isolated with his family members in the cafeteria. On top of that he is glaring viciously at Bella from across the room, even though they have never even met each other. Bella is very taken aback by this action. Then, when she goes to biology class after lunch there are no seats open except for next to Edward. She reluctantly sits down next to him and he reacts very intensely. He moves as far away from her as possible and looks very angry and tense. Finally, when Bella goes to the office at the end of the day to pick up some forms, Edward is there attempting to switch out of biology. Bella feels extremely angry at Edward after seeing him act this way, because she has not done anything to him.

Bella's feelings of disgust and anger are ^{and} ~~are~~ ultimately created by experiencing Edward act in such an awful manner. Her opinions of him are based totally on what she has seen him do, since she knows nothing else about him. However, as mad as she is she is still overwhelmed with feelings towards Edward and still has the urge to be near him. She feels a certain connection with him that she is unable to deny, despite her distaste for him and his rude reactions to her. What Bella feels in her heart ends

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up to be right and it turns out Edward feels it too. They end up falling in love because Bella was able to get past her immediate feelings towards him and listened to her heart instead.

It is very true that one should go by what they feel rather than what they see or hear when making decisions. People and things aren't always what they seem and there may be more to them than you know. Your heart is generally almost always right in these situations and it gives you the most clear idea of what you're feeling.

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>just by looking at someone ... you cannot get a completely accurate sense of who someone is</i>). The response uses the criteria to make a clear and reasoned analysis of how Elizabeth in <i>Pride and Prejudice</i> finally feels in her heart that she does love Darcy and how Bella in <i>Twilight</i> was able to get past her immediate feelings.
Development	Develops ideas clearly and consistently, with reference to relevant and specific evidence from both texts to show that people <i>aren't always what they seem</i> . The response refers to characterization (<i>Mr. Darcy's cold and unsociable nature and she feels a certain connection with him that she is unable to deny</i>) and plot (<i>he is glaring viciously at Bella</i>) to support this discussion.
Organization	Maintains the focus established by the critical lens (<i>your heart is generally ... right in these situations</i>). The response exhibits a logical sequence of ideas, first establishing the idea that only with the heart can people <i>clearly see how they feel about someone</i> , then analyzing how Elizabeth gets <i>her heart ... right</i> and Bella <i>listened to her heart</i> , after each had initial negative reactions to the man she met. Appropriate transitions are used (<i>Thus, However, Although these emotions</i>).
Language Use	Uses appropriate language, with some awareness of audience and purpose (<i>Another book that exemplifies this quote is Twilight</i>). The response occasionally makes effective use of sentence structure (<i>He is amazingly attractive, but is also sitting isolated with his family members in the cafeteria</i>).
Conventions	Demonstrates partial control, exhibiting frequent errors in punctuation (<i>said" It; Theres; opinions, and; Prejudice by, hears she</i>) and occasional errors in grammar (<i>someone ... them and one ... their ... they</i>) that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 5, although it is somewhat weaker in language use and conventions.	

There are many people in the world that make the world a cruel environment. Some people may not even see anything ~~beneficial~~ beneficial from the things that they do. "It is only with the heart that one can see rightly" is a quote stated by Antoine de Saint-Exupéry. In other words, it means that to see the good of things a person must use their heart, or see the sensitive side of things. This quote is proven true in The Catcher in the Rye by J.D. Salinger and in Of Mice and Men by Steinbeck. Both Holden and George have experiences in which they must confront a more sensitive side of themselves.

First of all, J.D. Salinger's ~~The~~ The Catcher in the Rye displays this statement of seeing things sensitively. Holden Caulfield is just kicked out of his school and is living by himself for a while before he comes forward to his parents. He faces many situations where he feels intense hate. This is because he views the world as corrupt with "phony" people. One example of Holden's sensitivity is characterized by his hate for the use of obscene language. He comes across it many times and his reactions are vivid. He feels that no one should have to be exposed to the language and he tries to rub it off of everywhere he sees it. One place that he finds it the worst is at his sister's elementary school. Holden is furious when he sees obscene language clearly written in a stairwell. He hates the fact that children so young are exposed to this language. Also, Holden becomes sensitive when it comes to his brother Allie. This is because

he has died and Holden views him as pure and uncorrupted from the world. And the prostitute that Holden calls for also shows his sensitivity. He feels bad for her and just lets her go. There are many situations in which Holden displays sensitivity toward his environment.

→ In addition, Steinbeck's Of Mice and Men clearly demonstrates the feeling of seeing the good things through sensitivity. For almost all his life, George has cared for Lennie no matter how rough it gets. They have been through a lot together and if they were apart their lives would be completely transformed. Lennie's goal is for him and George to have their own land and raise rabbits. To work toward this goal, both George and Lennie are living on a farm to make a living. The problem is that everyone around them views Lennie as retarded and harmful. George knows that he can do harm sometimes but it is not done intentionally. Lennie's character is very strong and if taught the right way, can be a great person. George's sensitivity comes in play when everyone around him wants to kill Lennie because of an accident. George knows that Lennie did not kill Curley's wife on purpose but Curley wants revenge. In the end what George does is very beneficial for the well-being of Lennie and he ends his life out of love. He loves him very much but knows if he is caught he will suffer. George is a great

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friend and his sensitivity toward Lennie makes him a wonderful person.

The world is a cruel environment and very few people see the positive things. Holden is sensitive in a way that is to protect other people. He feels they should not be corrupted. George has a strong love for Lennie and is the only one that knows the right thing to do to help him. Overall, the good things in the world are only seen through sensitivity.

Anchor Level 4 – A

Quality	Commentary
Meaning	The response: Provides a reasonable interpretation of the critical lens that establishes the criteria for analysis (<i>a person must ... see the sensitive side of things</i>). The response makes implicit connections between this interpretation and the ways in which Holden from <i>A Catcher in the Rye</i> and George from <i>Of Mice and Men</i> display sensitivity toward others (<i>Holden hates the fact that children so young are exposed to this language</i> and <i>For almost all of his life, George has cared for Lennie</i>).
Development	Develops some ideas more fully than others. Holden's characterization is presented through his sensitivity to obscenities at his sister's school. His objection to "phony" people is less developed. George is characterized as a good friend to Lennie, but the reasons for George killing Lennie are less developed (<i>He loves him very much but knows if he is caught he will suffer</i>).
Organization	Maintains a clear and appropriate focus on the idea that <i>the good things in the world are only seen through sensitivity</i> . The response exhibits a logical sequence of ideas by first presenting the situations both characters face (<i>Holden views the world as corrupt</i> and <i>George knows everyone around him wants to kill Lennie</i>) and then shows how each character's sensitivity leads to his actions. The brief supposition about George and Lennie's lives (<i>if they were apart their lives would be completely transformed</i> and <i>Lennie's character is very strong and ... can be a great person</i>) weakens internal consistency.
Language Use	Uses appropriate language that is occasionally awkward (<i>the feeling of seeing the good things through sensitivity</i>), with some awareness of audience and purpose (<i>One example of Holden's sensitivity is characterized by his hate for the use of obscene language</i>). The response occasionally makes effective use of sentence structure and length (<i>He feels bad for her and just lets her go</i>).
Conventions	Demonstrates partial control, exhibiting occasional errors in spelling (<i>alot, retarded, purpouse</i>) and punctuation (<i>times and, sometimes but, Lennie and</i>) that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 4 in all qualities.	

"It is only with the heart that one can see rightly..." said Antoine de Saint-Exupéry. When he said this, he meant that ^{only} when you have love and compassion can you make the right choices. I disagree with this, because sometimes love can blind you, and you end up making wrong decisions. Sometimes you have to think logically and not do what you want to do.

In Of Mice and Men, two friends, Lennie and George, travel together looking for work during the Great Depression. Although Lennie has some mental problems, George looks past that and still looks out for him. Lennie is characterized as loving and kind, ~~and~~ ^{but} he is constantly getting himself, and George, in trouble. George knows that he can't keep bailing Lennie out, and that sooner or later it will be too much, but he refuses to accept that because he loves Lennie as if he were a brother. Eventually, Lennie ends up accidentally killing a girl, and George has to face reality. ~~The~~ The girl's husband and some of the workers are planning on hanging Lennie, so George ~~has~~ has to kill Lennie himself so that he won't suffer.

In Hamlet by William Shakespeare, a young man is haunted by his dead father's ghost. It takes place in Denmark, and Hamlet, the prince, is still dealing with his father's death. Once he finds out that his uncle killed his father for the throne, he becomes obsessed with killing him. His love for his father blinds him from the fact that killing his uncle would not only lead to

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Hamlet's death, but many others as well.
Sometimes, thinking with your heart and not your head has disastrous consequences. You can't always see clearly, and sometimes you need to just step back and look at the whole picture. Love is important, but you can't let that make all your decisions for you.

Anchor Level 4 – B

Quality	Commentary
Meaning	The response: Provides a reasonable interpretation of the critical lens that establishes the criteria for analysis by disagreeing with the quotation (<i>love can blind you, and you end up making wrong decisions</i>). The response makes implicit connections between the criteria and <i>Of Mice and Men</i> (<i>Lennie has some mental problems</i>) and <i>Hamlet</i> (<i>Hamlet ... is still dealing with his father's death</i>).
Development	Develops some ideas more fully than others. The response explains why George feels he must kill Lennie (<i>so that he won't suffer</i>) and why Hamlet feels he must kill his uncle (<i>his uncle killed his father</i>), but the complexity of these characters and their choices is less developed. Settings are provided for each text, with little additional discussion of literary elements.
Organization	Maintains a clear and appropriate focus on the idea that <i>love is important, but you can't let that make all your decisions for you</i> . The response exhibits a logical sequence of ideas, first explaining the quote, then sequencing events to show how George <i>has to face reality</i> and how Hamlet's <i>love for his father blinds him</i> , and concluding that <i>you can't always see clearly ... you need to ... look at the whole picture</i> . Internal consistency is weakened by abrupt external transitions (<i>In of Mice and Men</i> and <i>In Hamlet</i>).
Language Use	Uses appropriate language, with some awareness of audience and purpose (<i>you have to think logically</i>). The response occasionally makes effective use of sentence structure and length (<i>Although Lennie has some mental problems, George looks past that and still looks out for him</i>).
Conventions	Demonstrates partial control, exhibiting occasional errors in spelling (<i>dicisions, disasterous, concequences</i>) and punctuation (<i>rightly ..." said</i> and <i>In Hamlet by</i>) that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 4 in all qualities.	

Anchor Paper – Part B – Level 4 – C

In many lives, ~~if~~ ~~difficult~~ times are stressful and take a toll on the person who is enduring hardships. Many times the hardships in one's personal life can come through to other people, and anger can be taken out on someone who doesn't deserve it. Though, through love, a person can use their hardships to be kind to others and not let their own problems hurt others. This is supported by the quote, "It is only with the heart that one can see rightly" by Antoine de Saint-Exupéry.

In the novel, "A Lesson Before Dying", the main character starts off being frustrated, and takes it out on his aunt, and the class at the school he teaches at. When he is given the task of speaking to a man that has been wrongfully jailed, he only does so to please his aunt. As time progresses, and the jailed man gets closer to being executed, the main character softens up to the people he had been taking his anger out on. He does this through love, and understanding of what people in his town go through. He uses his heart to see the right from the wrong.

In 'Macbeth', by William Shakespeare, love from the heart is not apparent. The main characters are motivated by greed, and the love of power. With their greed, they cannot see rightly and their schemes only lead to destruction and guilt. If they had used their heart to lead them, they may have looked past the selfishness and

Anchor Paper – Part B—Level 4 – C

realized that the happiness brought by power is not everlasting.

with the heart, one does not have to go through life blind to what brings true happiness. Both novels are examples to what will come to those who use love to achieve needs, and those who use greed. Comparing the two, love always has the best outcome.

Anchor Level 4 – C

Quality	Commentary
Meaning	<p>The response: Provides a reasonable interpretation of the critical lens that establishes the criteria for analysis (<i>through love, a person can use their hardships to be kind to others and not let their own problems hurt others</i>). The response makes implicit connections between the criteria and <i>A Lesson Before Dying</i> (<i>He does this through love, and understanding</i>) and <i>Macbeth</i> (<i>If they had used their heart to lead them, they may have looked past the selfishness</i>).</p>
Development	<p>Develops ideas briefly, using some evidence from the text to discuss the <i>main character</i> from <i>A Lesson Before Dying</i>, explaining that he is <i>frustrated, and takes it out on his aunt, and the class at the school he teaches at but softens up to the people</i> in the end, and that the <i>main characters</i> from <i>Macbeth</i> are <i>motivated by greed, and the love of power and how their schemes only lead to destruction and guilt</i>. The response relies primarily on plot summaries.</p>
Organization	<p>Maintains an appropriate focus on the idea that <i>with the heart, one does not have to go through life blind to what brings true happiness</i>. The response exhibits a logical sequence of ideas, first interpreting the lens, then discussing the two works in separate paragraphs, and concluding with a reiteration of the interpretation. Internal consistency is weakened by abrupt external transitions (<i>In the novel and In Macbeth</i>).</p>
Language Use	<p>Uses appropriate language, with some awareness of audience and purpose (<i>In many lives, times are stressful and take a toll on the person who is enduring hardships</i>). The response occasionally makes effective use of sentence structure (<i>When he is given the task of speaking to a man that has been wrongfully jailed, he only does so to please his aunt</i>).</p>
Conventions	<p>Demonstrates partial control, exhibiting occasional errors in punctuation (<i>‘A Lesson Before Dying’.; aunt, and; love, and understanding</i>) and grammar (<i>person ... their and they ... their heart</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>	

Antoine de Saint-Exupéry said
"It is only with the heart ~~one~~ one can ~~really~~
see rightly". That's pretty true that true
love is the only way you can see sometimes.

This is true and Romeo + Juliet by William
Shakespeare ~~proves~~ proves it, as well as ~~the~~ The
Crucible. John Proctor's love for his wife he
has himself hung for her. In Romeo + Juliet
Romeo can not live without her and kills ~~her~~ himself
due to the drug the reverend gave her.

In Romeo and Juliet the two are
known by the families rivalry in gangs.
The two see each other and it was love at
first sight. The two must know who each other
were right after. The two could not
live without each other. Juliet was supposed
to marry Paris but Juliet's true love was
Romeo and this opened their eyes to clear sighted-
ness about the feud of the families. In
the end the two wind up killing themselves
because of the true love and not being able to
do it.

For the Crucible Abigail's
true love for John Proctor led her
to the accusing of people of witchery.
John's love to his wife after the affair
only became stronger due to the witch
trials. John's disgust with Abigail
and Abigail's young mind led to the accusing
of Goodwife Proctor as a witch. John then
tried to fight it but eventually gave up

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and realized the only way to do it is by being hung for her.

When Antoine de Saint-Exupéry said "It is only with the heart that one can see rightly" he was correct. True love is the only way to see sometimes. Romeo and Juliet by William Shakespeare and The Crucible both show that it is true.

Anchor Level 3 – A

Quality	Commentary
Meaning	The response: Provides a simple interpretation of the critical lens that suggests some criteria for analysis (<i>love is the only way you can see sometimes</i>). The response makes superficial connections between the criteria and <i>Romeo and Juliet</i> (<i>Romeo Can not live without her</i>) and <i>The Crucible</i> (<i>John proctors love for his wife</i>).
Development	Develops ideas briefly, using some evidence from the texts to show the effect of love on the main characters (<i>this opened they're eyes to clear sightedness about the fued of the families and John's love to his wife after the affair only became stronger</i>).
Organization	Maintains a clear and appropriate focus stating that <i>true love is the only way to see sometimes</i> . The response exhibits a logical sequence of ideas, first agreeing with the lens and then connecting the effect of <i>true love</i> to <i>Romeo and Juliet</i> and to <i>John Proctor's</i> actions, followed by a brief conclusion. The weak use of external transitions detracts from internal consistency.
Language Use	Relies on basic vocabulary that is sometimes imprecise (<i>merry</i> for "marry" and <i>they're</i> for "their") with little awareness of audience or purpose (<i>Thats pretty true</i>). The response exhibits some attempt to vary sentence structure and length for effect, but with uneven success (<i>The two must know who each other were right after</i>).
Conventions	Demonstrates emerging control, exhibiting frequent errors in punctuation (<i>Thats, In Romeo and Juliet The, other and, Juliets ... love, In the end the two</i>) and occasional errors in spelling (<i>can not, revereng, fued</i>) that hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in organization.	

"It is only with heart that one can see rightly"
Antoine de Saint-Exupéry said this and I think he was
saying that when you think with your heart you
see the ~~truth~~ ^{clearly}. I agree with this statement based
on 2 books I have read in the past. One
was Romeo and Juliet and the other was The
Outsiders.

In Romeo and Juliet Romeo is confused
and doesn't know what to do about his love
Juliet who is of a rival family. But when
he follows his heart he sees what he
must do.

Another example of this quote is
in Outsiders Ponyboy is caught up in a gang
and a murder rap and doesn't know
how to handle it. Dally tells them to hide
and wait but he doesn't feel good about
it. Then when he follows his heart at the
end he goes to school and basically
gets out of the gang.

"It is only with the heart that one
can see rightly" this was spoken
by Antoine de Saint-Exupéry and is
still as true then as it is today. There is
proof in books such as Romeo and Juliet
and The Outsider.

Anchor Level 3 – B

Quality	Commentary
Meaning	The response: Provides a simple interpretation of the critical lens that suggests some criteria for analysis (<i>when you think with you heart you see ... the clearly</i>). The response makes superficial connections between the criteria and <i>Romeo and Juliet</i> (<i>But when He follows his heart he sees what he must do</i>) and <i>The Outsiders</i> (<i>Then when he follows his heart ... he basicly gets out of the gang</i>).
Development	Develops ideas briefly, using some evidence from the texts (<i>Juliet who is of a rival family</i> and <i>Ponyboy is caught up in a gong</i>). The response relies more heavily on plot summary when discussing <i>The Outsiders</i> .
Organization	Establishes, but fails to maintain, an appropriate focus, concluding that the quote <i>is still as true then as it is today</i> . The response exhibits a rudimentary structure with an introduction, separate paragraphs for each text, and a conclusion.
Language Use	Relies on basic vocabulary, with little awareness of audience and purpose (<i>I agree with this statement based on 2 books I have read</i>). The response exhibits some attempt to vary sentence structure and length for effect, but with uneven success (<i>Antoine de Saint Exupéry said ... you see the clearly</i>).
Conventions	Demonstrates partial control, exhibiting occasional errors in spelling (<i>gose, basicly, proff</i>), punctuation (<i>rightly” Antoine, said this and, In Romeo and Juliet Romeo</i>), and capitalization (<i>this was spoken and today. there</i>) that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in conventions.	

The quote "It is only with the heart that one can see rightly" by Antoine de Saint Exupéry is a perfect quote that fits with two works of literature. I agree with the quote because it is not always what you want but it is what is right. Two works of literature I choose are Othello and Edipus Rex. In the novel Othello love was a major part of the plot, in Edipus Rex love was also a big part of the novel.

In the novel Othello love was one of the biggest themes, the love between Othello and Desdemona was unbeatable. Every one was jealous of Othello and Desdemona, because their love came from the heart and not from looks. Othello started to get a second ~~day~~ though because one of his close friends started to betray him, by ~~the~~ trying of having an affair with Desdemona. Othello started to distrust his own wife and his friends, until one day he could not take it any more and follow his first feelings, to kill ~~Desdemona~~ Desdemona and his friend. Othello never thought about it and never listened to his heart, because if you listen to your heart you do the right thing.

Another work of literature is Edipus Rex, this story is very complicated, because they both listen to their heart but discover a sin. Edipus was abandoned when he was a little boy, so

Anchor Paper – Part B – Level 3 – C

he ~~just~~ grew up and found the love of his life. Edipus became a king and had everything going for him self, he follow his heart and let him the woman he love. But one mistake happen on his life he didn't know the that woman he love it was his own mother; when edipus ~~found~~ found out he ~~is~~ almost kill him self and also found his wife/mother hung on her bed room. When you follow your heart you need to know the right from the wrong.

Othello knew his destiny before he meet Desdemona, because he always was discriminate because of his skin color. In ~~of~~ Edipus text love not always come in a way you always want, Edipus follow his heart and it lead him to true love but not a safe love, your heart is always the way to happiness.

Anchor Level 3 – C

Quality	Commentary
Meaning	The response: Provides a simple interpretation of the critical lens that suggests some criteria for analysis of the theme of love (<i>it not always what you want but its what ist right</i>). The response makes superficial connections between the criteria and <i>Othello</i> (<i>the love between Othello and desdemona was unbeatable</i>) and <i>Oedipus Rex</i> (<i>they both listen to their heart but discovery a sin</i>).
Development	Develops ideas briefly, using some evidence from the texts (<i>Othello started to distrust his own wife and his friends and Edipus became a king and had everything going for him self</i>). The response relies primarily on plot summary.
Organization	Establishes, but fails to maintain, an appropriate focus (<i>Your heart is always the way to happinest</i>). The response exhibits a rudimentary structure, presenting an introduction, separate paragraphs focusing on the texts, and a conclusion that contains irrelevancies (<i>Othello knew his desteny ... because he always was discriminate and Edipus follow his heart and it lead him to true love but not a safe love</i>).
Language Use	Relies on basic vocabulary that is sometimes imprecise (<i>listed</i> for “listened,” <i>discovery</i> for “discover,” <i>let</i> for “led”). The response reveals little awareness of how to use sentences to achieve an effect (<i>he didn't know the that women he love it was his own mother</i>).
Conventions	Demonstrates a lack of control, exhibiting frequent errors in spelling (<i>betrade, afiar, frist, gruw, desteny</i>), punctuation (<i>Rex, in the novel; Othello love was; themes, the love; him self, he; life he</i>), grammar (<i>trying of having and he always was discriminate</i>), usage (<i>happen on his life and hung on her bed room</i>), and the omission of word endings that make comprehension difficult.
Conclusion: Overall, the response best fits the criteria for Level 3, although it is somewhat weaker in language use and conventions.	

Anchor Paper – Part B—Level 2 – A

As Antoine de Saint-Exupéry once said "It is only with the heart that one can see rightly, ..". As I see it I think Antoine is saying that the heart never lies, it is honest and true, ~~and never~~ I agree with this statement because no person lies with the heart they lie with their conscience, the heart is always truthful. Two pieces of literature that agree with this quote are *The Great Gatsby* and *The Catcher in the Rye*.

The Great Gatsby agrees with the quote for many reasons. An example is Gatsby in love with Tom's wife. Although Gatsby knew he had no chance he could not stop loving her because his heart is true with love, and you cannot fight love. Another example is Tom and Myrtle. Tom knows that having an affair on his wife is wrong because he loves his wife, that Tom ends it with Myrtle, ~~and~~ The novel *Catcher in the Rye* ~~also~~ also agrees with this quote. An example is ~~the~~ when Stradlater went on a date with Jane and Holden ~~and~~ has feelings for her still, yet he deny's it and it makes him go crazy because he tried to make his heart lie.

Anchor Level 2 – A

Quality	Commentary
	The response:
Meaning	Provides a confused and incomplete interpretation of the critical lens, stating <i>no person lies with the heart they lie with their conscience</i> . The response alludes to hearts and truth when discussing <i>The Great Gatsby</i> and <i>The Catcher in the Rye</i> , but does not analyze how the texts treat distinctions between the heart and the conscience.
Development	Is largely undeveloped. The response hints at characters using their conscience, but references to the texts are vague (<i>Tom knows that having an affair ... is wrong and it makes him go crazy because he tried to make his heart lie</i>).
Organization	Suggests a focus on the idea that <i>the heart is always truthful</i> . The response suggests some organization, stating and explaining the quotation in the first paragraph, and presenting examples of both works in a single body paragraph with some use of transitions. There is no conclusion.
Language Use	Relies on basic vocabulary (<i>As I see it I think Antoine is, Gatsby knew he had no chance, has feelings for her still</i>). The response exhibits some attempt to vary sentence structure and length for effect, but with uneven success (<i>Tom knows ... that Tom ends it with Myrtle</i>).
Conventions	Demonstrates emerging control, exhibiting occasional errors in punctuation (<i>heart they, Toms wife, Jane and Holden</i>) and verb tense shifts (<i>Gatsby knew he had no chance ... his heart is true and when Stradlater went ... has feelings ... still ... yet he deny's</i>) that hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in language use and conventions.	

In this essay I will discuss the statement, "It is only with the heart that one can see rightly." I show that the ~~If~~ you like someone thinking about the person can make you overcome what future you may be going through. I disagree with this statement because if you think about it if you like a person a lot then you will think about them more is staying in a prison or something will make life seem much harder. One work that ~~that~~ I remember reading is a book called, "Farewell to arms". It it describes a man in the Italian army who also ~~also~~ a wife who he is away from. It make him feel very bad about what happening to him. Also it show that ~~that~~ if you have a headache this can make living life harder. It shows another thing. The story that I have read is a book called ~~called~~ ~~the~~ ~~book~~. The book had to do with a kid who use to drink a lot. He smoked and did a lot of other bad ~~stuff~~ thing

Anchor Paper – Part B – Level 2 – B

until his friend became his mentor.
 when his friend died he turned
 his life around. This shows
 that ~~it~~ because he used his "heart" he
 can see rightly. ~~He then ~~the~~ change~~
 This is how those work
 relate to the critical lens "It
 is only with the heart one can
 see rightly."

Anchor Level 2 – B

Quality	Commentary
Meaning	The response: Provides a simple interpretation of the lens (<i>If you like Someone thinking about the person can ... make you overcome ... torture</i>) and suggests some criteria for analysis by disagreeing with it. The response makes superficial connections between the criteria and <i>A Farewell to Arms</i> (<i>if you have attachment this can make living life harder</i>) and an unnamed book (<i>he turned his life around</i>).
Development	Is incomplete and largely undeveloped, hinting at ideas, but references to the texts are vague (<i>The Book had to do with a kid ... his friend became his mentor</i>) and unjustified (<i>a man in the Italian army who ... a wife</i>).
Organization	Establishes an appropriate focus by disagreeing with the critical lens, but fails to maintain it (<i>This shows that because he used his "heart" he can see rightly</i>). The response exhibits a rudimentary structure, first interpreting and disagreeing with the critical lens, followed by brief discussions of <i>A Farewell to Arms</i> and an unnamed book, and concluding with a repetition of the critical lens, all in one body paragraph. The response includes inconsistencies, disagreeing with the critical lens in the introduction but agreeing with it in the discussion of the unnamed book.
Language Use	Uses language that is imprecise for the audience and purpose (<i>It show that the If and He ... did alot of other bad thing</i>). The response exhibits little awareness of how to use sentences to achieve an effect (<i>if you think about it of you like a person alot then you will think about them more is stayin in in a prison or something</i>).
Conventions	Demonstrates a lack a control, exhibiting frequent errors in spelling (<i>disscuss, torture, rember, smaked, critcal</i>), punctuation (<i>rightly".; Someone thinking; it of; attachment this; around This</i>), paragraphing, and grammar (<i>It show, It make, what happening, this show, who use</i>) that make comprehension difficult.
Conclusion: Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in meaning and organization.	

A man once said It is only with
 The heart that one can see rightly. This
 means Name was, Antoine de Saint-Exupery.
 I read the Great Gatsby by F. Scott Fitzgerald.
 It goes along well with this quote. Gatsby one
 of the main characters saw everything through
 his heart. That's why he was in love with Daisy.
 They both followed their hearts.

Another book I have read was Macbeth.
 At the beginning Macbeth was a good soldier and saw
 the right things through his heart, then he listened to
 the witches and his wife, and killed the king
 and then he had a whole mess of trouble.
~~You can see~~ As you can see if you don't
 follow your heart things won't go well. So that
 guy who said the quote turns out to be right.

Anchor Level 2 – C

Quality	Commentary
Meaning	The response: Provides a simple interpretation of the critical lens that suggests some criteria for analysis (<i>If you don't follow your Heart things won't go well</i>). The response makes superficial connections between the criteria and <i>The Great Gatsby</i> (<i>Gatsby ... saw everything through his heart</i>) and <i>Macbeth</i> (<i>Macbeth ... saw the right things through his heart</i>).
Development	Is incomplete and largely undeveloped, hinting at ideas, but references to the texts are vague (<i>they Both followed their hearts and he had a whole mess of trouble</i>).
Organization	Suggests a focus by restating the critical lens and suggests organization through paragraphing.
Language Use	Uses language that is imprecise (<i>Macbeth was a good soldier and then</i> for "then") and unsuitable for the audience and purpose (<i>that guy who said the quote turns out to be right</i>). The response reveals little awareness of how to use sentences to achieve an effect (<i>than he listened to ... his wife. And killed the king</i>).
Conventions	Demonstrates a lack of control, exhibiting frequent errors in spelling (<i>begining</i> and <i>witches</i>), punctuation (<i>Said It ... rightly.; FScott; Gatsby one ... characters saw; see If, wont, well so</i>), capitalization (<i>With, Named, Goes, Both, Heart</i>), and grammar (<i>This mans Named was and one of the main character</i>) that make comprehension difficult.
Conclusion: Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in meaning.	

Anchor Paper – Part B—Level 1 – A

The statement "It is only with the heart that one can see rightly" is true because in my opinion many people judge you from your outside appearance but not from the inside.

For example, somebody could look at you and think you're a bad person but in the inside you can be the sweetest person in the world. That's people say "don't judge a book by its cover." Another reason why I agree with this statement is because some people could be beautiful from the outside and be ugly in the heart and then if someone goes up to that person friendly they come back rudely. The reason why that person came back like that was because they're filled with hate from something that happened in their past and they're hurt from it and hasn't healed yet.

In conclusion, I feel that everyone should get to know each other before they judge them because it would lead to a bad situation. Also, they should see how they feel in the heart instead of how they look.

Anchor Level 1 – A

Quality	Commentary
Meaning	The response: Provides an incomplete interpretation of the critical lens (<i>people judge you from your outside appearance but not from the inside</i>). The response does not use the critical lens to analyze any text.
Development	Is incomplete and largely undeveloped. The response hints at ideas about a person's inner qualities, but makes no reference to any texts.
Organization	Suggests a focus on appearance and suggests some organization with an introduction, body paragraph, and conclusion.
Language Use	Uses appropriate language, with some awareness of audience and purpose (<i>Another reason why I agree with this statement</i>). The response occasionally makes effective use of sentence structure and length (<i>Also, they should see how they feel in the heart instead of how they look</i>).
Conventions	Demonstrates partial control, exhibiting occasional errors in grammar (<i>That's people, that person ... they're, they're hurt ... and hasn't healed yet</i>) that do not hinder comprehension.
Conclusion: Although the response fits the criteria for Levels 2 and 4, it remains at Level 1 because the response makes no reference to any text.	

Anchor Paper – Part B—Level 1 – B

Sometimes people acts can cost their own life because they do what ever it comes to their mind and not their hearts. Even though their hearts are telling other wise they go against it. Like in the novel Oedipus Oedipus runs away from his destiny and trying to fight

Anchor Level 1 – B

Quality	Commentary
Meaning	The response: Does not refer to the critical lens. The response reflects minimal analysis of <i>Oedipus Rex</i> (<i>Oedipus runs away from his destiny</i>).
Development	Is minimal, with no evidence of development.
Organization	Shows no focus or organization.
Language Use	Is minimal.
Conventions	Is minimal, making assessment of conventions unreliable.
Conclusion: Overall, the response best fits the criteria for Level 1 in all qualities.	

"It is only with the heart that one can see rightly." This quote means that our hearts help guide us to do the right things in life. Two books that this quote applies too is Of Mice and Men by John Steinbeck and To Kill a Mockingbird by Robert E Lee

In To Kill a Mockingbird there were a few characters that had to listen to their hearts in order to do the right thing. One such character was Atticus Finch. Atticus was a lawyer and he was faced with the decision of helping ~~the~~ or not helping Tom who was a blackman. Tom was accused of raping a girl and everyone showed hatred toward him and no one in the town wanted to defend him in court because he was black. Yet one person in the town listened to his heart telling him to do what's right and defend him. Atticus decided not to care what others would think about him helping a blackman and defended him in court. Atticus Finch was a superior man for helping someone in need of help just because he was of different race. In To Kill a Mockingbird the author used symbolism when the kids founds the objects in the tree ~~are~~ in front of Boo's house. The objects symbolized friendship.

Another book that had a character who's heart helped them accomplish good was Of Mice and Men by Steinbeck. In the book George was faced with a problem and his heart led him to do ~~the~~ what was right. In Of Mice and Men George has been trying to keep Lenny away from harms reach by helping him hide somewhere. George wants Lenny

Part B — Practice Paper — A

to hide from everyone because Lenny had accidentally killed Curley's wife and now everyone wants him dead. One day while they were hiding George decides he doesn't want them to kill Lenny so in his heart George knows what he has to do to make everything right. When Lenny wasn't paying attention George pulled out a gun and shot him in the head. George had felt sad but in his heart he knew in his heart that he had done what was right. In *Of Mice and Men* the author

uses the literary device Irony. Steinbeck used Irony when George had killed Lenny in order to keep him from being harmed by Curley and the others.

That quote that was stated is agreeable. This is because in life our hearts help make judgements that eventually help us do the right things in the end. *Of Mice and Men* by John Steinbeck and *To Kill a Mockingbird* by Robert E. Lee were examples of literature that proved the quote stated to be true.

Antoine de Saint-Exupéry, when he wrote that "It is only with the heart that one can see rightly..." obviously was never blinded by love or some other strong emotion. Purely acting on emotions or following solely your logic is foolhardy, only with a combination of reason & emotion can one see what is true and right. Guy Montag in Ray Bradbury's Fahrenheit 451 & Brutus in Shakespeare's Julius Caesar both prove this sentiment.

Guy Montag loved what he did. The book's opening line, "It was a pleasure to burn," shows that he loved destroying intellect and creating an ignorant society. His home life and his environment also demonstrate his blind love of thoughtlessness; he lives with & cares for a slightly suicidal and incredibly vain wife ~~who~~ (who wants a fourth wall TV even though Guy can't afford one) and almost kills herself with sleeping pills) and he is surrounded by the media and the pursuit of what feels good (4 wall-size TVs, the ear bud radio constantly blaring music into his wife's ear, destroying the possibility of conversation). This lack of intellectual pursuit & constant dwelling on satisfying emotional cravings blinds Guy to his need for "something more" until he hides & reads his first book.

After Guy begins reading & thinking on his own, he starts to realize how little real joy he has in his life; he has made his happiness through superficial means. As he grows intellectually, he is driven from his society by those he loves and his "friends" and becomes an outcast, living with a renegade band of literature enthusiasts who devote their life to the pursuit of acquiring & memorizing forbidden literature. Here, Guy is finally happy & at peace. Logic & literature helped him find happiness where his ~~love~~ ~~at~~ ~~ignorance~~ "ignorance is bliss" ideals & blind

emotional satisfaction had fallen short.

Brutus, in Julius Caesar, is faced with an incredible moral dilemma, kill his best friend to save the Republic of Rome or leave the friend he loves alive and doom the civilization he also loves? Brutus knows Caesar has become far too powerful, and Caesar's political clout rivals that of Rome's first tyrannical kings, before they were overthrown & the Republic was formed. At the same time, Brutus cares deeply for the man the populous adores, and Caesar regards Brutus as a trusted advisor and companion.

In the end, ~~to~~ everyone knows Brutus' choice and remembers Caesar's famous statement "Et tu, Brute?" Brutus decides that logically, the good of the entire civilization must outweigh his love for his friend. The choice of the logical good rather than the emotional connection proves that one must rely on the head just as much, if not more, than the heart.

It is impossible for just the heart to be able to see what is right and good. Only through juxtaposing the heart and mind, ~~and~~ and sometimes ignoring your emotions, can one find the true path. Both Guy Montag's in Fahrenheit 451 and Brutus' decision in Julius Caesar ^{transformation} disprove Antoine de Saint-Exupéry's idea that "only with the heart can one see rightly."

Two works of literature I've read from the particular perspective of the statement that's provided in the Critical Lens (it is only with the heart that one can see rightly) was Romeo & Juliet. Romeo & Juliet was written by Shakespeare it was ~~at~~ ~~a~~ mostly about ~~the~~ love.

I also agree with the statement. Romeo & Juliet were in love with each other they were about to get married until a family argument happened they also ended up killing themselves ~~for~~ because of the true love they had. Also because Romeo didn't want nobody except for Juliet, and Juliet didn't want nobody except for Romeo.

The second book I read that's from the particular perspective of the statement that is provided in the Critical Lens was the book Speak. In this book there's a girl named Melinda who was in love. ~~But~~ I ~~also~~ disagree with the statement in this book (Speak) because she was in love but she didn't see the heart that one can see

Part B – Practice Paper – C

rightly, also she ended gettin rapped
that made her afraid to fall in
love with other people.

Part B — Practice Paper — D

Follow what's in your heart and not what others tell you to and you'll be doing what's right. Or ~~and~~ Like "Antoine de Saint-Exupéry" said "It is only with the heart that one can see rightly..." And I would agree with him. You should follow what's in your heart and not do things because that's what other people want you to or that's what they're doing. Two novels that would work with this statement are "Of Mice and Men" by "John Steinbeck" and "The Old Man and the Sea" by "Ernest Hemingway". Both novels show a part ^{where} ~~in the~~ someone decides to follow their heart other than listening to what other people say.

In "The Old Man and the Sea" an old man used to catch fish all the time, then he suddenly went on a "long" period without catching a thing. Every one would tell him he's got bad luck and he would never catch ~~something~~ ^{anything} again. Instead of listening to those people, he followed his heart. He went out there every day to go fishing with a smile on his face. And he ended up catching the biggest marlin any of those fishers have seen. Now if he didn't follow his heart, I don't think he ever would have gotten that fish, ~~and~~ So following his heart and not every ^{body} ~~body~~ else's got him what he really wanted.

In "Of Mice and Men", George following his heart was a big theme in the novel. George's best friend Lennie would always get in trouble and they would have to move all the time. Till the last time Lennie got in trouble for killing

Part B — Practice Paper — D

~~some one~~ Curley's wife, George knew Curley would kill ~~him~~ Lennie if he found him, so George decided to follow his heart, as much as he didn't want to and kill Lennie himself. He knew things would be better that way and Lennie would die happy. George being his only ^{real} friend ~~to~~ knew it was the right thing to do. So he followed his heart and he shot Lennie, and that was the end of George having to move all over the place.

And I believe both of these novels fit Antonie de Saint-Exupéry's statement very well. His statement saying "It is only with the heart that one can see rightly...". Both the Old man and George followed their heart and got a better outcome than if they didn't. Like if the Old man listened to everyone else, he would be sitting alone at home and wouldn't have caught that big marlin. And George, he would still have his close friend, but he'd never be able to keep a job and they'd still be moving all over the place because of Lennie. So their ~~both~~ following their hearts helped them both out to have a better future.

I think the statement means that you should always follow your instincts and have love for other people. I think this is the meaning of the statement because people can make wrong judgements about something, without truly knowing and understanding it. I agree with the statement because people can also be manipulated and find reasons to not like something.

One work of literature that is similar to the statement is the play "Macbeth" by William Shakespeare. The character Macbeth wanted to kill King Duncan to become king. But deep down he didn't want to kill him. Macbeth's wife persuaded him to kill King Duncan when he didn't want to.

This work of literature relates to the statement because Macbeth didn't follow his own true feelings which was right because his wife persuaded him to do something he wanted to do.

Another work of literature that relates to the statement is ~~the~~ the story "The Old Man and the Sea". This story relates to the statement because when the old man caught the fish he was determined to bring the fish back to where he lived to sell. Even though the fish was very large and he couldn't get it in his skiff he didn't give up. He followed what he believed in, and ~~that~~ ended bringing home the remains of the large fish.

In conclusion, the statement is ~~the~~ explaining how you should make right decisions

based on how you feel. The literature works I've read in the past are similar to the statement because in both the characters make decisions that they believe in. They also make wrong decisions that they didn't really want to do.

Practice Paper A–Score Level 4

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

Practice Paper B–Score Level 5

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

Practice Paper C–Score Level 2

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

Practice Paper D–Score Level 4

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

Practice Paper E–Score Level 3

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

**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 2009 Regents Examination in Comprehensive English will be posted on the Department's web site <http://www.emsc.nysed.gov/osa/> on Friday, August 14, 2009. 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.