

SESSION TWO

FOR TEACHERS ONLY

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

ENGLISH

E

Wednesday, January 27, 2010 — 1:15 to 4:15 p.m., only

SCORING KEY AND RATING GUIDE

Mechanics of Rating

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

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

Scoring of Multiple-Choice Questions

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

<p>Session Two Correct Answers</p>
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<p>Part A</p>

- | |
|---------------|
| <p>(1) 1</p> |
| <p>(2) 4</p> |
| <p>(3) 2</p> |
| <p>(4) 1</p> |
| <p>(5) 2</p> |
| <p>(6) 3</p> |
| <p>(7) 4</p> |
| <p>(8) 2</p> |
| <p>(9) 3</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>-exhibit some attempt to vary sentence structure or length for effect, but 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.

Anchor Paper – Part A – Level 6 – A

Throughout our lives, each one of us will experience change. Either good or bad, change is an ~~is~~ intrinsic part of every person's life. As life inevitably changes, one must leave behind the comforts and the joys of the past in order to face these changes. This idea is evident in the poem "On Turning Ten," as well as in the excerpt entitled Passage II. To demonstrate how one must leave behind the past as life changes, the author of the poem uses the literary devices of theme and imagery, while the author of Passage II employs characterization and simile.

The author of the poem "On Turning Ten" demonstrates that as life changes, the comfort and joy of the past is left behind through theme ~~and imagery~~. A theme of this ~~poem~~ piece that supports this statement is that as one ages, the innocence and simplicity of one's younger years are lost. This was demonstrated in lines 28-32, in which the narrator nostalgically describes how his former belief that if he fell and hurt himself, that a painless light would shine out of him was replaced by the cold realization that if he scraped his knees, he would bleed. This new piece of knowledge served to limit both the author's actions, ~~and~~ as well as his imagination, causing him to lose some of the innocence of his younger years. The ~~author~~ narrator also discusses how as he aged, he lost the simplicity of being able to transform into something else by doing everyday things, such as drinking his milk in a special way (lines 15). The narrator of this poem had to leave behind the simplicity of being a child as his life changed and he realized he must leave behind his former ways in order to face it.

The author of the poem "On Turning Ten" also used imagery to show that as life changes, one must leave behind the joys of the past. This was evident in lines

Anchor Paper - Part A - Level 6 - A

28-32, in which the narrator recalls "I used to believe / there was nothing under my skin but light / If you cut me I would shine" ("~~Turn~~" 28-30). This creates an image of a small ~~boy~~ child, who had just fallen, feeling no pain. This image represents the innocence that was embodied in the narrator's beliefs, that the narrator was forced to leave behind as he got older and wiser. To portray a more ^{harsh and} realistic view of the world that comes with age, the ~~narrator~~ ^{author} creates ~~an~~ ^{an} image of the child falling ^{on the "sidewalks of life"} and skinning his knee, causing him to bleed. ("~~Turn~~" 31-32) This ~~image~~ ^{image} represents how as one's life changes, one must leave behind the views of the past to face the realities one is ~~forced~~ confronted with.

The author of "Passage II" used characterization to show that one must leave behind the past to face the future as life changes. When the Italian boy returns to visit the old man, he is characterized as having changed since the man last saw him. The boy was described as going through an "awkward period" in his growth, (Passage II 92-93) so his ~~total~~ physical appearance was much different. ^{old} The man's mental state was also characterized as deteriorated from the previous year, as shown when the man could not recognize the boy or process that the boy was telling him that it was he who sent the fruitcake. Both of these characterizations were used to show that as life changes, the joys of the past are left behind because since the Italian boy had changed so much physically, and the old man's mental state had been altered, they no longer had the joy and comfort of each other's company as they had experienced the year before in the lighthouse. Simile is employed in Passage II in order to prove that as life changes, the comforts of the past are left behind.

Anchor Paper – Part A – Level 6 – A

When the narrator returns to the old man, he reflects that he "felt like an intruder, someone who was trying to take somebody else's place without ~~even~~ having a right to it" (Passage II 84-86). The boy realized that as both his life and the old man's life had changed so drastically over a year, the old man no longer recognized him. The old man and the boy would not be able to share a friendship in the same way they had a year ago. The Italian boy in the end resolved that the man would never realize that he was the boy the man spoke of, and the boy was thereby forced to leave behind any thought of rekindling their relationship and move forward without that small joy in his life.

Change is an inevitable part of life. As life changes one is often forced to leave behind the comforts of the past to move on towards the future. This was demonstrated in "On Turning Ten" through the theme of a loss of innocence and simplicity as one ages, as well as through imagery that depicts the change of beliefs to face the harsh realities of life. This idea was also shown in Passage II, by characterizing the main characters as having changed too much to continue their relationship, and through a simile that demonstrates the realization that one cannot always go back to the comforts of the past and have it be the same. It is important that as our lives change, while we must leave behind the comforts and joys of the past, we must keep the memories.

Anchor Level 6 – A

Quality	Commentary
Meaning	<p>The response:</p> <p>Establishes a controlling idea that reveals an in-depth analysis of both texts by stating that <i>as life inevitably changes, one must leave behind the comforts and the joys of the past</i>. The response makes insightful connections between the controlling idea and the ideas in Passage I (<i>The author of the poem “On Turning Ten” also used imagery to show ... one must leave behind the joys of the past</i>) and in Passage II (<i>The author of “passage II” used characterizat on to show that one must leave behind the past to face the future</i>).</p>
Development	<p>Develops ideas clearly and fully, making effective use of a wide range of relevant and specific evidence to describe how the speaker has lost <i>some of the innocence of his yonger years</i> in Passage I (<i>the author creates an image of the child falling on the “sidewalks of life” and skinning his knee</i>) and how the two characters in Passage II <i>no longer had the joy and comfort of each other’s company</i> (<i>The old man’s mental state was also characterized as deteriorated from the previous year</i>). The response uses appropriate literary elements such as theme in Passage I and simile in Passage II (<i>he “felt like an intruder”</i>) to expand the analysis of both texts.</p>
Organization	<p>Maintains the focus established by the controlling idea that <i>as one’s life changes, one must leave behind the views of the past</i>. The response exhibits a logical and coherent structure by synthesizing the literary devices of <i>characterization, theme, imagery, and simile</i> and concluding with the idea that <i>change is an inevitable part of life</i>. Appropriate transitions are skillfully used (<i>This new piece of knowledge, This imagery represents, Both of these characterizations</i>).</p>
Language Use	<p>Is stylistically sophisticated, using language that is precise and engaging (<i>intrinsic, employs, embodied</i>), with a notable sense of voice and awareness of audience and purpose (<i>This image represents the innocence and he is characterized as having changed</i>). Sentence structure is varied to enhance meaning (<i>It is important that as our lives change ... we must keep the memories</i>).</p>
Conventions	<p>Demonstrates control of the conventions, exhibiting occasional errors in spelling (<i>awkerd</i> and <i>reconnized</i>) and comma use (<i>imagery, while; how as; Passage II, by</i>).</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 6, although it is somewhat weaker in conventions.</p>	

Anchor Paper – Part A – Level 6 – B

Change is never easy and is very complex. Throughout life, changes are constantly occurring as without change, there could be no life. Life changes are complex and often ~~are~~ ^{can lead to new things and events} ~~and nostalgia~~. Life changes include births, deaths, aging, marriage and more. Both passages portray how life changes are difficult, complex and often contain elements of sadness and nostalgia.

Passage I, entitled "On Turning Ten" is a poem reflecting upon the child's past ten years of life and shows the difficulties as well as the sadness in the change occurring. To this child, turning ten is a huge change and is very hard. The author uses similes to portray how ~~the~~ painful this experience makes him feel. ^{The poem starts with} ~~It says~~ "The whole idea of it makes me feel like I'm coming down with something..." and ~~makes~~ shows how the child feels like he is getting sick. Using metaphors, the author portrays the different sicknesses which the author compares to his turning this new age. He ~~also~~ says, "a kind of measles of the spirit, a mumps of the psyche, a disfiguring chicken pox of the soul." This is a dramatic use of metaphor which sets the tone of pain and sadness. The reader begins to feel in pain for this child and understands what difficulties this child is going through. These metaphors and similes begin to set the tone of the poem. Tone is extremely important because change can be positive and looked upon happily but here change is seen as awful and hard. Later on in the poem the author shows this by writing "This is the beginning of sadness I say to myself..." ^{Also it uses the word "solemnly" showing the} ~~This~~ also portrays the tone and how this is such a major ~~the~~ life challenge.

The poem continues to show sadness, pain and nostalgia about turning ten years old. Imagery is

another important tool used to do this. The author describes how when he was four years old, he was an Arabian wizard and could be invisible. He goes on to say how at seven, he was a soldier and at nine a prince. These phrases of imagery show how the child feels so nostalgic about leaving these years of his life. He thinks that he is leaving his youth and imagination behind. Overall, the imagery, metaphors and tone show the hardship and pain of aging.

It shows how different life changes are challenges brought with pain and depression when looking back.

This poem represents ~~the~~ ^{the} life change of ~~aging~~ ^{aging} of imagery, although this author is very young, these ideas transcend all of aging. Every step of life, this is a major change when a person becomes older. There is fear, sadness and nostalgia. These ideas can be seen in this poem of "On Turning Ten" and how hard life challenges can be to even one so young.

Similarly, Passage II is a story of a young boy who faces a different ^{aspect} ~~the~~ of life challenge but also has sadness and pain involved. This young boy is also aging and maturing. He had visited a lighthouse keeper and learned all about the lighthouse one summer. The next summer, upon his return to the lighthouse, the keeper did not recognize him. The lighthouse keeper remembered the young nice boy who had visited but could not understand that the boy who stood before him now, a year later was the same person. The author uses a simile to show his emotions of not being recognized. It says, "I felt like an intruder, someone who was trying to take somebody else's place without having a

right to it." This young lad felt so different and estranged from who he had been. It was painful for him to recognize that he had changed so much. This young lad decided not to ruin the Keeper's memory of him and played along. This lad has more wisdom than the child in the poem in passage one. He understands how he is going through an awkward phase in which so many things ruin a child's grace in their performance. This boy has a greater understanding of it, though he could not see the change himself. Although with perhaps more understanding, this boy still feels pain and nostalgia at what he once was as it says, "I felt I never could - never could possibly - be as nice as I had been a year before." He feels this change in maturing, this life change has altered who he is in his personality as well.

This second passage is also written in first person like the first poem. However, the tone of this passage is much more positive in the beginning as the setting and trip is described. However, at the end when this life change is being realized, there is a sadness and pain. It is an awkward feeling for this boy as he must grow up and could never become the young innocent boy he once was.

Both passages show how life changes are major and usually painful and nostalgic. There can be awkwardness involved and a hard time going on with life to the next stage. Both have used sad and solemn tone and use similes, metaphors and imagery to portray what the changes mean to them. Thus, both passages

Anchor Paper – Part A – Level 6 – B

portray how life challenges are intricate and have
 so sad and painful parts to them.

Anchor Level 6 – B

Quality	Commentary
Meaning	The response: Establishes a controlling idea that reveals an in-depth analysis of both texts, stating that <i>both passages portray how life changes are difficult, complex and often contain elements of sadness and nostalgia</i> . The response makes insightful connections between the controlling idea and the ideas in Passage I (<i>Passage I ... shows the difficulties as well as the sadness in the change occurring</i>) and Passage II (<i>a story of a young boy who faces a different aspect of life challenge but also has sadness and pain involved</i>).
Development	Develops ideas clearly and fully, making effective use of a wide range of relevant and specific evidence to demonstrate the loss that comes with aging for Passage I (<i>he was an Arabian wizard and could be invisible and He thinks that he is leaving his youth and imagination behind</i>) and for Passage II (<i>The lighthouse keeper remembered the young nice boy ... but could not understand that the boy ... was the same person</i>). The response uses appropriate literary elements such as metaphor from Passage I (<i>This is a dramatic use of metaphor which sets the tone of pain and sadness</i>) and simile from Passage II (<i>The author uses a simile to show his emotions at not being recognized</i>).
Organization	Maintains the focus established by the controlling idea on how <i>change is never easy and is very complex</i> . The response exhibits a logical and coherent structure by first establishing the idea that <i>life changes are complex</i> , then explaining how these <i>sad and painful</i> changes are demonstrated through literary elements and techniques from each passage, and finally concluding that both passages share a <i>sad and solemn tone</i> . Appropriate transitions are skillfully used (<i>To this child; The poem continues to show sadness, pain and nostalgia; These ideas can be seen</i>).
Language Use	Uses language that is fluent and original (<i>nostalgic, fraught, transcends</i>), with evident awareness of audience and purpose (<i>Thus, both passages portray ... life challenges</i>). The response varies structure and length of sentences to control rhythm and pacing (<i>The next summer, upon his return to the lighthouse, the keeper did not recognize him</i>).
Conventions	Demonstrates control of the conventions, exhibiting occasional errors in punctuation (<i>on, in and maturing, this</i>) and agreement (<i>ideas transcends; There is fear, sadness and nostalgia; setting and trip is described</i>).
Conclusion: Overall, the response best fits the criteria for Level 6, although it is somewhat weaker in language use and conventions.	

When children grow up, they may gain years in numbers, but they lose a large part of what makes them unique. Although maturation can be good, the poem "On Turning Ten" and the short story Passage II convey it as an unfortunate loss of youth and spirit. The characters in both pieces look to their earlier years with longing as they experience life changes. The authors of "On Turning Ten" and Passage II use symbolism to reveal that life changes spur nostalgic retrospect of the lives of the characters.

In "On Turning Ten," a child looks back at his first ten years of life as he approaches his birthday. He examines what he must abandon with this life change. The author writes, "and my bicycle never leaned against the garage / as it does today." In these lines, the bicycle symbolizes the life change he experiences as he ages. Later on in the poem, the author writes, "It seems only yesterday I used to believe / there was nothing under my skin but light." Compared to the symbolism of the bicycle, the "light" symbolizes the liveliness of youth, the exuberance that comes with being young. The author uses symbolism to show that the character is figuratively losing "light" (the spirit of youth) and gaining the mundane routine of the "bicycle."

Passage II, a short story about an ~~Italian~~ Italian boy who travels to a lighthouse in Wales, also uses symbolism to express the loss that accompanies life changes. The boy travels to the lighthouse where he meets its keeper, whose kindness makes a lasting impact on the boy. When he returns to Wales, he sends a fruitcake to the keeper. In the passage, the fruitcake is first mentioned as the boy is experiencing his youth. The gesture of the fruitcake, therefore, symbolizes the freshness of youth. The following summer, the boy returns to Wales and visits the lighthouse keeper. The keeper does not remember

Anchor Paper – Part A – Level 5 – A

the boy although he does remember the fruitcake the boy sent. He remembers the boy as he was, but not as he matured.

The author uses symbolism to show how, after the sending of the fruitcake, the boy, "[lost] what can never be regained – a budding look, a certain early freshness – and enter[ed] an unwanted stage."

Both passages use symbolism to convey the loss that accompanies the passage of time. "On Turning Ten" reveals a loss of "light," symbolizing the "budding look, a certain early freshness" mentioned in the different context of Passage II. The life changes of both characters bring about a nostalgic longing for what they once had – be it the "light" or figurative fruitcake. In these passages, the authors manipulate the ^{life changes of the} characters so that they look back on their lives in retrospect, longing for what they once symbolically had.

Anchor Level 5 – A

Quality	Commentary
Meaning	<p>The response: Establishes a controlling idea that reveals a thorough understanding of both texts (<i>The authors of “On Turning Ten” and Passage II use symbolism to reveal that life changes spur nostalgic retrospect of the lives of the characters</i>). The response makes clear and explicit connections between the controlling idea and the ideas in Passage I (<i>a child looks back at his first ten years of life as he approaches his birthday</i>). The connection to Passage II is more implicit, focusing more on a sense of loss than on nostalgia (<i>a short story about an Italian boy who travels to a lighthouse in Wales, also uses symbolism to express the loss that accompanies life changes</i>).</p>
Development	<p>Develops ideas clearly and consistently, with reference to relevant and specific evidence from Passage I (<i>the bicycle symbolizes the life change he experiences as he ages</i>) and from Passage II (<i>after the sending of the fruitcake, the boy, “[lost] what can never be regained — a budding look, a certain early freshness — and enter an unwonted stage”</i>) to demonstrate the effects of life changes. The response includes a discussion of symbolism in Passage I (<i>the character is figuratively losing “light”</i>) and in Passage II (<i>The gesture of the fruitcake ... symbolizes the freshness of youth</i>).</p>
Organization	<p>Maintains the focus established by the controlling idea on how <i>the life changes of both characters bring about a nostalgic longing for what they once had — be it the “light” or figurative fruitcake</i>. The response exhibits a logical sequence of ideas by illustrating how the narrator <i>examines what he must abandon with this life change</i> in Passage I and by discussing the fruitcake as a symbol of the narrator’s youth in Passage II. Appropriate transitions are used (<i>Although maturation can be good, Later on in the poem, The following summer</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>When children grow up, they may gain years in numbers, but they lose a large part of what makes them unique</i> and <i>Compared to the symbolism of the bicycle, the “light” symbolizes the liveliness of youth, the exuberance that comes with being young</i>). The response varies structure and length of sentences to enhance meaning (<i>In these passages, the authors manipulate the life changes of the characters so that they look back on their lives in retrospect, longing for what they once symbolically had</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 language use and conventions.</p>	

Change is an inevitable part of life whether it is feared or dreaded. In Passage I, the narrator describes a sense of fear and pain associated with the future. ^{conversely} In Passage II, the narrator accepts change and realizes that it is necessary in life. Both Passages show the importance of life changes and the effects they may have.

The author of the poem "On turning Ten" provokes a sense of fear and discomfort ~~to~~ about change and the future. ~~Using the metaphors of~~ By comparing his feelings of anxiety about the future to sickness, ~~the narrator~~ the ~~narrator~~ author uses a metaphor to show the intense feelings he has about moving forward: "measles of the spirit/a mumps of the psyche," (lines 5-6). The author then looks back on his life and remembers how he could be happy both alone and with others. His vivid imagination allowed him to be whatever he wanted: "At seven I was a soldier, at nine a prince" (line 16). There was a simplicity and a sense of comfort. However, as he grew up, he inevitably changed. The author no longer feels a sense of freedom and contentment. Even the sun appears different to the author: "Back then it never fell so solemnly" (line 19). The image of ~~a~~ his blue bicycle leaning "against the garage" (line 21) shows that a certain phase of the young boy's life is over, he no longer enjoys the same things. The milestone that the boy is approaching forces him to "say goodbye to [his] imaginary friends" (line 26). It ~~was~~ is time for him to move on and this thought brings much sadness to the author. He misses his feeling of invincibility: "If you cut me, I would

shine" (line 30) and now sees life through more jaded eyes. Change for the author is ~~is~~ terrifying and negative. The thoughts of change and new milestones create a sense of stress for the author.

Unlike the author of Passage I, the author of Passage II shows an understanding of change and all that it can bring to life. The setting in Wales provides a background for the narrator and his experiences during his time away from home. His first summer in Wales was happy and blissful: "Everything made me happy" (lines 10-11). As he explored with a sense of child-like excitement, he came upon a lighthouse. The ~~sea~~ lighthouse-keeper welcomed the narrator with open arms and he immediately put the young boy at ease. The two spent some time together and the young boy from Italy learned much about lighthouses: "He practically made me feel ~~there~~ he was there to show the place to strangers. The narrator looked through the lighthouse-keeper's telescope and noticed that the many seagulls were all going in different directions. The keeper points out that his barometer is like people in that "it doesn't know what is going to happen". The powerful lantern amazed the young boy and he profusely expressed his appreciation: "I strung out all the new laudatory words that I had learned." The lighthouse-keeper and the narrator formed a bond that day. Later that year, around Christmas, the young boy sent a fruitcake to the lighthouse-keeper out of kindness. When the narrator returned to Wales the next year he went to visit the lighthouse-keeper, ~~but unfortunately~~

~~meanings~~ but he learned that the man had retired. When the two were finally reunited their dialogue shows that the lighthouse-keeper did not recognize the boy. He profusely complimented the "young boy he had known from Italy" but did not realize that they were the same person. All the changes the boy had gone through made him unrecognizable. The boy was ~~the~~ not the same both physically and emotionally. ~~The boy~~ Realized^{ing} that he was changed, the boy responded "as if [he] was talking of someone whom [he] didn't know." He ~~recognized~~ knew that the change was a part of life and he accepted it.

Change is inevitable and can be either accepted ~~or~~ or feared. Moving forward in life and approaching obstacles can often evoke a sense of anxiety. However, even though change can alter relationships, it can also be an important part of life.

Anchor Level 5 – B

Quality	Commentary
Meaning	<p>The response: Establishes a controlling idea that reveals a thorough understanding of both texts (<i>Change is an inevitable part of life</i> and <i>In Passage I, the narrator describes a sense of fear and pain associated with the future. Conversely, In Passage II, the narrator accepts change and realizes that it is necessary in life</i>). The response makes clear and explicit connections between the controlling idea and the ideas in Passage I (<i>Change for the author is terrifying and negative</i>) and in Passage II (<i>He knew that the change was a part of life and he accepted it</i>).</p>
Development	<p>Develops ideas clearly and consistently, with reference to relevant and specific evidence from Passage I to demonstrate the narrator’s unhappiness with growing up (<i>The author no longer feels a sense of freedom and contentment. Even the sun appears different to the author</i>) and from Passage II to illustrate the narrator’s acceptance of change (<i>Realizing that he was changed, the boy responded “as if [he was] talking of someone whom [he] didn’t know”</i>). The response includes a discussion of metaphor in Passage I (<i>By comparing his feelings of anxiety about the future to sickness, the author uses a metaphor to show the intense feelings he has about moving forward</i>) and dialogue in Passage II (<i>When the two were finally reunited their dialogue shows that the lighthouse-keeper did not recognize the boy</i>).</p>
Organization	<p>Maintains the focus established by the controlling idea that <i>change is inevitable and can be either accepted or feared</i>. The response exhibits a logical sequence of ideas, first addressing in Passage I how <i>the thoughts of change and new milestones create a sense of stress for the author</i> and then discussing in Passage II how the narrator <i>shows an understanding of change and all that it can bring to life</i>. The response uses appropriate transitions (<i>The author then; Unlike the author of Passage I; However, even though</i>).</p>
Language Use	<p>Uses language that is fluent and original (<i>Conversely, inevitably, jaded</i>), with evident awareness of audience and purpose. The response varies structure and length of sentences to control rhythm and pacing (<i>There was a simplicity and a sense of comfort</i> and <i>As he explored with a sense of child-like excitement, he came upon a lighthouse</i>).</p>
Conventions	<p>Demonstrates control of the conventions, exhibiting occasional errors in punctuation (<i>boys life; over, he; strangers. The</i>).</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 5 in all qualities.</p>	

Anchor Paper – Part A—Level 5 – C

Time is forever winding, and the passing of ~~time~~^{it} is eminent and unavoidable. As ~~time progresses~~^{time progresses}, life ~~is~~ forever changes, sometimes for the ~~best~~^{best} yet sometimes for the worse. In both the poem and the short story the two main characters ~~begin~~^{begin} to understand the negative effects of time passing.

In the first passage, a young boy is on the verge of turning ten years old, a great milestone in life, but he has a different opinion. By employing metaphor and imagery in the first stanza the author discusses a sickness that the protagonist is "coming down with..." The young boy is disgusted with ~~the~~^{the} obligation of growing old and it sickens his mind, body, and soul. In the second stanza, through 1st person perspective we better understand what the young boy is thinking and that unlike most people his age he cherishes the past and remembers it like it ~~was~~ was yesterday. When he ~~was~~ was young the boy could be anything he wanted. "A prince", or "a soldier", or even, "an Arabian Wizard!" But next, in the third stanza the narrator reflects on his days now and how they are somber and dull compared to days of old. Imagery of ~~the~~^{the} changing feel of the afternoon light and the boy's ~~bicycle~~^{drained} used lay out, give the reader a sense of loss and helps him to sympathize with the aging child. Finally we see the young boy embrace the sad future that is impending. He know he must, "say good-bye to imaginary friends." It's time to face the "beginning of sadness" and the first big milestone is life. As time goes on and the boy grows older, life changes and the boy must cope with the effects no matter how negative they might be.

Much like the first, the second passage ~~continues~~^{continues} the theme ~~of~~ of passing time and display its effects. By the end of the story, the author returns to the lighthouse one last time, only to find a new keeper. The years have passed and the times have changed and the boy's childhood friend has retired

Anchor Paper – Part A—Level 5 – C

from his job. Finally though, the two are reunited, and the old man compares this man to the boy he once knew. The man exclaims that he is the boy! However, the ~~station~~ lighthouse keeper has grown old and weary and has begun to have lost his memory. The young man cannot believe that he is not recognized, but much like the young child in the first poem, he begins to understand and face the ^{negative} effects from the passing of time. In the end he goes along with the old man's story and does not try to fight the fact that he is not remembered. Clearly we see ^{in these 2 passages} that growing old as time goes by is unavoidable. ~~But~~ There are both positive and negative effects resulting from such ^{life} changes and both protagonists demonstrate understanding of this major theme and face the challenge it presents.

Anchor Level 5 – C

Quality	Commentary
Meaning	The response: Establishes a controlling idea that reveals a thorough understanding of both texts (<i>As time progresses life forever changes, sometimes for the best yet sometimes for the worse</i>), noting that both characters understand the negative effects of time passing. The response makes clear and explicit connections between the controlling idea and the ideas in Passage I (<i>As time goes on and the boy grows older, life changes and the boy must cope with the effects</i>) and in Passage II (<i>The young man cannot believe that he is not recognized ... he begins to understand and face the negative effects from the passing of time</i>).
Development	Develops some ideas more fully than others. The response refers to specific and relevant evidence to demonstrate the effects of life changes in Passage I (<i>it sickens his mind, body, and soul</i>) and addresses how time can change a person in Passage II (<i>However, the lighthouse keeper has grown old and weary and has begun to have lost his memory</i>), although with some inaccuracies (<i>The years have passed and the times have changed and the boys childhood friend has retired from his job</i>). While the response discusses the entire poem, only the ending of Passage II is discussed. The response makes reference to <i>metaphor, imagery, and 1st person perspective</i> in Passage I and <i>theme</i> in Passage II.
Organization	Maintains the focus established by the controlling idea on the effects of change (<i>There are both positive and negative effects resulting from such life changes</i>). The response exhibits a logical sequence of ideas by first discussing the boy's reaction to getting older in Passage I (<i>a young boy is on the verge of turning ten years old, a great milestone in life, but he has a different opinion</i>), and then addressing for Passage II how the boy and the lighthouse keeper change when the boy returns to the light house one last time. Appropriate transitions are used (<i>In the first passage; In the second stanza; But next, in the third stanza; In the end</i>).
Language Use	Uses language that is fluent and original (<i>employing, somber, impending</i>), with evident awareness of audience and purpose. The response varies structure and length of sentences to control rhythm and pacing (<i>Clearly we see in these 2 passages that growing old as time goes by is unavoidable</i>).
Conventions	Demonstrates partial control, exhibiting occasional errors in punctuation (<i>he wanted. "A prince", or; boys drained bicycle; must, "say; Its time; boys childhood</i>) and agreement (<i>He know and the second passage ... display</i>) that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 5, although it is somewhat weaker in development and conventions.	

Change is something that everyone must deal with in their life. Change is not always easy but is something that we must learn to cope with and accept. Both Characters are experiencing change and are dealing with it differently. They will be okay though, change is just something we all have to deal with.

In the first ~~passage~~ passage the young boy is characterized as being afraid of change. His life has been quiet simplistic up to this point and doesn't know how to take on all of the changes. He thinks that because he has to say good bye to his imaginary friends and stop pretending to be invisible that he will lose his feeling of self-worth. Though he will soon realize that there are many things to look forward to, he still doesn't know what is to come.

The theme of the first passage is holding on to what you know. The young boy struggles with this concept. He doesn't want to grow up, doesn't want to forget his great youth. As he goes on he will see that everything happens for a reason and that turning ten really is not the beginning of his sadness.

The theme of the second passage relates to the first, holding on to what you know. The boy has left everything that he knows. He is more willing to accept change than the character in passage one. He has left Italy for ^{the} a summer in 1937 to practice

His ~~old~~ English. ^{The boy} met a lighthouse keeper and developed a relationship with the keeper. The boy adapted to change very well and made tremendous strides in his English. The keeper taught him English by showing him around the lighthouse. When the boy returned to Italy after the summer, he sent the keeper a fruit cake as a Christmas gift. The boy was still changing and when he returned to Wales as a refugee he would learn that the man too had changed. That he was forgetful and didn't realize that the boy he was talking to was the same boy he had spent the previous summer with.

The boy in passage two doesn't understand why the lighthouse keeper doesn't remember him. He struggles with the idea and doesn't want to accept the fact that the elderly man is losing his memory. Though this change is difficult for the young man he grows to accept it and just goes along with the old man saying "An awfully nice boy."

The two boys have both been through a time of change. Both had difficulty accepting the change but would ultimately accept it. The young child of the first passage had more difficulty accepting that he was getting older than did the young Italian boy knowing

Anchor Paper – Part A – Level 4 – A

that the man didn't realize who he was. Change is something everyone deals with, and something that everyone deals with differently.

Anchor Level 4 – A

Quality	Commentary
Meaning	<p>The response: Establishes a controlling idea that shows a basic understanding of both texts, stating that <i>change is something that everyone must deal with in their life</i> and noting that <i>both characters are experiencing change and are dealing with it differently</i>. The response makes implicit connections between the controlling idea and the ideas in each text by contrasting the boy in Passage I who is <i>afraid of change and doesn't know how to take on all of the changes</i> with the boy in Passage II who <i>is more willing to accept change</i>.</p>
Development	<p>Develops ideas clearly and consistently, with reference to relevant and specific evidence to describe the fear of loss of <i>self-worth</i> of the boy in Passage I who must <i>say good bye to his imaginary friends and stop pretending to be invisible</i> and the adaptation to change by the boy in Passage II who made <i>tremendous strides in his english and developed a relationship with The Keeper</i>. The theme of <i>holding on to what you know</i> is identified for both passages.</p>
Organization	<p>Maintains a clear and appropriate focus on life change. The response exhibits a logical sequence of ideas beginning with the introduction of change and its relation to the characters, followed by discussions of how each boy dealt with the demands he faced, and concluding with a summary statement (<i>Change is something everyone deals with, and something that everyone deals with differently</i>). Internal consistency is affected by use of the first, second, and third person.</p>
Language Use	<p>Uses appropriate language, with some awareness of audience and purpose (<i>Change is not always easy but is something that we must learn to cope with and accept</i>). The response occasionally makes effective use of sentence structure (<i>He doesn't want to grow up, doesn't want to forget his great youth</i>).</p>
Conventions	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>experiencing, begining, ultimatley</i>) and punctuation (<i>though, change; goes on he; man too had; man he</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.</p>	

Life changes are inevitable. They cannot be avoided. In the passages, the main characters both experience major life changes. They both become more mature and ~~are~~ are growing up.

In "On Turning Ten", the narrator is expressing their feelings on turning ten years old. Turning 10 can be significant in one's life because it is a big number when it comes to age. The narrator is unhappy because they are not ready to grow up. The speaker can no longer pretend to be "an Arabian wizard", or play make-believe anymore. Growing up is a life change because you now have more responsibility and have to become more independent. One cannot always rely on other people. Everybody needs to grow up sometime. The author uses imagery to express the idea of getting older. The author also utilizes free verse to express their ideas.

In passage two, the main character also experiences the life change of getting older. The main character is sent to a foreign place to improve his English, yet he experiences so much more. He takes a tour of a lighthouse and befriends the keeper of the lighthouse. Later on the narrator goes back home, but returns once again and visits the keeper of the lighthouse. The lighthouse keeper remembers the nice Italian boy that he met but does not recognize him. The boy grew up and matured. The effects of passing time has caused the elderly man to not be able to recognize the boy. The narrator went through some major ~~changes~~ changes. Not only did he mature physically, but he also matured mentally. The author uses point of view to express the narrators ~~feelings~~ feelings.

Life changing experiences can sometimes be difficult to endure. But they are not all bad. In the two passages, both ~~the~~ of the main characters experience the life change of growing up. They both matured. ~~and~~ They started to understand that things can't always stay the same.

Anchor Level 4 – B

Quality	Commentary
Meaning	<p>The response: Establishes a controlling idea that shows a basic understanding of both texts (<i>the main characters both experience major life changes. They both become more mature and are growing up</i>). The response makes implicit connections between the controlling idea and the ideas in Passage I (<i>the narrator is expressing their feelings on turning ten years old</i>) and in Passage II (<i>The narrator went through some major changes</i>).</p>
Development	<p>Develops some ideas more fully than others. The response refers to specific and relevant evidence from Passage I to demonstrate that the speaker is <i>not ready to grow up</i> (<i>The speaker can no longer pretend to be “an Arabian wizard”, or play make-believe anymore</i>) and from Passage II to illustrate <i>the life change of getting older</i> (<i>The lighthouse keeper ... does not recognize him</i>). While the response makes reference to <i>imagery</i> and <i>free verse</i> for Passage I and to <i>point of view</i> for Passage II, these ideas are not developed.</p>
Organization	<p>Maintains the focus established by the controlling idea on the narrators’ paths to adulthood (<i>In the two passages, both of the main characters experience the life change of growing up</i>). The response exhibits a logical sequence of ideas, first addressing for Passage I the boy’s attitude toward his aging (<i>The narrator is unhappy</i>) and then for Passage II the changes that the boy undergoes between his visits to Wales (<i>The boy grew up and matured</i>), and concluding that both characters begin to realize that change is inevitable (<i>things can’t always stay the same</i>). The response uses appropriate transitions (<i>In “On Turning Ten”, In passage two ... also, Later on</i>).</p>
Language Use	<p>Uses appropriate language, with some awareness of audience and purpose (<i>Everybody needs to grow up sometime</i>). The response occasionally makes effective use of sentence structure and length (<i>Life changes are inevitable. They cannot be avoided</i>).</p>
Conventions	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>passeges</i> and <i>experiences</i>), punctuation (<i>“an Arabian wizard”, or</i> and <i>narrators</i>), and agreement (<i>the narrator ... they, The author ... their, The effects ... has</i>) that do not hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 4, although it is somewhat stronger in organization.</p>	

It was once said that we came into this world crying while everyone else was smiling, so live your life so that when you die, you're smiling and everyone else is crying. A smile is a symbol of happiness, which can be achieved throughout our lifetime by succeeding and living a fulfilling life. With age comes great change. These important changes in life can be anything from becoming a teenager to getting married and having children. Although life is pleasant, some of the changes that happen can be ~~terrible~~ terrible and may affect who we turn out to be. As a whole, life brings unknown changes that we are forced to accept and make the best of.

To many people, growing up is something that they dread and people who are older tend to reminisce on being a child. Childhood is freedom, without having a care in the world except making sure that you'll be able to play with your favorite toy before the day is through. With growing up, however, comes change. You lose your sense of spirit and imagination and leave behind ~~cherished~~ cherished memories. In passage I, "On Turning Ten," the author uses descriptive language to describe the feeling of growing up. The author states that ~~he~~ he feels like his spirit and soul are sick, and that he is "coming down with something, something worse than any stomach ache...". This author's views the change of growing up as something unpleasant. Feeling sad, the author describes the image of him walking through the universe in his sneakers, saying goodbye to his childhood and the light that used to shine somewhere inside of him.

Turning 10-years-old, however, is the smallest amount of change that one person can go through during the span of their lifetime. In passage II, a story is told of an Italian boy who is sent to Wales for the summer and is introduced to a kind, older gentleman. Developing a friendship, the boy sends the man a ~~Christmas~~ Christmas gift from Italy as a token of appreciation of the companionship that the old, gray-haired bearded man has provided for the boy. Upon returning to Wales as a refugee from Fascist Italy, the boy discovers that over the course of one year, the life of that

Anchor Paper – Part A—Level 4 – C

old man was completely changed forever. The old man, who had likely developed Alzheimer's Disease, was no longer able to remember that the boy who was standing next to him was the familiar face of a friend whom he had met the previous year. The author of passage II uses good point of view to describe the changes that happen to the old man. By writing his story from the point of view of the boy, ~~the~~ the impact of the old man's memory lost becomes more personal and moving.

The changes that are mentioned in both of these passages are brought on by growing up and aging. The boy in the first passage views growing up as something that is just beginning to happen and that he is dreading. However, the old man in the second passage has already aged and is now experiencing the effects. ~~Life~~ Life changes are uncontrollable and we can't stop what happens in our life.

Anchor Level 4 – C

Quality	Commentary
Meaning	The response: Establishes a controlling idea that shows a basic understanding of both texts (<i>life brings unknown changes that we are forced to accept</i>). The response makes implicit connections between life changes and the ideas in each text stating the <i>author</i> in Passage I <i>views the change of growing up as something unpleasant</i> and the <i>Italian boy</i> in Passage II <i>discovers that over the course of one year, the life of that old man was completely changed forever</i> .
Development	Develops some ideas more fully than others. The response refers to specific and relevant evidence from Passage II to describe the boy's observation of the aging lighthouse keeper (<i>the old man ... was no longer able to remember ... the familiar face of a friend</i>). The discussion of the poem is less developed, relying more on generalities about childhood (<i>Childhood is freedom, without having a care in the world</i>) and the use of <i>descriptive language to describe the feeling of growing up</i> and imagery (<i>the light ... used to shine somewhere inside of him</i>). The importance of the Italian boy's <i>point of view</i> makes <i>the impact of the old man's memory lost</i> become <i>more personal and moving</i> in Passage II.
Organization	Maintains a clear and appropriate focus on <i>changes in life</i> which are the result of <i>growing up and aging</i> . The response exhibits a logical sequence of ideas, first establishing that <i>with age comes great change</i> , then observing the feelings of each boy, and concluding that <i>life changes are uncontrollable and we can't stop what happens</i> . Internal consistency is lacking through the introduction of unneeded information (<i>A smile is a symbol of happiness</i>) and shifts in person (<i>your life, we turn, their lifetime</i>).
Language Use	Uses appropriate language, with some awareness of audience and purpose (<i>However, the old man in the second passage has already aged and is now experiencing the effects</i>). The response occasionally makes effective use of sentence structure and length (<i>with growing up, however, comes change</i>).
Conventions	Demonstrates partial control, exhibiting occasional errors in capitalization (<i>with age, with growing up, in passage I</i>) and usage (<i>effect</i> for "affect" and <i>lost</i> for "loss") that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 4 in all qualities.	

In both of these passages, both ~~speakers~~ ~~authors~~ go through life changes. This helped me come up with the idea that as time goes by people's lives change along with it.

In "On Turning Ten," the ~~author~~ speaker describes their fear of childhood illness in the first stanza. The speaker had a wild imagination in his childhood. The author uses the literary technique of imagery. The author uses this to summon a sense of loss. This relates to the idea because the speaker learns that as he grows up, the future will be getting more difficult.

In ~~passage~~ passage 2, the boy goes to South Wales for vacation. While, he was there he did many things he had never done, like visiting a lighthouse. The keeper of the lighthouse invited the boy to explore the lighthouse. The author uses the literary element of setting. This relates to the idea because when the narrator returns the next summer, the keeper does not even recognize the narrator anymore.

In conclusion, as time goes by, people's lives change with it. This is true in "On Turning Ten" and Passage 2. In "On Turning Ten," the author ~~that~~ ^{learns} that life gets difficult as you grow older. In

Anchor Paper – Part A – Level 3 – A

passage 2, the narrator learns that you change as you grow older. Finally, in both passages both authors begin to understand the effects of time passing.

Anchor Level 3 – A

Quality	Commentary
Meaning	The response: Establishes a controlling idea that shows a basic understanding of the texts (<i>as time goes by people's lives change along with it</i>). The response makes superficial connections between the controlling idea and the ideas in the texts (<i>the speaker learns that as he grows up, the future will be getting more difficult and when the narrator returns the next summer, the keeper does not even recognize the narrator anymore</i>).
Development	Develops ideas briefly, using some evidence from the texts (<i>While, he was there he did many things he had never done, like visiting a lighthouse</i>). The response relies primarily on plot summary and on the use of the multiple-choice questions and answers, including an incorrect choice (<i>In "On Turning Ten," the speaker describes their fear of childhood illness in the first stanza</i>).
Organization	Establishes an appropriate focus on <i>life changes</i> (<i>In conclusion, as time goes by, people's lives change with it</i>). The response exhibits a rudimentary structure that is primarily dependent on the order of the multiple-choice questions.
Language Use	Uses appropriate language, with some awareness of audience and purpose despite the amount of language taken from the task and texts (<i>The speaker had a wild imagination in his childhood</i>). The response occasionally makes effective use of sentence structure and length (<i>In passage 2, the boy goes to South Wales for vacation</i>).
Conventions	Demonstrates partial control, exhibiting occasional errors in comma use (<i>by people's; while, he; there he</i>) and usage (shifts in point of view) that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in language use and conventions.	

As you grow up, you will see different changes throughout your life. ~~This happens from~~ These changes happen from your childhood to your adulthood. These life changes can happen as if you visited a different place and how life changes from the place you always like to be such as your home.

In the poem "Turning Ten" is about a boy who sees how his life is changing from when he was seven to now that he is ten. The author uses imagery when he says that "I at four I was an Arabian wizard. I could make myself invisible by drinking a glass of milk a certain way. At seven I was a soldier, and at nine a prince." The author uses imagery again when he says "...the side of my tree house, my bicycle never leaned against the garage as it does today, all the dark blue drained out of it." This shows that after a long period of time the bicycle started to change color because it is old and probably not used. In passage II the author uses imagery as when he says "for Christmas, I brought a panforte - sort of fruitcake..."

In passage I the young boy's point of view is that he thinks that he is old enough to look back to his early ages so that he don't forget anything of his younger age. So that this can happen he lie on his bed and remember all of the past moment. When it's evening he sits on ~~at~~ his window late evening and compare ~~the~~ ~~to~~ how he used to put his bike next to the garage. In passage II this young boy goes away from Italy to stay over

Anchor Paper – Part A—Level 3 – B

Go with his friends and to improve his English. From his point of view he feels like an intruder, someone who was trying to take away someone else's place without having a right to do it.

In life you have to face many obstacles. Some you may like and some you wouldn't, but as stated you always have to move on and don't look back to the bad things but to good reflections.

Anchor Level 3 – B

Quality	Commentary
Meaning	The response: Establishes a controlling idea that shows a basic understanding of the texts (<i>As you grow up, You will see different changes throughout your life</i>). The response makes superficial connections between the controlling idea and the ideas in Passage I (<i>“Turning Ten” is about a boy who sees how his life is changing from when he was seven to now that he is Ten</i>), but no connection is made to Passage II.
Development	Develops ideas briefly, using some evidence from Passage I (<i>the bicycle started to change color because is old and probably not used</i>) and from Passage II (<i>this young boy goes away from Italy to stay over with his friends and to improve his English</i>). While the response makes reference to imagery in Passage I (<i>The author uses imagery again when he says “ ... the side of my tree house, my bicycle never leaned against the garage as it does today, all the dark blue drained out of it”</i>), the discussion of imagery in Passage II is a definition of a <i>panforte</i> .
Organization	Establishes, but fails to maintain, an appropriate focus, switching to the idea of obstacles in the conclusion (<i>In life you have to face many obstacles</i>). The response exhibits a rudimentary structure of an introduction, two body paragraphs, and a conclusion, but includes some irrelevancies (<i>From his point of view he feels like an intruder, someone who was trying to take away someone else’s place without having a right to it</i>).
Language Use	Relies on basic vocabulary, with little awareness of audience or purpose (<i>These life changes can happen as if you visited a different place</i>). The response exhibits some attempt to vary sentence structure and length for effect, but with uneven success (<i>So that this can happen he lie on his bed and remember all of the past moment</i>).
Conventions	Demonstrates emerging control, exhibiting occasional errors in punctuation (<i>dont; age. So; its evening he</i>), capitalization (<i>You, Place, The</i>), and agreement (<i>he think, he lie, he ... remember</i>) that hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 3 in all qualities.	

Throughout your life time many people think that they have a long life ahead of them. But when they have grandchildren, they say man I am old. But when you become older life changes around your whole world.

In passage one "One turning ten" a kid notices he is finally ten. He thinks about how his life changes. When he was seven he was a soldier, at nine a prince. But now he is at the window remembering those times asking what happened to those times. This tells me even kids life goes fast. Not only years and you miss the things what has happened to you.

In passage 11, talks about a boy wondering whats with the lighthouse. So he goes into the light house and meets an old guy. Talks to him for awhile. Then the boy has to move away for awhile. The boy sends a cake over to him for christmas. Then after a year comes back to the lighthouse. The old man not there so the boy finds him. But the old man doesn't remember him because time passed. ~~and the old man~~ So the boy notices and starts over with him. In this passage when you get older you start to forget things and you look much different when you were younger.

Anchor Paper – Part A – Level 3 – C

Time passes and you start to forget
 stuff oh become my older looking. Its
 hard on the people around you. But
 in your heart your not different,

Anchor Level 3 – C

Quality	Commentary
Meaning	<p>The response: Establishes a controlling idea that shows a basic understanding of the texts (<i>But when you become older life changes around your whole world</i>). The response makes few and superficial connections between the controlling idea and the ideas in Passage I (<i>a kid notice's he is finally ten. He thinks about how his life changes</i>) and in Passage II (<i>But the old man doesn't remember him because time passed</i>).</p>
Development	<p>Develops ideas briefly, using some evidence from Passage I (<i>When he was seven he was a soldier, at nine a prince</i>) and Passage II (<i>The boy sends a cake over to him for Christmas</i>). The response makes no mention of literary devices or techniques.</p>
Organization	<p>Establishes an appropriate focus on change (<i>Time passes and you start to forget stuff oh become my older looking</i>). The response exhibits a rudimentary structure through the use of an introduction, two body paragraphs, and a conclusion, but includes some irrelevancies (<i>Not only yours and you miss the things what has happened to you</i> and <i>In this passage ... you look much different when you where younger</i>).</p>
Language Use	<p>Uses language that is imprecise and unsuitable for the audience and purpose (<i>kid, what</i> for “that,” <i>their</i> for “there,” <i>where</i> for “were,” <i>your</i> for “you’re”). The response reveals little awareness of how to use sentences to achieve an effect (<i>In Passage II, talks about a boy wondering whats with the lighthouse</i>).</p>
Conventions	<p>Demonstrates emerging control, exhibiting occasional errors in punctuation (<i>older life; notice's; Kids life; lighthouse. So; older you; Its</i>) and grammar (<i>kids life, things what has happened, In passage II talks</i>) that hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 3, although it is somewhat weaker in language use.</p>	

In these stories life changing events are happening to all of them like in the first story the person is feeling older and depressed because he doesn't have as much fun as he did when he was younger because he used to be able to imagine things and now he was just sitting at the window ~~and~~ doing nothing but feeling sad.

In the second story there was a young boy who visits the us to get better at english and what he does is he goes and visits a man at a lighthouse and the man shows him every thing about the lighthouse and makes the young man feel like at home and asks him to come back later that night but the following year he comes back and the old man is not there any more but the new lighthouse man tells him where he sits every evening and he meets up with the older man and the man does not remember him but all he has to say is good things about the young man.

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 (<i>In these storyes life changing events are happening to all of them</i>), few connections are made to Passage I (<i>he doesent have as much fun as he did and now he was Just sitting at the window ... feeling sad</i>). No connection is made to Passage II.
Development	Develops ideas briefly, using some evidence from Passage I (<i>he use to be able to imaigne things</i>). Discussion of Passage II relies primarily on plot summary. The response makes no reference to literary elements or techniques.
Organization	Suggests a focus on life changing events and suggests some organization with an introductory statement and two paragraphs about the passages.
Language Use	Uses language that is imprecise for the audience and purpose (<i>rite</i> for “right,” <i>were</i> for “where,” <i>meats</i> for “meets”). The use of run-on sentences reveals little awareness of how to use sentences to achieve an effect.
Conventions	Demonstrates a lack of control, exhibiting frequent errors in spelling (<i>storyes, depresd, beacse, doesent, imaigne, abat, lighthouse, heim, euvy, everene, alls</i>), a lack of punctuation, and occasional errors in capitalization (<i>The, Beacse, english</i>) that make comprehension difficult.
Conclusion: Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in development.	

Anchor Paper – Part A – Level 2 – B

Everyone goes through life changes every day but that don't mean that you are crazy. Some people are different from others. In the first passage the person is talking about how they feel "like I'm coming down with something" ~~the person~~ the person also say ~~the person also say~~ At four I was an Arabian wizard. I could make my self invisible by drinking a glass of milk a certain way. At seven I was a soldier, at nine a prince." So as a person, you change all the time as time goes by.

Anchor Level 2 – B

Quality	Commentary
Meaning	The response: Conveys a confused and incomplete understanding of the texts. While the response attempts to establish a controlling idea (<i>Everyone goes through life changes every day, but that don't mean that you are crazy</i>), there are no direct connections made between the controlling idea and the ideas in Passage I, and no connections are made to Passage II.
Development	Is incomplete and largely undeveloped, hinting at ideas, but references to Passage I are vague (<i>the person is talking about how they feel "like I'm coming down with something"</i>). The response makes no reference to Passage II.
Organization	Suggests a focus on life changes but lacks organization, with one paragraph that attempts to serve as both an introduction and a discussion of Passage I.
Language Use	Relies on basic vocabulary, with little awareness of audience and purpose (<i>So as a person, you change all the time as time goes buy</i>). The response exhibits some attempt to vary sentence structure and length for effect, but with uneven success (<i>Some people are different from others</i>).
Conventions	Demonstrates a lack of control, exhibiting frequent errors in punctuation (<i>Something" the and say At four</i>), use of second person (<i>you</i>), and agreement (<i>that don't, The person ... they, the person also say</i>) that make comprehension difficult.
Conclusion: Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in language use.	

Through out our childhood life changes for many different reason sometime for good and sometime for bad, but we as human need to try to make it better and fight for what we want in life.

According to passage I it Girl that she grow up and life have change her and she is Remberting how was her childhood life when she was seven she was a soldier and at nine a prince she is think about al good and bad think that happen to her through her childhood, but now she saying this is the beginning of sadness she say to her self because now she need to walk through the world and it time to say Good-bye to all old friends and good, bad things and come to reality the Real world and start a new life.

According to passage II it was a boy that live in Italian hill town he had never travel out her country, but

Anchor Paper – Part A – Level 2 – C

his parents are going to send
him to Wales in Summer so
he can improve his English

Anchor Level 2 – C

Quality	Commentary
Meaning	The response: Conveys a confused and incomplete understanding of the texts. While the response attempts to establish a controlling idea (<i>through out our childhood life changes for many different reason sometime for good and sometime for bad</i>), only a few connections are made to Passage I (<i>She is think about al good and bad think that happen to her through her childhood</i>), and no connection is made to Passage II.
Development	Is incomplete and largely undeveloped, hinting at ideas, but references to the texts are vague (<i>it Girl that she grow up, She is Rembering how was her childhood life, it was a boy that live in Italian hill town</i>) and unjustified (<i>when She was seven she was a soldier and at nine a prince</i>).
Organization	Suggests a focus on life changes and suggests organization with an introductory paragraph and a paragraph about each passage. There is no conclusion.
Language Use	Uses language that is imprecise and unsuitable for the audience and purpose (<i>think</i> for “thinking,” <i>think</i> for “things,” <i>sent</i> for “send”). The use of run-on sentences reveals little awareness of how to use sentences to achieve an effect.
Conventions	Demonstrates a lack of control, exhibiting frequent errors in spelling (<i>Rembering, al, hes</i>), punctuation, capitalization (<i>through, passage, Good-bye, Real</i>), grammar (<i>many different reason, she say, a boy that live</i>), and verb use (<i>she saying, it time, he had never travel</i>) that make comprehension difficult.
Conclusion: Overall, the response best fits the criteria for Level 2 in all qualities.	

During a life time your life can change a number of times. It could be from age, loss, or because of things you do.

When you are a little kid, you see things a lot differently. When you are little your imagination was a lot bigger and you had more fun. Another big change is when you lose a loved one. You often tend to look back and remember all the things you and a loved one had.

Life has many ups & downs, and it's always changing.

Another big change occurs when you go somewhere and then come back. When you grow up somewhere and then you go on a vacation for a while, when you come back there is usually a lot of changes.

Changes occur everyday, sometimes they happen quickly or it could take a while.

Anchor Level 1 – A

Quality	Commentary
Meaning	The response: Provides minimal evidence of textual understanding. The response makes no connections between texts or among ideas in the texts.
Development	Is minimal, with no evidence of development beyond the general statements about life changes.
Organization	Lacks an appropriate focus but suggests some organization through an attempt to paragraph.
Language Use	Uses language that is imprecise and unsuitable for the audience and purpose (<i>loose</i> for “loss,” <i>your</i> for “you’re,” <i>kid</i> , + for “and”). The response reveals little awareness of how to use sentences to achieve an effect.
Conventions	Demonstrates a lack of control, exhibiting frequent errors in spelling (<i>alot</i> , <i>diffrently</i> , <i>chan</i> , <i>occures</i>) and punctuation (<i>fun another; its; everyday, sometime</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 any text.	

Anchor Paper – Part A—Level 1 – B

Passage I "On Turing TPrn." They trying to make us understand that ~~the~~ things aren't the as days pass by, and ~~the~~ how people for get things in a min. and remember things that isn't important. As days go by there's something new and you learn. Every thing is matter nature.

Anchor Level 1 – B

Quality	Commentary
	The response:
Meaning	Provides minimal evidence of textual understanding. The response make 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

As one grows older, there are many changes that take place in one's life. The poem On Turning Ten and the excerpt from a short story portray ~~how~~ the life changes that happen. Through both works it is displayed how children begin to understand the effects of time passing. The use of point of view, figurative language, and imagery contribute to this idea.

To begin, the first person point of view is used in the poem in order to make the reader feel more connected to the writing. As the author gives examples of their own life the ~~reader~~ reader grasps a fuller understanding of what the author is saying. In line 24 he says "This is the beginning of sadness I say to myself, as I walk through the universe in my sneakers." This line allows the reader to feel for the character in the poem because it appears to really be happening. By reading the poem in first-person, it can feel as if the reader is experiencing these changes along with the ~~a~~ person in the poem. Evidently, the use of first person point of view is effective in the poem.

Similarly, the excerpt is also written in first-person and allows for the reader to get a first-hand experience from the writer. The author shows how suddenly a change can come upon them, and to oneself can go unnoticed. As he says, "I was at that time of life when suddenly boys turn gaucher, lose what ~~can~~ can never be regained - a budding look, a certain early freshness - and enter an unwanted stage..." he finally realizes that he is no longer the same person as the year ~~ago~~ before. Upon reading this ~~the~~ the reader can feel ~~as if~~ as if they just made

Part A — Practice Paper — A

the same realization. The changes of life cannot always be felt so drastically, but as time goes a person is no longer who they used to be. Clearly, the connection the reader has with the writing is made stronger by the use of first person point of view.

Furthermore, both works use figurative language and imagery to illuminate the changes that occur as time passes. In the first work the child is distraught by time passing, ~~the~~ feeling as if ~~the~~ the carefree childhood has ended: "a kind of measles of the spirit, a mumps of the psyche, a disfiguring chicken pox of the soul."; this use of figurative language shows how this age has become more like an ailment than an enjoyment as the other ages have been. Additionally, the imagery, "But now I am mostly at the window watching the late afternoon light. Back then it never fell so solemnly against the side of my tree house," shows how life's changes are not bringing pleasure to the writer. They have come to realize that as they are getting older, life will no longer be as easy. The figurative language in the excerpt "I felt like an intruder, someone who was trying to take somebody else's place without having a right to it," further shows how the changes in a person's life can make them unrecognizable. Also, the use of imagery, "He seemed heavier than the year before, not because he had gained weight but because he looked as though he had ~~not~~ been set on the ledge and would not easily get off it without help," shows how people change with time. Over that year not only had the narrator changed, but so had the keeper. Each of them different due to the passing of time.

In conclusion, life changes are inevitable and should

Part A – Practice Paper – A

just be accepted. The point of view making the troubles of growing older seem more ^{understandable} reasonable. It can also just help with the realization that change might feel insignificant but in actuality happens and tends to be great. The use of figurative language and imagery further elaborated on the inevitability of changes. Thus, children must understand the effects of time passing.

Part A — Practice Paper — B

In the poem on turning ten it's
like showing like all the ~~stuff~~ stuff
we do as kids, and as how
we grow up are ideas and ~~imagination~~
imagination changes. And how stuff
that used to be fun is not
fun and how stuff you used
to be scared of you try and aren't
scared of after and how different things
become as you get older.

In the story about the
little boy from Wales is how things
change
and as you get older you are
expected to do more things, and when
he goes to Wales how he experienced new
people and places.

Throughout life many people go through changes. Some changes happen earlier than others. As children, you go through a lot more changes than adults. In passage one ~~of~~ Turning Ten, and the excerpt, they both describe a time in a child's life where changes were taking place. In the poem, it describes a time in every child's life where they make that jump from young to old. In the excerpt, they talk about a little boy who goes on an adventure to a lighthouse where he meets a older man, and they become friends. As you can see, the poem and the excerpt both describe a life change using the ideas of the theme of life changes, and symbolism.

The first literary element used, is the theme of life changes. In the poem it's describing a change from the single digits to double digits in age. This is seen in the quote "time to turn the first big number." This is where the narrator is remembering their life as a child before they continue on the path of life. The second example of theme is shown in the excerpt, when the little boy is describing why he is going to Wales. The boy states "there was a sense of awakening in the air." This quote is describing how he is at the beginning of something new. Therefore, the theme of life changes are shown in the poem and the excerpt.

In addition, the literary technique of symbolism is used to portray the idea of life changes. In passage one, the author uses the idea of a

Part A — Practice Paper — C

sidewalk as life. As seen in the quote "But now when I fall upon the side walks of life, I skin my knees. I bleed." This quote shows how hard you 'fall' as you get older. The second example of symbolism is when the author compares the light of the lighthouse to a bug. This is shown in the quote "the lanterns flashing, powerful as it was, seemed not much stronger than a firefly's." This quote is telling the audience that even though the light was bright, a firefly's light could compare to it. As a result, the use of symbolism was seen in both passages to reveal life changes.

In conclusion, the two literary elements of theme of ~~rearranging~~ ^{life changes} and symbolism are used to show the changes that take place in life. In the poem, there was a theme of changing from a certain point in your life to a mile stone, with a symbol of a side walk as life. In the excerpt, there was a theme of a new beginning and a symbol of firefly's as the beam of light. As you can see, both passages provided an example of theme of life changes and symbolism to describe changes in life.

Life Changes

As you get older, life changes. How, may you ask. Well when you grow up you're more dependent on yourselves, more than others. Also growing up may be a little scary, because you have to deal with difficult things. In the poem, On Turning Ten and in the passage II, in the test booklet they talk about life changes.

On Turning Ten a young boy is afraid of turning 10 years old. ~~The~~ Just the thought of it makes him get a stomach ache. ~~He~~^{He} claims that it is too early to be looking back on his past, just because he is turning double digits.

In passage II, it is about a boy who grew up in Italy, and was sent to Wales to improve his English. In Wales he did things he never done before. He visited a lighthouse and met an older man that showed him around it. ~~And~~^{And} He was fascinated by it. At the end of the summer when the boy went back home. ~~During~~ For Christmas he bought a panforte, and sent it to the lighthouse man. He never thought he would see the man again but the next year he did. When he arrived the old man had retired, but was there every afternoon, weather ~~per~~^{per} permitting. After finding him he asked if the old man had remembered him but all the old man said was, "Oh, I used to know a boy from Italy. An awfully nice boy, sent me a fruitcake for Christmas." And the boy was talking as if he was someone whom he didn't know.

Both of the passages talk about life changes, and about their childhoods. Except ~~of~~ for the fact that the boy in the poem feared of turning 10, and the boy in the passage didn't have a fear. He just lived his life.

Growing up can be tough. It is a time of change that can be positive or negative. As you get older, the years go by faster and faster making it harder to re-live childhood. It seems as if it was only yesterday and you have a picture perfect memory of time. But as time goes on, that image starts to blur and fade more and more.

In the passage On Turning Ten, the narrator talks about his childhood. He is trying to re-live every moment of it. The narrator describes his imaginary friends, and every thing he pictured himself as at every age. He says, "But I can lie on my bed and remember every digit." When you are still young it is easier to remember, but as the years go on it gets harder and harder to remember. Towards the end of the passage the narrator starts to realize that he needs to move on, and it's time to say good-bye.

He hasn't realized that growing up isn't a bad thing. The narrator believes that everything is over ~~and~~ because it's "time to turn the first big number." But in actuality life goes on and it's the beginning of a whole new stage and a different level of maturity.

~~In~~ The second passage is about a young boy who goes to South Whales for the first time. He went to visit a light house and the light-house keeper invited him in. They bonded for a while until the young boy had to go back to Italy. According to the young boy, the light house-keeper was just as he imagined. "He smoked a pipe and had a grayish-white beard. Like a

seamen he wore thick navy-blue jacket with gold buttons, trousers to match, and boots." The man really made the young boy feel at home. The next summer the young boy came back as a refugee. The lighthouse keeper had retired, but according to the new one, he came back (weather permitting) every day. The light-house-keeper didn't remember him. Only that he had met a nice boy. The young boy realized that he had changed from the summer before but didn't want to ruin what had happened. It was a memory of the past and he couldn't re-live that summer ever again. The boy seemed to be happy with the fact that he was getting older.

Growing up can be tough, but there is always a positive side to it. It is just hard to uncover or picture at a young age.

Practice Paper A–Score Level 5

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

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 4

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

Practice Paper D–Score Level 3

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

Practice Paper E–Score Level 4

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

**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.

According to Roman Emperor Marcus Aurelius, "Whosoever does wrong, wrongs himself." This statement implies that bad, evil, or wrong acts do not only affect the victims of the acts, but ~~also~~ have a negative effect on the perpetrator as well.

The key to Marcus Aurelius's statement lies in the definition of what is "wrong". Equally important is defining what constitutes a wrong against oneself. Because wrong is a subjective and transitive term, subject to personal opinion and circumstance, it is helpful to turn to works of literature to explore the validity of Marcus Aurelius's statement. Two works in particular, *Macbeth* by William Shakespeare and *Animal Farm* by George Orwell, present characters whose actions can be analyzed in light of Aurelius's quote. Taken together, they show that the quote is indeed correct.

Macbeth, the main character in Shakespeare's play of the same name, provides an excellent, straight-forward example of someone's wrongs affecting that person. As a result of Shakespeare's creative development of characterization, *Macbeth* becomes both the protagonist and the antagonist of the play. The setting of the play is medieval Scotland under the rule of King Duncan, a kind and benevolent monarch. *Macbeth*, a general in the king's army, is driven by the desire to be king, but is initially unwilling to kill Duncan to ascend to the throne.

Although the audience hopes *Macbeth*'s innate goodness will win out, *Macbeth* succumbs to the pressures of his power-hungry wife and the guiles of three evil witches. *Macbeth* murders Duncan in his sleep, thereby, perpetrating a great "wrong" by killing a kind, defenseless old man for personal gain. As predicted by Marcus Aurelius, the deed does not end there. *Macbeth* is overcome by guilt and shame

as a result of his actions, haunted by sleepless nights and visions, and driven ever closer to insanity by the memory of his "wrong". Macbeth, once a great, respected general, is diminished to a villainous, traitorous liar. Through the third person perspective, the audience is allowed to witness this transformation, leaving no doubt that, by killing Duncan, Macbeth has indeed wronged himself. This supports both the theme of Macbeth, that evil actions done for personal gain usually cause more harm than good, and Marcus Aurelius's quote.

The novel Animal Farm by George Orwell provides another, much more modern, and slightly less straight-forward, example of a character wronging himself by wronging others. Much of the novel is a direct allusion to the rise of Stalin and the politics of the USSR after the Bolshevik Revolution. The novel follows the rebellion of a group of farm animals against the farmer and, subsequently, attempts to establish a completely socialistic community on the farm, now renamed ~~Animal~~ Animal Farm.

The novel follows the rise of Napoleon the pig, the Stalin character, as he gains more and more power on the farm. Through his power he transforms the farm from a utopian socialist community to an authoritarian communist regime, not unlike the situation under the original farmer. Although Napoleon definitely wronged the other animals of the farm by betraying ~~their~~ their trust and ignoring their welfare, did he also wrong himself in the process?

Initially, it seems as though Napoleon has actually bettered himself; he lives in the manor house, wears clothes, drinks alcohol, and eats fine food. However, closer examination reveals that Napoleon has actually degenerated and has become the very sort of

Anchor Paper – Part B—Level 6 – A

autocrat he once rebelled against. While he lives in plenty, his subjects suffer. No longer is he looked up to and respected as a leader in a future where all animals are equal. By becoming a little "more equal" than the rest of the animals, he has degraded their lives, and, through the loss of his friends and ideals, his own as well. These two works, written by authors separated by hundreds of years, show that Marcus Aurelius's statement presents an enduring truth. Both Macbeth and Napoleon learned, at their own expense, that "whosoever does wrong, wrongs himself." This should serve as a warning to wrongdoers everywhere: they cannot escape the repercussions of their actions.

Anchor Level 6 – A

Quality	Commentary
Meaning	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>This statement implies that bad ... acts do not only affect the victim of the acts, but have a negative effect on the perpetrator as well</i>). The response uses the criteria to make an insightful analysis of <i>Macbeth</i> and <i>Animal Farm</i> , illustrating how Macbeth by killing Duncan ... wronged himself and how Napoleon degraded their lives ... and ... his own as well.
Development	Develops ideas clearly and fully, making effective use of a wide range of relevant and specific evidence from both <i>Macbeth</i> (<i>Macbeth is overcome by guilt and shame ... haunted by sleepless nights and visions</i>) and <i>Animal Farm</i> (<i>he lives in the manor house, wears clothes, drinks alcohol, and eats fine food</i>). The response uses the literary element of setting in <i>Macbeth</i> (<i>medieval Scotland</i>), combined with allusion in <i>Animal Farm</i> (<i>the rise of Stalin ... after the Bolshevik Revolution</i>), to provide background for discussion of characterization for both texts.
Organization	Maintains the focus established by the critical lens (<i>These two works ... show that Marcus Aurelius's statement presents an enduring truth</i>). The response exhibits a logical and coherent structure by first establishing the premise that <i>it is helpful to turn to works of literature to explore the validity of Marcus Aurelius's statement</i> and then following up with explanations of how both <i>Macbeth</i> and <i>Napoleon learned, at their own expense, that "whosoever does wrong, wrongs himself."</i> Coherence is strengthened through the skillful use of transitions (<i>Equally important; The novel ... provides another; Initially, it seems</i>).
Language Use	Is stylistically sophisticated, using language that is precise and engaging, with a notable sense of voice (<i>Macbeth, once a great, respected general, is diminished to a villainous, traitorous liar</i>) and awareness of audience and purpose (<i>This should serve as a warning ... they cannot escape the repercussions of their actions</i>). The response varies structure and length of sentences to enhance meaning (<i>Taken together, they show that the quote is indeed correct</i>).
Conventions	Demonstrates control of the conventions with essentially no errors, even with sophisticated language.
Conclusion: Overall, the response best fits the criteria for Level 6 in all qualities.	

It is part of human nature that when one commits an act of sin – from something as innocuous as a white lie to that which is as heinous as a murder – to feel some sort of guilt afterwards. While doing something wrong causes pain and suffering to the victim who the action is intended toward, the real pain and suffering is experienced by the conspirator, in the form of guilt. Therefore, whoever does wrong, in actuality, wrongs himself.

In the Kite Runner by Khaled Hosseini, the main character recounts his life from child to adulthood in the war-torn land of Afghanistan. In the midst of all the chaos and confusion, he finds solace and tranquility in his best friend, Hassan. Though Hassan is meek and diffident, the two become the best of friends, and a beautiful, rare bond develops. However, it shatters all in one night, when their wretched nemesis, Asef, attacks Hassan and beats him brutally in a cold, dark alley. The worst part? His best friend watched it all, from the security of the back of a building. Yes, this "best friend" watched him almost bleed to death, assault after assault with cold knuckles, battery after battery, until Hassan was too enervated to scream and too humiliated to fight back after the raping he was also forced to endure. What was worse, rather than face Hassan and confront his own shame, the young boy shunned his best friend and orchestrated a lie which led to Hassan and his father being banished from the main character's property where they had lived. In this way, he eliminated the problem physically, but he could not oust it from within. Instead, the image of Hassan, bruised and bloody, never left the young boy's mind and, even after he grew older and wed, he still never forgot about his best friend. He "did wrong" by betraying the trust of his best friend, by breaking the beautiful bond that had existed between them, by throwing away everything and allowing himself to watch Hassan's spirit die and, especially, by failing to even lift a finger to help. He "did wrong"

by going against all his morals^{and} by denying his values of loyalty, camaraderie and brotherhood. Therefore, he "wronged himself".

In effect, he now had to face all the consequences of his sin by suffering from the effects and feeling the pain of doing wrong.

In Shakespeare's Macbeth, set in fifteenth century Scotland, Macbeth is a popular, well-liked battle hero who is well-respected by the people of his country. However, because of his hedonistic desires and selfish, power-hungry ambitions, he is driven to kill the king so that he could become the new ruler. Soon, though, the guilt begins to creep upon him, causing him to see hallucinations and eventually become ~~mentally~~ insane. This led him to kill his good friend, Banquo, and, one by one, the pieces of his life fell apart, until it eventually all collapsed. Though he wronged others by committing murder and betraying his allegiance to the king and his good friend, he "wronged himself" as he watched his dreams and aspirations crumble to pieces. He wronged himself by becoming a murderer and, as a result, defiling his reputation causing his life to spin in a downward spiral. He had the potential to become a great king, but his avarice jeopardized all of that until, eventually, it was too late. He wronged himself and now had to live with the guilt of murder and betrayal up to the time of his death.

The main characters of both The Kite Runner and Macbeth experience the unfortunate, merciless consequences of doing wrong. Both come to realize that doing wrong actually causes more harm to the wrong doer. They were each conflicted by circumstances presented to them and forced to suffer through the guilt of ruining the life of someone they had deeply cared for as a result of conscious choices they made. Both learned the hard way the powerful truth of Marcus Aurelius' statement: "whoever does wrong, wrongs himself."

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 (<i>While doing something wrong causes pain and suffering to the victim ... the real pain and suffering is experienced by the conspirator</i>). The response uses the criteria to make an insightful analysis of <i>The Kite Runner</i> (<i>he now had to face all the consequences of his sin</i>) and <i>Macbeth</i> (<i>He wronged himself and now had to live with the guilt</i>).</p>
Development	<p>Develops ideas clearly and fully, making effective use of a wide range of relevant and specific evidence from <i>The Kite Runner</i> (<i>Instead, the image of Hassan... never left the young boy's mind and, even after he grew older ... he still never forgot about his best friend</i>) and <i>Macbeth</i> (<i>Soon, though, the guilt begins to creep upon him, causing him to see hallucinations and eventually become insane</i>). The response uses the literary elements of setting (<i>war-torn land of Afghanistan and fifteenth century Scotland</i>), conflict (<i>they were each conflicted by circumstances presented ... and forced to suffer through the guilt</i>), and characterization (<i>because of his hedonistic desires and selfish, power-hungry ambitions</i>) to develop ideas.</p>
Organization	<p>Maintains the focus established by the critical lens (<i>Both come to realize that doing wrong actually causes more harm to the wrong doer</i>). The response exhibits a logical and coherent structure, first establishing the recursive nature of wrongdoing, followed by two body paragraphs, each of which presents information about both the wrong done by main characters to others (<i>betraying the trust of his best friend and kill the king</i>) and to themselves (<i>suffering from the effects and watched his dreams and aspirations crumble</i>), and concludes with a unifying summation of the characters' experiences. Transitions are skillfully used (<i>Though Hassan is meek and diffident and What was worse, rather than</i>).</p>
Language Use	<p>Is stylistically sophisticated, using language that is precise and engaging (<i>In this way, he eliminated the problem physically, but he could not oust it from within</i>), with a notable sense of voice and awareness of audience and purpose (<i>The worst part? ... Yes, this "best friend"</i>). The response varies structure and length of sentences to enhance meaning (<i>In the midst of all the chaos and confusion, he finds solace and tranquility in his best friend, Hassan</i>).</p>
Conventions	<p>Demonstrates control of the conventions, exhibiting occasional errors in punctuation (<i>nature when and reputation causing</i>) and grammar (<i>victim who and pieces ... it</i>) only when using sophisticated language.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 6, although it is somewhat weaker in conventions.</p>	

Life is an intricate circle of connections, coincidences, and cycles. One action leads to multiple reactions, like the throwing of a pebble into a pond, the ripple magnifies until it is many sizes larger than the original pebble. When a human being chooses an immoral action, it leads to multiple other happenings, but in the end, usually cycle back upon the original wrong-doer. "Whoever does wrong, wrongs himself..." is a statement by Marcus aurelius, which reflects this idea. When someone acts upon ^{an} "evil" basis, they more times than not end up inflicting damage upon themselves.

In Macbeth, by William Shakespeare, the protagonist faces a difficult internal struggle: Should he fulfill his "destiny" despite the moral wrongness? Macbeth is given a prophecy by three witches; he is to become the King. But in order for Macbeth to fulfill this prophecy, he must usurp the throne through bloodshed, betrayal and under-handed play. Macbeth, urged along by his wife, chooses this self-destructive path and embarks on a killing spree to obtain the crown. Even though Macbeth eventually reaches his goal of the seat of power, the physical and mental strain of his vile acts man him. He eventually becomes an anxiety-ridden, paranoid, and almost psychologically unstable person. His guilt overcomes his sanity, and he loses all support of followers and friends. He quickly becomes unraveled and is dethroned; a victim of his own actions. Macbeth's previous wrongdoings came back to haunt him, literally and figuratively.

In another old-English play, Dr. Faustus, by Christopher Marlowe, another character is destroyed by his own motives. Dr. Faustus is a well respected erudite in Germany, but his lust for knowledge and power leads him to drastic measures. He makes a bargain with the devil: his soul for knowledge and service. In order for Faustus to seal this deal, he had to denounce God, heaven and pledge loyalty to Satan. This an ultimate evil act, but an evil act upon himself. Faustus abuses his powers for petty jokes, such as teasing the Pope. Slowly but surely, Faustus's importance as a scholar degrades, as well as his morals. Faustus's evil destroys himself in the end when the devil comes to claim his soul. His own wrongs were the downfall of himself, and thus when he wronged, he wronged himself.

Macbeth and Faustus's wrongdoings are only too human. It is natural for humans to seek prestige, power, knowledge, acclaim and fortune. It is human to lust, to en and to wrong. Macbeth & Faustus both paid the ultimate price for their actions: they lost their lives. When an individual knocks down the gate of morality, he/she has in a way injured themselves. Vile acts of betrayal, satanic worshipping, etc, may harm others, but also harm the individual performing these acts. The individual is scarred, their minds distorted, as they enter the realm of psychosis. Macbeth and Faustus, two characters who are the antithesis of heroes, should be prime examples for a life lesson: "Who soever does wrong, wrongs himself..."

Anchor Level 5 – A

Quality	Commentary
Meaning	<p>The response: Provides a thoughtful interpretation of the critical lens that clearly establishes the criteria for analysis (<i>When someone acts upon an “evil” basis, they ... end up inflicting damage upon themselves</i>). The response uses the criteria to make a clear and reasoned analysis of <i>Macbeth</i> (<i>Macbeth’s previous wrong doings came back to haunt him</i>) and <i>Doctor Faustus</i> (<i>thus when he wronged, he wronged himself</i>).</p>
Development	<p>Develops ideas clearly and consistently, with reference to relevant and specific evidence in both <i>Macbeth</i> (<i>Macbeth, urged along by his wife, chooses this self-destructive path and embarks on a killing spree</i>) and <i>Doctor Faustus</i> (<i>He makes a bargain with the devil: his soul for knowledge and service</i>). The response includes a discussion of the literary elements of conflict in <i>Macbeth</i> (<i>the protagonist faces a difficult internal struggle</i>) and characterization in <i>Doctor Faustus</i> (<i>anxiety-ridden paranoid and his lust for knowledge and power</i>).</p>
Organization	<p>Maintains the focus established by the critical lens (<i>Macbeth and Faustus ... should be prime examples for a life lesson: “whosoever does wrong, wrongs himself ...”</i>). The response exhibits a logical sequence of ideas by first interpreting the lens and then explains how each text validates this idea (<i>He quickly becomes unraveled and is dethroned; a victim of his own actions</i> and <i>Faustus’s evil destroys himself in the end</i>). The response uses appropriate transitions (<i>Even though Macbeth eventually reaches</i> and <i>In another ... another character is destroyed</i>).</p>
Language Use	<p>Uses language that is fluent and original (<i>Life is an intricate circle of connections, coincidences, and cycles</i>), with evident awareness of audience and purpose (<i>Macbeth and Faustus’s wrongdoings are only too human</i>). The response varies structure and length of sentences to control rhythm and pacing (<i>Macbeth is given a prophecy by the three witches; he is to become the king</i>). Some inaccuracy exists with the use of the ampersand, a word omission (<i>This an ultimate</i>), and an inexact word choice (<i>degrades</i>).</p>
Conventions	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>marr, figuratively, betrayel</i>), punctuation (<i>reactions, like; But in; and thus when</i>), and grammar (<i>action ... cycle back, had to denounce ... and pledge, he/she ... themselves</i>) that do not hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 5, although it is somewhat weaker in conventions.</p>	

We most often face consequences for our actions – the worse we do, the harsher are consequences and punishment may be. We are essentially wronging ourselves by doing "bad" things, or making the wrong choices. The statement, "whoever does wrong, wrongs himself..." by Marcus Aurelius, supports my statement above, and also suggests that we are in ~~an~~ a way, the determiners of our very own future. Ishmael Beah, writer and subject of the novel, A Long Way Gone, wrongs himself as a young man fighting a war much bigger than he. He was severely affected by his choices, and because of that, made a conscious effort to fix his mistakes and live life correctly. Dr. John Faustus on the other hand, of Christopher Marlowe's, "Dr. Faustus," makes ~~an~~ terribly wrong choices, that wronged him for the rest of his life.

As a young boy, Ishmael Beah, of A Long Way Gone, lived a happy and fulfilling life – but a civil war in his beloved Sierra Leone changed that forever. After years of running in fear, and feeling only the terrors of the war, he was seized by soldiers – he himself soon becoming one. Many of Ishmael's wrongdoings came from the fact that he was forced to grow up too quickly – going from bubbly young boy, to a sinister, ruthless killer. One ~~of~~ decision he made was ~~to~~ to experiment with hazardous, dangerous drugs that quickly turn to a harsh addiction. This drug, known as "brown brown", was composed of cocaine among other ingredients, and Ishmael's decision to use it was blatantly wrong; yet, as mentally drained and unstable as he was, it is likely that he didn't really know how wrong it was. As this addiction becomes more severe, and Ishmael is taken to a child soldier rehab center (where there are no drugs) the consequences of his bad choices start to catch up with him – basically proving his wrongdoings. Literary elements such as

imagery help the reader portray a strong mental image of the suffering Ishmael felt as he endured withdrawal. Taking the drugs in the first place was a bad decision, but overlying circumstances took away much of the harsh criticism Ishmael could've faced from his actions. He wronged himself because he had to suffer through excruciating headaches and overwhelming night sweats because of the "brown brown" that was once so satisfying. Fortunately, however, Ishmael had help in the forms of nurses and therapists, that allowed him to realize his wrong doings (even in such a dire situation), and get his life back on the right path, in hopes that he won't wrong himself again.

Unlike Ishmael, Dr. John Faustus chose to do wrong on his own, and for that, he "wronged" himself in a much harsher manner. Christopher Marlowe, at first characterizes Faustus as a prominent and respectable physician who is a role model to many whom one day, would love to have the honor of filling shoes as big as his. Not only does this characterization suggest Faustus' brilliance and honor - it makes us question ourselves and wonder, How does a man so great, sink so low and wrong himself so severely? Faustus was privileged from birth and always had the fortunate ability to be provided with the best education and luxuries of life. But book smarts didn't satisfy Faustus, as he yearned for ultimate and overwhelming power of the universe. The practice of necromancy - a dark and deviant magic - had also consumed Faustus's mind and he resorted to the unthinkable so his dreams could come true. He made a deal with the devil to sell away his soul in return for what he thought was great and everlasting power. Not only did Faustus ~~do~~ make a wrong and dangerous decision, he wronged God in the process ~~and~~ because his greed overpowered his morals. The devil's trusty advocate Mephistopheles only made Faustus think he had such amazing powers, when really - he had NONE!!

Dr. John Faustus sacrificed everything he had worked for because he was greedy and ignorant (to how lucky he really was). Faustus wronged himself in such a way that could never be fixed or forgiven because he didn't ~~fully~~ realize how fortunate he was.

Both Ishmael and Faustus made the wrong choices at some point in their ~~lives~~ lives, some more severe than others. The consequences varied, but the lessons learned in the long run make most people better because of it. Faustus chose to make a wrong decision that he could never repent/rewind, but Ishmael chose to fix his life and change for the better. It is not just the wrong ~~thing~~ ^{doing} that affects people, it is what they learn from their actions that is a true testament to their character.

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>We most often face consequences for our actions — the worse we do, the harsher are consequences and punishment</i>). The response uses the criteria to make a clear and reasoned analysis of <i>A Long Way Home</i> (<i>the consequences of his bad choices start to catch up with him</i>) and <i>Doctor Faustus</i> (<i>Dr. John Faustus sacrificed everything he had worked for because he was greedy</i>).
Development	Develops ideas clearly and consistently, with reference to relevant and specific evidence from both <i>A Long Way Home</i> (<i>suffering Ishmael felt as he endured withdrawal</i>) and from <i>Doctor Faustus</i> (<i>He made a deal with the devil to sell away his soul, in return for what he thought was great and everlasting power</i>). The response includes the literary element of characterization for both texts (<i>forced to grow up quickly — going from bubbly young boy, to a sinister, ruthless killer and his greed overpowered his morals</i>).
Organization	Maintains the focus established by the critical lens (<i>Both Ishmael and Faustus made the wrong choices ... The consequences varied</i>). The response exhibits a logical sequence of ideas, opening with the interpretation of the lens, then presenting information from <i>A Long Way Home</i> to show how despite wrongdoing, one can <i>get his life back on the right path</i> , in order to contrast <i>Doctor Faustus</i> as someone who can <i>never be fixed or forgiven</i> , and concluding <i>it is not just the wrongdoing that affects people, it is what they learn</i> . Appropriate transitions are used (<i>After years of running</i> and <i>Not only did Faustus make</i>).
Language Use	Uses language that is fluent and original (<i>The practice of necromancy — a dark and deviant magic — had also consumed Faustus's mind and he resorted to the unthinkable so his dreams could come true</i>), with evident awareness of audience and purpose (<i>How does a man so great, sink so low and wrong himself so severely?</i>) that is sometimes inexact (<i>are</i> for “ <i>our</i> ,” <i>reader portray</i> , <i>overlying</i>). The response varies structure and length of sentences to control rhythm and pacing (<i>Unlike Ishmael, Dr. John Faustus chose to do wrong on his own, and for that, he “wronged” himself in a much harsher manner</i>).
Conventions	Demonstrates partial control, exhibiting occasional errors in spelling (<i>determinors, conciouss, priviliged</i>), punctuation (<i>are in away; “Dr. Faustus,” makes; Marlowe, at first</i>), capitalization (<i>killer. one; DRUGS; NONE</i>), grammar (<i>allowed him ... he won't and their character</i>), and usage (<i>fix him mistakes and whom ... would</i>) that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 5, although it is somewhat weaker in conventions.	

When people act in sinful ways, their actions always come back to haunt them. The statement "Whoever does wrong, wrongs himself...", by Marcus Aurelius reflects that when someone commits a crime, lies, cheats or steals, not only are their behaviors negatively affecting those around them, it affects them and gave way too. Jay Gatsby from The Great Gatsby was a bootlegger who made large sums of money by running illegal businesses. He was subjected to his own treatment and suffered the consequences. Similarly, the priest and Hester Prynne from The Scarlet Letter both participated in scandalous behaviors that led to their inevitable demise. These works of literature prove Marcus Aurelius's quote to be true. Criminals have terrible effects on a community, but their actions come back to haunt them in the later years of their lives. Jay Gatsby ~~was~~ was revered by many and was looked upon as a wealthy bachelor. This wealth was the result of bootlegging and other criminal behaviors he used to run illegal businesses to become rich and earn respect and envy from his peers. This economic success and social acceptance was followed by his cruel and selfish murder. Gatsby was slain in his pool.

by a man who was getting revenge
this death and all the problematic
behaviors surrounding his death and his
life exemplifies Abesolius's statement.
Cataly wronged the community with
his deliberately sinful actions, and his
life was cut short as a result of
his illegal behaviors.

Society is based on morals that are
meant to be maintained; morals such as
honesty, integrity, and loyalty. Hester Prynne
of The Scarlet Letter did not obey these
morals and was a dishonest member of
the community. The person in the
community that is meant to uphold
the lawful behaviors of its citizens;
the priest was another culprit practicing
dishonesty and sin. Both characters committed
adultery, the greatest sin to commit in their
community, and both proceeded to lie about
the event. Hester Prynne was a married woman
and the priest was supposed to uphold a
chaste life with marked abstinence.

Their lying and sinful behavior led
to their ultimate suffering, exile and
death. Hester Prynne gave birth to her
child and was forever marked as a
woman of sin, of adultery, and was
banished to the outskirts of town. Her
child was made to grow up alone and

distant from others and her reputation was stained by her mother's disgusting actions. The priest was plagued by guilt, guilt so strong he could no longer sleep, eat or function. His end was met with a painful death in front of the towns people. Their behaviors caused their demise, and they wronged the community with their sins.

The actions taken by someone will determine how they are treated, perceived and respected by others of the community. Jay Gatsby of *The Great Gatsby* was a criminal who's murder was the direct result of his scandalous behavior. Hester Prynne and the priest were liars and sinners who committed a crime and was punished for their actions. Marcus Aurelius said "Whoever does wrong, wrong himself." This statement is applicable to the characters and their behaviors described in the essay. Those who commit a crime, lie to others or cheat in life will surely suffer an equal or greater fate in their lives.

Anchor Level 5 – C

Quality	Commentary
Meaning	<p>The response: Provides a thoughtful interpretation of the critical lens that clearly establishes the criteria for analysis (<i>When people act in sinful ways, their actions always come back to haunt them</i>). The response uses the criteria to make a clear and reasoned analysis of <i>The Great Gatsby</i> (<i>Gatsby wronged the community ... and his life was cut short</i>) and <i>The Scarlet Letter</i> (<i>Their lying and sinful behavior led to their ultimate suffering</i>).</p>
Development	<p>Develops some ideas more fully than others, with reference to specific and relevant evidence to discuss the negative behaviors and consequences faced by the main characters in each text (<i>This economic success and social acceptance was followed by his cruel and selfish murder and Hester Prynne gave birth to her child and was forever marked as a woman of sin</i>). The discussion of literary elements is less specifically developed. Characterization is implied for each text (<i>He used these illegal businesses to become rich and earn respect and envy and Hester Prynne ... did not obey these morals and was ... dishonest</i>) with little additional discussion of other literary elements.</p>
Organization	<p>Maintains the focus established by the critical lens (<i>Those who commit a crime, lie to others or cheat in life will surely suffer</i>). The response exhibits a logical sequence of ideas, moving from an interpretation of the critical lens to how Jay Gatsby and Hester Prynne broke their communities' rules and suffered the consequences. Premise statements are a unifying device (<i>Criminals have terrible effects on a community and Society is based on morals</i>), and appropriate transitions are used (<i>Similarly, another culprit, Both characters</i>).</p>
Language Use	<p>Uses language that is fluent and original (<i>a bootlegger who made large sums of money, subject to, scandalous behaviors that led to their inevitable demise</i>), with evident awareness of audience and purpose (<i>This statement is applicable to the characters and their behaviors described in the essay</i>). The response varies structure and length of sentences to control rhythm and pacing (<i>Their behaviors caused their demise, and they wronged the community with their sins</i>).</p>
Conventions	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>abstinence, towns people, perceived</i>), punctuation (<i>Aurelius reflects; ways too; maintained; morals such as</i>), and grammar (<i>someone ... their and behaviors ... it</i>) that do not hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 5, although it is somewhat weaker in development and conventions.</p>	

Marcus Aurelius once said – "Whosoever does wrong, wrongs himself..." In other words, the people who engage in wrong or immoral acts eventually end up harming themselves. The two literary pieces The Jungle by Upton Sinclair and The Grapes of Wrath by John Steinbeck prove the quotation. Sinclair uses characterization of Jurgis in The Jungle to show that shirking one's responsibilities has a negative effect on oneself. Steinbeck uses the theme of togetherness to show that if one does not support the group, he is cast off and has to defend for himself.

The Jungle is a story of a poor ~~from~~ immigrant family from Eastern Europe who try to make it in ~~the~~ America. The main character, Jurgis, is the head of this family. Sinclair makes Jurgis a very complex character. He is very dynamic and changes a lot throughout the story. While at first he gladly accepts the responsibility of caring for his family, later he avoids this responsibility. He does wrong by running away after his wife dies. The family was counting on his employment and wages to pay rent. But, as it turns out, running away does much harm to Jurgis as well. While he is living in boxcars, his only baby dies because he is not there. He also turns into a madman who steals for food.

Another example in The Jungle also involves Jurgis. Later on in the story he "discovers the

drink." He spend a lot of his wages getting drunk, which is money he would have used for rent. He becomes homeless and has to beg for food to survive. He "did wrong" by becoming addicted to alcohol, but in the end he "wronged himself" by spending all his money on drinks and losing his home.

Another novel which helps to prove Aurelius' point is the Grapes of Wrath. ~~Over~~ Throughout the novel there is an underlying theme of togetherness and unity. A group is better than individuals. Some people in the novel

The story is about a migrant family moving west to California during the dust bowl.

resist this. One example is Connie. He is the fiancée of Rosasharn (who is part of the family) as well as the father of Rosasharn's soon-to-be born child. He avoids his responsibility to her and the family. He even runs away. But in a time when ~~some~~ people need others to survive, he ends up being worse off. This is the story in general too. The migrants who don't support their group and end up going off on their own are worse off - they "wrong themselves."

Another example from the Grapes of Wrath is the landowners. They commit the most wrong of anyone in the book. They hire few workers at extremely low wages - which they keep driving down. But this eventually only hurts themselves because the workers just strike (like Jim Casey). The

Anchor Paper – Part B – Level 4 – A

workers get angry and start demanding higher wages.

~~Ques~~ "Whosoever does wrong, wrongs himself..." is an accurate statement. It is proven by two works of literature, The Jungle by Upton Sinclair and The Grapes of Wrath by John Steinbeck. These two authors use characterization and theme to prove that if one does wrong by shirking responsibility or picking up bad habits—it will eventually just hurt himself.

Anchor Level 4 – A

Quality	Commentary
Meaning	The response: Provides a reasonable interpretation of the critical lens that establishes the criteria for analysis, stating <i>people who engage in wrong or immoral acts eventually end up harming themselves</i> . The response makes implicit connections between the criteria and <i>The Jungle</i> (<i>his only baby dies because he is not there</i>) and <i>The Grapes of Wrath</i> (<i>only hurts themselves because the workers just strike</i>).
Development	Develops some ideas more fully than others. The response uses specific and relevant evidence to describe Jurgis's negative characteristics (<i>He also turns into a madman who steals and he "discovers the drink"</i>), but how he is a <i>complex character</i> is less developed. The <i>theme of togetherness</i> and the setting of the Dust Bowl are included in the discussion, but their impact upon the characters is less specifically developed (<i>he ends up being worse off</i>).
Organization	Maintains the focus established by the critical lens on the idea that <i>shirking responsibility ... will eventually just hurt oneself</i> . The response exhibits a logical sequence of ideas, first stating and interpreting the critical lens, then presenting information about how Jurgis's irresponsibility harms him and how Connie and the landowners all harm themselves by not supporting their communities. The response uses appropriate transitions (<i>Another example, Throughout the novel, one example</i>) and concludes by restating the introduction.
Language Use	Uses appropriate language (<i>the people who engage in wrong or immoral acts, has a negative effect, an underlying theme</i>), with some awareness of audience and purpose (<i>In other words and is an accurate statement</i>). The response occasionally makes effective use of sentence structure (<i>While at first he gladly accepts the responsibility of caring for his family, later he avoids this responsibility</i>).
Conventions	Demonstrates partial control, exhibiting occasional errors in punctuation (<i>Jurgis as well, in general too, habits—it</i>) and grammar (<i>He spend and one ... himself</i>) that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 4, although it is somewhat stronger in organization.	

Marcus Aurelius said, "Whoever does wrong, wrongs himself." This quote means that by doing wrong, you are only hurting yourself in the end. The actions that you do determine the kind of person you are or will become. If you do good deeds, the person you will become would be one who respects themselves and others. You become a good person. If you do harmful crimes, you will become a person who would be looked down upon. So in essence, I agree with this quote. I agree that a person's wrongful actions only hurts ~~them~~^{themselves}. This quote can be used in literature. The two novels In Cold Blood by Truman Capote and The Great Gatsby by F. Scott Fitzgerald can help support this quote.

Characterization can be used to analyze a particular character in literature. In Capote's In Cold Blood, the character of Perry Smith is a good example of why Aurelius' quote is true. Perry Smith's ~~grew up~~ childhood was not well off. His parents weren't together and grew up in an orphanage. Two of his siblings committed ~~murder~~^{suicide}. He certainly did not have a perfect childhood. But Capote wrote his story in his nonfiction novel to give ~~sympathy~~^{sympathy} towards Perry. Later in his life, Perry turned to a life of crime and eventually "landing" ^{himself} in prison. In November 1959, Perry and his friend Dick killed the Clutter family. Usually sympathy would not be given to a murderer, but Capote did. Towards the end of the novel, it is revealed that Perry (not Dick) killed the Clutters. Perry did wrong by giving into the stereotype that if you come from a bad background, your adult life will follow suit. In Perry's

case, his bad background led him to a life of crime. By him giving into the stereotype, he wronged himself.

Characterization could also be used in The Great Gatsby. The character of Jay Gatsby hurt himself ~~not~~ ^{in the nonphysical sense} physically ~~from the~~ inside. Gatsby changed who he was into something that he is not in order to impress his once love Daisy. He changed the way he spoke, act, and dressed all for her. Though Gatsby did not do wrong in the criminal sense, he ~~to~~ did wrong by changing who he was. By Gatsby changing who he was, he only hurt himself. He lost the love ~~the~~ ^{ultimately} of his life and his own life. Changing who you are only hurts yourself in the end. Fitzgerald successfully showed this in the novel. Gatsby's wrong doings certainly hurt himself.

"Whosoever does wrong, wrongs himself" is a powerful quote. It is true to say that your actions determine the kind of person you are. Perry Smith's and Jay Gatsby's actions hurt themselves in the end. Tragically both characters faced the consequence of their actions by death. I agreed with this quote because I believed it was true and that it was applicable to all situations whether it was in literature or in real life. Doing ~~to~~ the wrong things in life will hurt yourself as a person.

Anchor Level 4 – B

Quality	Commentary
Meaning	<p>The response: Provides a reasonable interpretation of the critical lens that establishes the criteria for analysis, stating that <i>by doing wrong, you are only hurting yourself in the end</i>. The response makes implicit connections between the criteria and <i>In Cold Blood (if you come from a bad background, your adult life will follow suit)</i> and <i>The Great Gatsby (By Gatsby changing who he was, he only hurt himself)</i>.</p>
Development	<p>Develops some ideas more fully than others. The response offers some specific evidence of Perry’s difficult childhood (<i>not well off</i> and <i>Two of his siblings committed suicide</i>), but why he became a killer is less developed (<i>Perry turned to a life of crime</i>). Gatsby is characterized as a person who <i>did wrong by changing who he was</i>, but the explanation of Gatsby’s wrongdoing relies on plot summary that is less specifically developed. The response contains some inaccuracies (<i>Gatsby did not do wrong in the criminal sense</i>).</p>
Organization	<p>Maintains a clear and appropriate focus on the idea that <i>doing the wrong things in life will hurt yourself as a person</i>. The response exhibits a logical sequence of ideas, first interpreting and agreeing with the critical lens, then explaining why <i>Perry Smith is a good example</i>, as well as <i>Jay Gatsby (Fitzgerald successfully showed this in the novel)</i>. The response lacks internal consistency, including an irrelevant discussion of <i>Capote’s sympathy towards Perry</i>.</p>
Language Use	<p>Uses appropriate language, with some awareness of audience and purpose (<i>I agree with this quote</i>). The response occasionally makes effective use of sentence structure (<i>It is true to say that your actions determine the kind of person you are</i>).</p>
Conventions	<p>Demonstrates partial control, exhibiting occasional errors in punctuation (<i>the actions that you do, determine; love Daisy; Tragically both</i>) and grammar (<i>the person ... themselves, actions ... hurts, turned ... landing</i>) that do not hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 4 in all qualities.</p>	

Anchor Paper – Part B – Level 4 – C

Marcus Aurelius stated that "whoever does wrong, wrongs himself...".

I agree with this statement because, often, in literature, characters who commit wrongful actions end up becoming evil, or ~~to~~ corrupt. Two examples in literature are Dorian Gray and F. Scott Fitzgerald's The Great Gatsby. Both novels have characters, Dorian Gray and Jay Gatsby, that are the epitome of wrongful actions.

In Dorian Gray, Dorian is a muse for an artist. Dorian, then starts to become conceited and only self-concerned ~~to~~ after the artist ~~draws~~ painted a work of art that shows Dorian's youth and beauty. ~~to~~ therefore, Dorian starts to commit many wrongful actions throughout the book. The twist is, however, that the painting of Dorian begins to age and decay just as Dorian should be. The painting of Dorian portrays how ugly his character, personality, and morals have become. ~~in turn by next~~ At the end of the story, Dorian becomes so disgusted by his painting ~~to~~ that he stabs it. In turn, Dorian actually dies and his human body becomes decayed and ugly, like how the picture was. And the picture returns to youthful and beautiful. Because of Dorian's wrongful actions he, in turn, "~~wronged~~ wrongs himself...".

In F. Scott Fitzgerald's book, The Great Gatsby, Jay Gatsby is not an evil character. However, he does wrong himself in his own ways. Much into the story, we find out that Jay Gatsby is not the man he says he is. His name is different, and he got rich by selling illegal alcohol during Prohibition. All of this was to win over Daisy. His love for Daisy was more of an obsession actually. There is the expression that the end justifies the means, and ~~to~~ probably if Gatsby had won over Daisy from her husband Tom, the statement would have been proven true. But Daisy lets all the characters know, including Gatsby, that she ~~is not really~~ does not intend on leaving Tom and the money and stability she has with him. All in all, Gatsby wrongs himself because even though his wrongful actions were for ~~to~~ love, they were useless.

Anchor Paper – Part B—Level 4 – C

~~never~~ Whenever wrongful actions are made there are always consequences. In Dorian Gray, Dorian spirals down into evil and wrongful actions. In the end he wrongs himself and ends up killing himself. In The Great Gatsby, Gatsby becomes rich by selling illegal alcohol ~~and~~ for love. But all his wrongful actions are useless because he does not win the love of Daisy and needs ~~ending~~ as up being murdered as well. "Whoever does wrong, wrongs himself..." said Marcus Aurelius. This is a completely true statement especially in literature.

Anchor Level 4 – C

Quality	Commentary
	The response:
Meaning	Provides a reasonable interpretation of the critical lens that establishes the criteria for analysis (<i>characters who commit wrongful actions end up becoming evil, or corrupt</i>). The response makes implicit connections between the criteria and <i>The Picture of Dorian Gray</i> (<i>Dorian ... become concieted and only self-concerned</i>) and <i>The Great Gatsby</i> (<i>Gatsby is not the man he says he is</i>).
Development	Develops ideas briefly. The response refers to specific negative characteristics of Dorian Gray (<i>how ugly his character, personality, and morals have become</i>) and Jay Gatsby (<i>Gatsby ... got rich by selling illegal alcohol</i>), but the discussion of how the characters' actions caused them harm is less specific. The response relies on plot summary.
Organization	Maintains a clear and appropriate focus on the idea that <i>whenever wrongful actions are made there are always consequences</i> . The response exhibits a logical sequence of ideas, chronicling Dorian Gray's wrongful actions and consequences (<i>Dorian starts to commit many wrongful actions and at the end of the story, Dorian ... actually dies</i>) and Jay Gatsby's failures (<i>Gatsby wrongs himself ... his wrongful actions were ... useless</i>). The digression in paragraph 3 weakens internal consistency (<i>There is the expression ... proven true</i>).
Language Use	Uses appropriate language (<i>Dorian is a muse, age and decay, an obsession</i>), with some awareness of audience and purpose (<i>I agree and This is a completely true statement</i>). The response occasionally makes effective use of sentence structure (<i>In F. Scott Fitzgerald's book, <u>The Great Gatsby</u>, Jay Gatsby is not an evil character</i>).
Conventions	Demonstrates partial control, exhibiting occasional errors in spelling (<i>concieted and obsession</i>) and comma use (<i>actions he, murdered as well, statement especially</i>) that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 4, although it is somewhat weaker in development.	

Anchor Paper – Part B – Level 3 – A

"Whoever does wrong, wrongs himself", The Crucible written by Arthur Miller and the play "A Raisin in the Sun" both support this idea. A person who makes bad decisions or sins is only hurting themselves. By staying true to yourself, your future is better off.

Arthur Miller's, The Crucible supports the idea that lies are no good, not good for those you tell them and alot of times not good for those involved in the lie. Abigail is in love with John Proctor, but he is married, so Abbey makes up a lie about John's wife to get her in trouble. She accuses his wife of being a witch to try to get her away from John in order for her to be with him. Abbey is a static character, she does not realize that what she did was wrong. John is very dynamic he begins to realize that his wife deserves more than what he has given her. In the end he dies for her and their name, and Abbey gets the complete opposite of what she wanted. She lied to get John all to herself, but ironically ~~she~~ her lie ends up killing him. This supports the idea that by doing wrong, such as telling lying, you are only hurting yourself and sometimes others.

"A Raisin in the Sun" supports the idea that lies are not good. The main character wants to use his fathers insurance money to open a liquor store, but his mama tells him that, that is not the right thing to do. He goes behind everyone's back and gives the money to a man he thought he could trust. That man ran off with the money, and he was forced to tell his family what he had done. Walter is a very dynamic character, he changes from being greedy and selfish in the beginning to being a loving and caring husband in the end. Walter's greediness drags him and his family down once again only proving that doing wrong only is cheating yourself.

The Crucible and "A Raisin in the Sun" both support the idea that "whoever does wrong, wrongs himself". This leaving us with the knowledge that those who ~~else~~ choose to do wrong, are only

Anchor Paper – Part B—Level 3 – A

hurting themselves. Those who are correct in the choosing of the paths they take are better off and are doing good for themselves.

Anchor Level 3 – A

Quality	Commentary
Meaning	The response: Provides a simple interpretation of the critical lens that suggests some criteria for analysis (<i>A person who makes bad decisions or sins is only hurting themselves</i>). The response makes superficial connections between the criteria and <i>The Crucible</i> (<i>by doing wrong such as lying, you are only hurting yourself</i>) and <i>A Raisin in the Sun</i> (<i>lies are not good</i>).
Development	Develops ideas briefly, using some evidence from the texts (<i>Abbey makes up a lie about John's wife and He goes behind everyone's back</i>). The response relies primarily on plot summaries of each work.
Organization	Establishes, but fails to maintain, an appropriate focus on the idea that <i>by staying true to yourself, your future is better off</i> . The response exhibits a rudimentary structure, presenting an introduction, separate paragraphs focusing on the texts, and a conclusion that reiterates the critical lens.
Language Use	Uses appropriate language (<i>he begins to realize that his wife deserves more than what he has given her</i>), with some awareness of audience and purpose (<i>leaving us with the knowledge that those who choose to do wrong, are only hurting themselves</i>). The response occasionally makes effective use of sentence structure and length (<i>Walter's greedyness drags him and his family down once again only proving that doing wrong only is cheating yourself</i>).
Conventions	Demonstrates partial control, exhibiting occasional errors in spelling (<i>acuses, greedyness, prooving, chosing</i>) and punctuation (<i>static character, she; very dynamic he; fathers; dynamic character he</i>) that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in language use and conventions.	

Marcus Aurelius once wrote "whoever does wrong, wrongs himself." I believe that this mostly explains the idea of karma. When you do something wrong, something bad could happen to you. I think that this statement is true. In English I have read two works of literature that clearly explain the quotation.

A streetcar named Desire; by Tennessee Williams shows just how much trouble one person can get in. Blanche DuBois was the main character who was very troublesome. Blanche was kicked out of her good teaching job because of an affair with a young boy. She also lost her nice plantation because she used her money for other things, like alcohol. She became a drunk which got her into a lot of trouble. This shows how she controlled her life led to bad things.

Abigail Williams in The Crucible is another example of someone who got herself in a lot of trouble. In the small town of Salem, Massachusetts, there was something called the Salem witch trials. Abigail led this by scaring people saying certain humans used witchcraft and sided with the devil. People eventually decided none of this was true. All the wrongdoings of Abigail led to other people's death. It was wrong for Abigail because now a lot of loved ones were hung. The author used characterization to

Anchor Paper – Part B—Level 3 – B

show how caught up in witchcraft and how cruel she really was.

When you do something wrong most likely something bad will happen back. When you do something wrong you are only hurting yourself. Marcus Aurelius explains that in his quote "Whoever does wrong, wrongs himself."

Anchor Level 3 – B

Quality	Commentary
	The response:
Meaning	Provides a simple interpretation of the critical lens that suggests some criteria for analysis (<i>When you do something wrong, something bad could happen to you</i>). The response makes superficial connections between the criteria and <i>A Streetcar Named Desire</i> (<i>This shows how she controlled her life led to bad things</i>) and <i>The Crucible</i> (<i>Abigail Williams ... is another example of someone who got ... in a lot of trouble</i>).
Development	Develops ideas briefly, using some evidence from the texts (<i>A streetcar named desire ... shows just how much trouble one person can get in and The author used characterization to show ... how cruel she really was</i>). The response relies primarily on plot summaries of each work.
Organization	Establishes, but fails to maintain, an appropriate focus on the idea that <i>when you do something wrong most likely something bad will happen back</i> . The response exhibits a rudimentary structure, presenting an introduction, separate paragraphs focusing on the texts, and a conclusion that reiterates the critical lens.
Language Use	Relies on basic vocabulary that is sometimes imprecise (<i>nice</i>), with little awareness of audience or purpose (<i>mostly explains, kicked out of her good teaching job, which got her into alot of trouble</i>). The response exhibits some attempt to vary sentence structure for effect, but with uneven success (<i>The author used characterization to show how caught up in witchcraft and how cruel she really was</i>).
Conventions	Demonstrates partial control, exhibiting occasional errors in spelling (<i>alot</i>), punctuation (<i>desire; by, peoples, wrong most</i>), capitalization (<i>A streetcar named desire</i>), and grammar (<i>someone who got themself, were hung</i>) that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in conventions.	

~~This quote~~ ~~means~~ "Whoever does wrong, wrongs himself..." Probably means that whoever does something bad and knows it, is ~~also~~ wronging himself and making himself look stupid. I don't agree with this ~~same~~ statement, because when some one does something wrong it's usually in his or her eyes right. Even though what's right to him might be wrong to someone else.

I can relate this quote to the book ~~night~~ night, how? When the Germans and the Kapos and the S.S. soldiers killed the Jews & treated them badly they wronged themselves. The only thing about that was that it was right in their eyes. They were actually doing something good for their country and getting rid of what to them was a disease.

Another book that I read that was similar to this quote is Othello by William Shakespeare. How? In other people's eyes he wronged himself by killing his wife, but in his eyes he was doing something right. He thought he was getting ~~rid~~ rid of his ~~wife~~ wife who promised to be faithful to him but "lied". So he didn't wrong himself.

In this critical lens essay I told you how this quote "whoever does wrong, wrongs himself..." applies to 2 books I have read.

Anchor Paper – Part B—Level 3 – C

I've also told you my opinion on this quote,
and if I agree or disagree with it.

Anchor Level 3 – C

Quality	Commentary
Meaning	The response: Provides a simple interpretation of the critical lens by disagreeing with it (<i>when some one dose something wrong it's usally in his or her eyes right</i>). The response makes superficial connections between the criteria and <i>Night</i> (<i>it was right in there eyes ... getting rid of what to them was a diesies</i>) and <i>Othello</i> (<i>by killing his wife ... in his eyes he was doiong something right</i>).
Development	Develops ideas briefly, using some evidence from the texts (<i>They were actually doiong something good for there country</i> and <i>He thought he was getting rid of his wife</i>). The response relies primarily on plot summaries of each work.
Organization	Establishes, but fails to maintain, an appropriate focus that disagrees with the critical lens (<i>whats right to him might be wrong to someone else</i>). The response exhibits a rudimentary structure, presenting an introduction, a separate paragraph for each text, and a short concluding paragraph that reiterates disagreement with the critical lens.
Language Use	Relies on basic vocabulary, with little awareness of audience or purpose (<i>makeing himself look stupid</i>). The response exhibits some attempt to vary sentence structure, but with uneven success (<i>He thought he was getting rid of his wife who promised to be faithful to him but "lied"</i>).
Conventions	Demonstrates emerging control, exhibiting errors in spelling (<i>makeing, dose, usally, soliders, diesies, appilles, oppion</i>), punctuation (<i>whats</i> and <i>peoples</i>), and capitalization (<i>night, germans, jews, i</i>) that hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 3 in all qualities.	

Anchor Paper – Part B—Level 2 – A

"Whoever does wrong, wrongs himself..." I believe this means that if you do something wrong that you know is ethically wrong, that it will come back to bite you in the end. I agree with the critical lense coming from an athletic standpoint because I have heard coaches tell me a million time that if you do things wrong in practice, you are going to do things wrong in a games. If you practice swinging a golf club the wrong way you arent just going to get out on the course and swing great. The critical lens applies to many things, like in school if you copy someones homework down you wont get the benefits of actually doing the work on your own. You wont learn it and it will hurt you in the long run. In William Shakespeares Julius Caesar Marcus Brutus kills Julius Caesar and this hurt him later on. He knew killing him was wrong and he did it to gain his own power and in the long run it hurt him because people started to find out the truth about him.

Anchor Level 2 – A

Quality	Commentary
	The response:
Meaning	Provides a confused interpretation of the critical lens (<i>if you do something wrong that you know is ethically wrong, that it will come back to bite you in the end</i>). The response is largely personal. It suggests some criteria for analysis and makes superficial connections to one text, <i>Julius Caesar</i> .
Development	Is incomplete and largely undeveloped. The response hints at the idea that <i>the critical lens applies to many things</i> , offering examples about athletics and school. References to the one text, <i>Julius Caesar</i> , are vague (<i>it hurt him because people started to find out the truth about him</i>).
Organization	Suggests a focus on people being hurt by their own actions. The response suggests some organization by restating the critical lens in the first paragraph, agreeing with it and making personal statements about it. The response ends with a second paragraph that relates the lens to <i>Julius Caesar</i> (<i>Brutus kills Julius Caesar and this hurt him later on</i>). There is no conclusion.
Language Use	Uses language that is imprecise and unsuitable for the audience (<i>it will come back to bite you, a million time, swing great, I agree ... lense coming from an athletic standpoint</i>). The response exhibits some attempt to vary sentence structure for effect, but with uneven success (<i>The critical lens applies to many things ... actually doing the work on your own</i>).
Conventions	Demonstrates emerging control, exhibiting occasional errors in punctuation (<i>arent, someones, it and it will hurt</i>) and pronoun reference (<i>He knew ... about him</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.	

Anchor Paper – Part B—Level 2 – B

"Whoever does wrong, wrongs himself." To me this quote means if you do bad things bad things will start happening to you. I agree with this quote on life and the books I have read.

One example of this quote is ~~the~~ John proctor in the called crucible. ~~John p~~ In crucible john proctor committed adultery with abigail williams. This bad led him in a bad relationship with his wife which got her taken away from ~~his~~ him because abigail accuse ~~a~~ Mrs. proctor of being a ~~witch~~ witch. At the end ~~his~~ because of his actions he was depress and sad.

Another example ~~is~~ for this ~~is~~ quote is color purple. When Harpo listen to his dad and start beaten his wife sofia. Soon sofia became tired of Harpo trying to beat on her all the time she left him. Which later had a major effect on him because sofia did all the mans work around the house.

Anchor Level 2 – B

Quality	Commentary
Meaning	The response: Provides a simple interpretation of the critical lens that suggests some criteria for analysis (<i>if you do bad things bad things will start happening to you</i>). The response makes superficial connections between the criteria and <i>The Crucible</i> (<i>because of his actions he was depress</i>) and <i>The Color Purple</i> (<i>had a major effect on him</i>).
Development	Is incomplete and largely undeveloped. The response hints at the repercussions of John Proctor's adultery (<i>led him in a bad relationship with his wife</i>) and Harpo's wife beating, but references to the texts are vague.
Organization	Suggests a focus on people being harmed by their own bad deeds. The response suggests an organization by restating the critical lens, agreeing with it and writing one paragraph about <i>The Crucible</i> (<i>one example of this quote ... crucible</i>) and another paragraph about <i>The Color Purple</i> (<i>Another example for this quote is color purple</i>). The response lacks a conclusion.
Language Use	Uses language that is imprecise (<i>In crucible, and start beaten, all the mans work</i>). The response reveals little awareness of how to use sentences to achieve an effect.
Conventions	Demonstrates a lack of control, exhibiting frequent errors in punctuation (<i>wife. Which; abigail; him. Which ... sofia; mans work</i>), capitalization (<i>John proctor, crucible, abigail williams, color purple, sofia</i>), and grammar (<i>This had led, he was depress, Harpo listen</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 2 – C

who so ever does wrong, wrongs himself basic in other words who ever disrepects other disrepects himself. I agree with this statement because if you ~~show~~ do something bad or disrespectful your basicly showing that you don't care about your self cause you have done wrong to other things & people.

Two books that support ~~an~~ the statements are Macbeth by William Shakesper & Of Mice and Men. These two works will help ~~to~~ support my opinion I made.

Macbeth by William Shakesper shows the protagonist Macbeth doing wrong things and It turns back on him. One example is that Macbeth killed banquo and not long after that he started seeing banquo's ghost that represents his concince which In side Macbeth felt really bad. Macbeth was a charactez as a nobleman, trustworthy, and lustful. but later on his lust for power drove Im to do wrong things which eventually led to his down fall.

Anchor Level 2 – C

Quality	Commentary
Meaning	The response: Provides a confused interpretation of the critical lens, stating <i>you don't care about your self cause you have done wrong to other things & people</i> . The response alludes to the lens regarding <i>Macbeth</i> (<i>his lust for power drove Im to do wrong things</i>) but does not use the lens to analyze <i>Of Mice and Men</i> .
Development	Is incomplete and largely undeveloped. The response hints at ideas, but references to <i>Macbeth</i> are vague (<i>banquo's ghost that represents his concince which In side Macbeth felt really bad</i>). <i>Of Mice and Men</i> is referred to, but there is no discussion of the text.
Organization	Suggests a focus on the critical lens (<i>shows the protagonist Macbeth doing wrong things and It turns back on him</i>) but lacks organization. The response restates the critical lens, interprets it, and agrees with it. It refers to two texts, but discusses only one, and offers no conclusion.
Language Use	Relies on basic vocabulary, with little awareness of audience or purpose (<i>cause, my opinion I made, it turns back on him</i>). The response exhibits little awareness of how to use sentences to achieve an effect (<i>These two works will help support my opinion I made</i>).
Conventions	Demonstrates a lack of control, exhibiting frequent errors in spelling (<i>disrecepts, concince, charaterz</i>), punctuation (<i>himself In and lustful. but</i>), and usage (<i>your</i> for "you're," <i>your self, cause</i> for "because," <i>In side</i>) that make comprehension difficult.
Conclusion: Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in language use.	

Anchor Paper – Part B—Level 1 – A

Mistakes are a part of life that many people wish they could change. "Whosoever does wrong, wrong's himself..." is a statement made by Marcus Aurelius that is true in many situations. This statement is true in the autobiograph "Night" by Elie Wiesel and in Romeo and Juliet by William Shakespear.

Anchor Level 1 – A

Quality	Commentary
	The response:
Meaning	Provides a confused and incomplete interpretation of the critical lens (<i>Mistakes are a part of life that many people wish they could change</i>). The response alludes to the critical lens but does not use it to analyze <i>Night</i> and <i>Romeo and Juliet</i> .
Development	Is minimal, with no evidence of development.
Organization	Suggests a focus on the critical lens by interpreting it and restating it, but lacks organization.
Language Use	Is minimal.
Conventions	Is minimal, making assessment of conventions unreliable.
Conclusion: Overall, the response best fits the criteria for Level 1, although it is somewhat stronger in meaning and organization.	

Anchor Paper – Part B—Level 1 – B

Marcus Aurelius once said "whoever does wrong, wrongs himself". I think this quote means "what goes around comes around", "when you do bad, good won't come out of it". This is a very "common" quote, used a lot.

Anchor Level 1 – B

Quality	Commentary
Meaning	The response: Refers to the critical lens but does not use it to analyze any text.
Development	Is minimal, with no evidence of development beyond two clichéd restatements of the quotation.
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.	

I agree with the quote "Whoever does wrong, wrongs himself." I agree with it because if you do wrong it's on yourself because you have the right to do wrong or right. This quote relates to two works of literature I have read, which is "Raisin In The Sun" and "The Crucibles".

"The Raisin In The Sun" relates to my interpretation because Walter Lee had the choice to put his sister's money in the bank and use his money for the liquor store but he chose to use all the money. He got nothing out of that because his friend he gave the money to for the liquor store ran away with the money.

"The Crucibles" relates to my interpretation because all the girls lied about doing witchcraft when they really was. From them lying on people cause people to get killed over it and they knew they was wrong for lying on people.

These stories relate to my interpretation because the characters in the story did wrong and knew they weren't doing nothing but being wrong to their own self.

"Whoever does wrong, wrongs himself," said by Marcus Aurelius means that if you do wrong towards someone, you also hurt yourself whether it be at that very moment or in the long-run. Two pieces of literature that support this quote are The Crucible and Beloved. In both stories characters within them have done something to hurt others, and because of their intentional acts, they have gotten hurt themselves.

In the novel Beloved by Toni Morrison, the main character Sethe thought it would be best to kill her children before they were taken into slavery. Sethe had good intentions, however killing her children was a wrong doing. Though attempting to kill all 4 of her children, Sethe was only successful in murdering one child. That child later reincarnated as a grown woman. Beloved was her name, and she symbolized Sethe's murdered child. The killing of Beloved brought Sethe pain and suffering. Because Beloved was a ghost before reincarnation, she drove Sethe's sons, Howard and Buglar, away. After Paul D, Sethe's love, was told about Sethe's murdering act, he left her. Beloved also caused Sethe to become ill, because of her temper tantrums and misunderstandings of Sethe's actions. Because Sethe did the wrong act of killing her child, in the long run she caused herself grief.

In the story The Crucible, Abigail did the wrong of accusing innocent people to be witches just so she can get her own way. Abigail's love for John motivated her to get rid of his wife and the only way she knew to do that was to accuse her of being a witch. She knew if she falsely accused John's wife, Elizabeth, Elizabeth would be hanged, and she will have John to herself. However

Part B — Practice Paper — B

Abigail's plan did not work in her favor. John, though once before, no longer wanted Abigail. He felt she was a liar and very deceitful. Because of Abigail's false accusations and knowing ways, she was looked upon as a liar and a cheater, and never had a chance to be with her love. With a guilty conscience Abigail fled the town. Abigail's wrong doing of lying and causing others grief, caused her herself grief also. She never got whom she longed for, she was looked upon as a horrible person, and she felt guilty.

In conclusion these two pieces of literature show that when you do wrong toward others, you also do wrong to yourself. You don't have to necessarily harm yourself to do wrong toward yourself. Hurting others can give you a bad name, and can even deter you from where you want to be, ultimately hurting yourself.

Marcus Aurelius once said, "Whosoever does wrong, wrongs himself..." In other words, any person to commit an ill-willed act, will only discredit himself. This statement is true because malicious actions towards others often come around to haunt the one who put them in place. The works Machbeth by William Shakespeare and The Scarlet Letter by Nathaniel Hawthorne illustrate this point through the literary elements of characterization, and conflict and resolution.

Machbeth himself started as a righteous and honorable hero. His tragic flaw, ambition, then came into play. In killing King Duncan, he proved himself to be dissatisfied with the mere title of Thane which in the end, led him to his downfall. As time passed, evidence of Machbeth being mad for power only increased. The witches' prophecy of Banquo's ^{heir's} predetermined fate of gaining the throne served as too much for Machbeth to accept. The successful murder of Banquo, and attempted murder on his son Fleance displays another evil-doing that led up to trouble for Machbeth himself, as the sight of Banquo's ghost plagued him from then on. An insecurity then arose in Machbeth when Macduff was rumored to be conspiring against him, which in turn led to Machbeth's slaughtering of Macduff's lady and son. This did not benefit Machbeth, but lost him many supporters and aided the war effort that ultimately brought upon his death. Obviously, Machbeth was a character to tempt fate with wrongdoings, and suffer the consequences himself.

Roger Chillingworth was not always an evil man. Yet once his young maiden was stolen from him, a streak of vengeance rose in him. As Chillingworth dutifully trailed Dimmesdale wherever he went, his goal was not to kill, but to torture Dimmesdale's very existence. Eventually, because of this evil emotion he experienced, Chillingworth took an outward appearance to match his ugliness inside; wrinkles, a bent back, and hollowed skin only made up part of the gruesome man. His craftiness and wit of intercepting his ~~estranged~~ ^{estranged} wife Hester, rival Dimmesdale, and their child Pearl from escaping their isolated life for one better, ~~did lead~~ ^{did lead} to Dimmesdale's death; a righteous end, to Chillingworth. Yet his death only allowed him a short while left to live until the wrong he had set forth caught up to him. Chillingworth's spite in wanting Hester for himself ~~caused~~ ^{caused} her her own form of grief in being privy to the exact situation and pain the people in her life experienced due to Chillingworth. Roger never gains her back; his actions hurt his chances of that happy ending a tremendous amount. All in all, Chillingworth created his own ^{horrible} ~~end~~ ^{end} in his actions.

Macbeth's conflict with himself did not benefit neither his health, nor his country. Following King Duncan's assassination, securing the throne for Macbeth himself, Macbeth panics. The word "Amen" can no longer leave his lips untroubled, as he considers the awful thing he has done. With each new murder, Macbeth's grasp on reality and his own character begins to rapidly fade away. At one point, he even admits to having crossed the boundary into hell; a line he will find himself unable to return over in the future. This insanity leads Macbeth to a battle

much like that in the beginning, only now he finds himself the one with his head impaled upon Macduff's sword. Clearly, Macbeth's downfall was ~~brought~~ ^{wrought} upon himself in his own evil actions towards those undeserving of them.

likewise, Roger Chillingworth sets himself up for a similar haunting of his mind ~~as~~ in his own malice. The yellow eyes and hunchback spine he develops are not due to the natural aging process, but a loss of the goodness in him as he tortures ~~the~~ ones he holds responsible for his own unhappiness. The lack of ~~any~~ mercy in Chillingworth is what some would call "not human," and therefore Chillingworth transforms into just that. For Hester and her child live isolated as Roger holds the knowledge of what has come to pass over their heads, to forever spiteful and unforgiving. It is in this way that Chillingworth loses the battle with his inner person, and is instead replaced with a monster fit for a child's nightmare. Overall, Chillingworth's loss of himself is to be blamed only on his ill-will toward others.

A man that harms others can ^{only} expect the same hurt to return to himself. Macbeth finds himself a carrier of unflattering and evil characteristics that ~~are~~ ^{lead} him to his tragic downfall. Roger Chillingworth allows for a list of ~~pride~~ spiteful traits that in the end, let him succumb to an evil world. The man vs self conflict Macbeth experiences skews what was once a man of decency, to one of ~~as~~ malicious

Part B – Practice Paper – C

intent. Chillingworth's fight with his own mind brought him to the destruction of himself, as well as those surrounded by him. In conclusion, man cannot escape the damages that will come unto himself when he chooses to ~~be~~ act with hostility towards ~~those~~^{those} around him.

Part B — Practice Paper — D

"Who so ever does wrong, wrongs himself" this quote made by Marcus Aurelius means that if you do something wrong, that you are wrong. One book that relates to this is Lord of The Flies because Jack has Piggy killed. And at the end hes sorry. Another book is The Outsiders because Ponyboy dyes his Hair and runs away because he killed someone.

Marcus Aurelius once said, "Whoever does wrong, wrongs himself..." Aurelius meant that any person who does something ~~he~~ he or she should not have, will have hurt themselves in the end. Aurelius' statement is an accurate one that can be proven to true by analyzing Nathaniel Hawthorne's The Scarlet Letter, and Ethan Frome. Each work focuses on a character or characters who has done something immoral and the consequences they suffer for it.

In the Scarlet Letter, Reverend ~~to~~ Dimmesdale does not admit to the relations he had with Hester Prynne. While Hester faces public humiliation, Dimmesdale continues life as usual. However guilt ~~do~~ does overwhelm Dimmesdale. His constant ^{grabbing} ~~grabbling~~ of his chest is a symbol of his sin. ~~After~~ at the end of the novel Dimmesdale died because of the humiliation of the secret becoming unveiled. Hester's actions can too be seen as a person doing wrong and suffering for it. Hester had an affair with Dimmesdale and now must face the punishment and humiliation, along with caring for her daughter.

Ethan Frome is another example of a man doing something wrong. Set in a dark and gloomy town a theme of sadness ~~and~~ takes over the novel. The main character Ethan tries to make joy for himself by having an affair with his wife's cousin. In the end ~~at~~ Ethan wrongs himself because his wife finds out. He must now care for his sickly wife and her injured cousin.

Ethan ~~isn't~~ isn't alone in his mistakes though. Zeena Frome did nothing but complain and feel illnesses throughout her marriage. Her constant dreary attitude led her husband to have an affair. She wronged herself by driving her husband away.

Both Ethan Frome and The Scarlet Letter show characters committing a wrong action and suffering for it. Reverend Dimmesdale would probably have never been caught for his crime. However his guilt ate away at him. In having relations with Hester he wronged himself. Ethan Frome was caught lying. He had to pay the price by ~~and~~ ~~love~~ loving and caring for the woman he loved and the woman he loathed. Zeena Frome had to experience disloyalty because of her actions. All ~~the~~ three characters did something eventually leading to ~~them~~ them hurting themselves.

Practice Paper A–Score Level 3

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

Practice Paper B–Score Level 4

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

Practice Paper C–Score Level 5

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

Practice Paper D–Score Level 2

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

Practice Paper E–Score Level 4

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

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

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

The Chart for Determining the Final Examination Score for the January 2010 Regents Examination in Comprehensive English will be posted on the Department's web site <http://www.emsc.nysed.gov/osa/> on Wednesday, January 27, 2010. 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.