

SESSION TWO

FOR TEACHERS ONLY

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

ENGLISH

E

Friday, August 13, 1999—8:30 to 11:30 a.m., only

SCORING KEY AND RATING GUIDE

Mechanics of Rating

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 checkmark each incorrect or omitted answer to multiple-choice questions on the Session Two answer sheet; do not place a checkmark 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.

Session Two	
Correct Answers	
Part A	
(1)	1
(2)	2
(3)	3
(4)	2
(5)	2
(6)	1
(7)	2
(8)	4
(9)	3
(10)	1

The mother and daughter relationship is the tightest bond that two women can have. Many times the two will act out their fears on the other because of the knowledge that love ~~best~~ between them ~~two~~ will never die. It is also natural, because of the nature of the relationship, for the mother and daughter to sustain their deepest fears and loves. This happens to sustain the individual, since similarities often occur in mothers and their daughters.

In Passage 1, a prose poem, the elements of rhythm and tone make the passage run smoothly and express the authors purpose. The daughter speaks of her relationship with her mother being seperated in to two distinct parts. "The kitchen where no mystery survived," "The spacious, ugly kitchen where she... never never dreamed about what ~~you~~...were doing or what...you might do instead" and where she "taught me to set down plates and silverware, even fresh cut flowers from the garden, with out appetite, without excitement, without expectation." In the kitchen, the mother is a mother, no dreams, no desires, no love, and the daughter sits and wonders. However, in the second place "The little room of your secrets, your costumery, perfumes, and photographs" her mother truely opens up and shows

had no ~~the~~ idea." Obviously the women are keeping some bits of themselves to themselves. The question of "And if I'm you, how can I be me" comes to mind. Maybe the women seriously believe that if they hide themselves then they will continue to be themselves as opposed to turning into the other. "The eternal dilemma."

The bond between mother and daughter is the tightest bond imaginable. Sometimes so tight that the two begin to enter into the inner workings and mind of the individual woman. Women do not generally let people in on their deepest urges, dreams and wishes. And when a woman sees herself in her mother, or in her daughter, she begins to see those "little spaces" those secret areas and begins to "become" each other. Mamma and her daughter, and Janet and Michelle are close to each other. Janet and Michelle however, have gone a step further. They have "become" each other whereas Mamma is still clinging on to a piece of herself.

her daughter what she really is made of. "It was not there, in the kitchen, that I really began to love you" The mother has obviously sustained secrets from her past and ~~has~~ has hidden them into this closet, this little space. Here her daughter has learned partially who her mom is, other than a mom.

In passage 2 Janet and Michelle, in direct quotations reveal why they must "hurt each other." They have lived their lives as best friends, as best allies and as kicking stones. One could abuse the other without the fear of losing her, so the safety was there. They love each other so much, and need each other because of it. Pulling stuff from their pasts the women find that their lives have been filled with pressure to be a mother, a daughter and a friend, all at the same time. "I'm supposed to be this wonderful loving person, who never makes mistakes. That's a really high pedestal to be put on." The mother and daughter, Janet and Michelle need each other to lean on, "You're not there and I want you. I want my mother!" "I was hysterical crying. Where is my mother?" "I needed her and she wasn't there for me" "Sometimes I'm so amazed I've hurt you, because I

Anchor Level 5-B

Quality	Commentary
Meaning	<p>The response:</p> <p>Demonstrates a thorough understanding of both texts, but clarity is weakened by the two-pronged controlling idea (<i>The mother and daughter relationship is the tightest bond that two women can have and it functions to sustain their deepest fear and loves</i>). Connections are implied (In Passage I, the daughter <i>has learned partially who her Mom is, other than a mom</i>. In Passage II, <i>one could abuse the other without fear of losing her, so the safety was there</i>. That is, a feeling of safety within a relationship is necessary to a strong bond.)</p>
Development	<p>Includes specific evidence from the text. Development is somewhat lacking in clarity and consistency in, for example, the discussion of the relationship between items in the "little room" and the mother's identity. Literary elements (rhythm and tone) are alluded to, but not elaborated upon.</p>
Organization	<p>Maintains somewhat the dual focus in examining the qualities necessary to and characteristics of the mother-daughter relationship. Transitions are weak, and some paragraphs include multiple topics (e.g., paragraph 3).</p>
Language Use	<p>Is primarily fluent, though sometimes colloquial (e.g., <i>stuff</i>) or imprecise (use of <i>sustain</i> in paragraph 1). Language is somewhat lacking in originality, relying heavily on quoted material. Varied sentence structure and length contribute to an even rhythm.</p>
Conventions	<p>Demonstrates control of the conventions, exhibiting occasional errors in spelling (<i>knowlege, seperated, dilema</i>) and punctuation of possessives and quoted material.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 5, although it is somewhat weaker in meaning and development.</p>	

Mother - daughter relationships ~~can~~ can be extremely complex, as evidenced in these two passages. They show that at one moment, each needs the other for support and the next, each wants to be an individual. There is a bit of mystery surrounding this relationship; sometimes it is nearly impossible for each to know the private thoughts of the other.

In Passage I, the narrator speaks of a "little room" where her mother apparently dreams of being an artist, and where she keeps old memories of boyfriends and lovely dresses of her youth. Her daughter seems in awe of this sense of carefree, child-like adventure. In the real world "momma" is a nurse who must ~~put~~ work in long hours ~~at~~ at the hospital before going home to do ~~not~~ more domestic chores as cooking, gardening, and cleaning. The daughter finds this busyness dull and seems disappointed that momma could not follow her own dreams. She enjoys her mother most at the times she is in her "room", but sadly, she cannot seem to follow in momma's footsteps as a carefree dreamer.

The second passage deals with the yo-yo relationship that Janet shares with her daughter Michelle. Like many similar relationships, this is at times supportive, at other times neglecting. They speak of not being able to talk or show feelings, of Janet's criticisms of Michelle's clothes and Michelle's reluctance to be close when Janet needs her.

Both passages show how complex and contradictory these interactions can be. Daughters love their mothers and want to be close to them but also feel that they need more space and their individuality.

Anchor Level 3-B

Quality	Commentary
Meaning	<p>The response:</p> <p>Conveys a confused and incomplete understanding as revealed in a controlling idea that states the obvious (<i>There are different kinds of mother-daughter relationships</i>) and unsupportable statements about Passage I. The response misinterprets the daughter's fears as curiosity and asserts that the daughter <i>admired her mother's unfulfilled dreams</i> and <i>wanted to fulfill her mother's dreams</i>.</p>
Development	<p>Is incomplete and unjustified, repeating the idea that the daughter (in Passage I) is not like her mother but wants to be and stating that the daughter loves her mother not for what she is, but for what she wanted to be. The discussion of Passage II, in which the <i>daughter is like her mother</i> but does not want to be, is more accurate but still at the level of generality. Discussion of specific events and literary elements is missing.</p>
Organization	<p>Establishes a tentative focus and exhibits a rudimentary structure by introducing the idea of differences in the opening paragraph, hinting at those differences in the two plot summaries that follow, and clarifying what the differences are in the final paragraph.</p>
Language Use	<p>Relies on basic vocabulary and sentence structure that tends toward chopiness. Some expressions (<i>what the mother hadn't dreamed to do, Janet can relate with her</i>) show an imprecise use of language.</p>
Conventions	<p>Demonstrates partial control, exhibiting occasional errors in use of the possessive (<i>mothers dreams</i>) and inconsistent verb tense (<i>The mother told ... The daughter talks</i>) that do not hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 3, although it is somewhat weaker in meaning and development and somewhat stronger in conventions.</p>	

Anchor Paper – Part A—Level 4 – B

mothers likewise love their daughters but get tired of the maternal routine and want their daughters to be more independent. Daughters show that there are some things that they can't understand about their mothers and wish they knew - the same holds true for mothers. Both wish they could be like the other - but at the same time want to be individuals.

Anchor Level 4-B

Quality	Commentary
Meaning	<p>The response: Reveals a basic understanding of the texts by addressing the notion of mother-daughter relationships as both complex and mysterious, and making a few connections between that notion and the ideas in the passages. For Passage I, complexity and mystery are represented by the mother's <i>real world</i> and her dream world. For Passage II, the response implies a connection between complexity and relationships that are <i>at times supportive and at times neglecting</i>.</p>
Development	<p>Develops ideas briefly, relying on plot summary in the discussion of Passage I, and includes a statement that is unjustified by the text (<i>the writer cannot seem to follow in Momma's footsteps as a carefree dreamer</i>). A narrow, but more relevant, range of evidence from the text is used to develop the discussion of Passage II. The response makes no reference to literary elements or techniques.</p>
Organization	<p>Does not sustain the focus on complexity and mystery established in the introduction. The response follows a logical progression (introduction, Passage I, Passage II, conclusion). However, in the discussion of Passage I, the connection between ideas is unclear. The concluding paragraph attempts to return to the stated focus but generalizes beyond the text.</p>
Language Use	<p>Uses language that is generally fluent and appropriate for a literary essay. Varied sentence structure and length contribute to a fluid rhythm and are occasionally effective, as in the last sentence of paragraph 3.</p>
Conventions	<p>Demonstrates control of the conventions, with essentially no errors. 5276</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 4, although it is somewhat weaker in meaning and development and somewhat stronger in language and conventions.</p>	

Anchor Paper - Part A—Level 3 - B

They are either best friends or they are fighting terribly. Finally, at the end, they get together and talk about their problems. Michelle feels alone and abandoned. Janet can relate with her because she felt the same way when she was young. Michelle realizes that she is just like her mother. This bothers her. She doesn't know how to be herself. Unlike the daughter, in the first passage Michelle is like her mother. However, she doesn't want to be so much like her mother.

In conclusion, in the first passage the daughter admired what her mother wanted to be. She wanted to be like her mother. She wanted to fulfill her mother's dreams for her. She had learned from her mother's misfortunes. In the second passage, the daughter was very similar to the mother. She was unhappy that she was so much like her mother. She felt alone and unloved. She didn't learn from her mother's life.

From what I know, and what I've read in these two passages, Mother-daughter relationships can either be real rocky or real solid.

In the passage, Janet and her mother have a real love-hate relationship. They can be as mad at each other, or put all the blame on each other, and will end up loving the person again. Take for instance, when they went to the dance. ~~Janet~~ Michelle was getting angry, because her friends were all dancing w/ her mom. Then to top it off, her mom made fun of her about it. So how does she retaliate? She says she ~~isn't~~ isn't taking her mom out anymore. It was like a competition between the two. She says that she isn't going to let her mom hurt her anymore. What mom would do that to her daughter is beyond me.

It's like I said though, they had a love-hate relationship. In the end the love always overpowered the hate. Michelle will always love her mom, even though her mom does things like she did at the dance. Her mom says she'll always love her.

Anchor Paper – Part A—Level 2 – B

So even though it's a real rocky mother daughter relationship, the love will always overpower the hate.

Anchor Level 2-B

Quality	Commentary
Meaning	The response: Conveys an incomplete understanding by addressing only one text and, for that text, addressing only the incident at the dance. The response describes how the relationship is <i>like a competition</i> , establishing a connection with <i>real rocky</i> , but only suggests how it was <i>real solid</i> by personal commentary.
Development	Remains largely undeveloped, relying on generalizations, questions (<i>So how ... retaliate?</i>), and personal response.
Organization	Hints at some organization in the opening statement but loses it by referring first to <i>two passages</i> and then discussing <i>the passage</i> . Although there is a sense of closure in the concluding paragraph, the closing line shifts from what little focus the introduction provides.
Language Use	Uses basic vocabulary but exhibits a lack of audience awareness in its use of colloquial language (<i>to top it off, it's like I said, is beyond me</i>).
Conventions	Seems to demonstrate partial control, exhibiting occasional errors in punctuation and spelling (<i>retailiate, though</i>), but the brevity of the response may make assessment of the conventions unreliable.
Conclusion: Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in use of conventions.	

Anchor Paper – Part A—Level 1 – A

In Passage 1 there is a strong mother-daughter relationship the narrator looks up to her mother with great love. The relationship in Passage 1 is strong, Perhaps too strong Passage 2 is more realistic. No one has a "perfect" relationship with their mother. Everyone fights with their mother. Passage 1 makes everything sound "sugar coated" Passage 2 is Reality. Personally, I could care less. Even though the Passages were different, they share a common bond. Both Passages include caring towards a mother. Both characters loved their mothers. It just took the character in Passage 2 time.

Anchor Level 1-A

Quality	Commentary
Meaning	Provides minimal evidence of the student's having understood either passage. The assertions that <i>both passages include caring towards a mother</i> , that the relationship depicted in Passage I is <i>strong</i> and the relationship in Passage II is <i>reality</i> is insufficient evidence of having read much more than the task itself.
Development	Is minimal, with no evidence of development beyond opinion (<i>The relationship ... is ... perhaps too strong</i>) and generalization (<i>makes everything sound "sugar coated"</i>).
Organization	Suggests some movement toward the conclusion that <i>Both characters loved their mothers</i> . However, even the rudimentary structure (<i>Passage 1, Passage 2, Both passages</i>) seems more focused on the opinion that <i>no one has a "perfect" relationship</i> .
Language Use	Is minimal, therefore making assessment unreliable. The statement <i>Personally, I could care less</i> displays a lack of audience awareness.
Conventions	Exhibits sentence errors in the first three lines, but the minimal response makes assessment of the conventions unreliable.
Conclusion: Overall, the response best fits the criteria for Level 1, although it may be somewhat stronger in the area of 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:
<p>Meaning: the extent to which the response exhibits sound understanding, interpretation, and analysis of the task and text(s)</p> <p>Development: the extent to which ideas are elaborated using specific and relevant evidence from the text(s)</p> <p>Organization: the extent to which the response exhibits direction, shape, and coherence</p> <p>Language Use: the extent to which the response reveals an awareness of audience and purpose through effective use of words, sentence structure, and sentence variety</p> <p>Conventions: the extent to which the response exhibits conventional spelling, punctuation, paragraphing, capitalization, grammar, and usage</p>	<p>-provide an interpretation of the "critical lens" that is faithful to the complexity of the statement and clearly establishes the criteria for analysis</p> <p>-use the criteria to make insightful analysis of the chosen texts</p> <p>-develop ideas clearly and fully, making effective use of a wide range of relevant and specific evidence and appropriate literary elements from both texts</p> <p>-maintain the focus established by the critical lens</p> <p>-exhibit a logical and coherent structure through skillful use of appropriate devices and transitions</p> <p>-are stylistically sophisticated, using language that is precise and engaging, with a notable sense of voice and awareness of audience and purpose</p> <p>-vary structure and length of sentences to enhance meaning</p> <p>-demonstrate control of the conventions with essentially no errors, even with sophisticated language</p>	<p>-provide a thoughtful interpretation of the "critical lens" that clearly establishes the criteria for analysis</p> <p>-use the criteria to make a clear and reasoned analysis of the chosen texts</p> <p>-develop ideas clearly and consistently, with reference to relevant and specific evidence and appropriate literary elements from both texts</p> <p>-maintain the focus established by the critical lens</p> <p>-exhibit a logical sequence of ideas through use of appropriate devices and transitions</p> <p>-use language that is fluent and original, with evident awareness of audience and purpose</p> <p>-vary structure and length of sentences to control rhythm and pacing</p> <p>-demonstrate control of the conventions, exhibiting occasional errors only when using sophisticated language</p>	<p>-provide a reasonable interpretation of the "critical lens" that establishes the criteria for analysis</p> <p>-make implicit connections between criteria and the chosen texts</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>-maintain a clear and appropriate focus</p> <p>-exhibit a logical sequence of ideas but may lack internal consistency</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>-demonstrate partial control, exhibiting occasional errors that do not hinder comprehension</p>	<p>-provide a simple interpretation of the "critical lens" that suggests some criteria for analysis</p> <p>-make superficial connections between the criteria and the chosen texts</p> <p>-develop ideas briefly, using some evidence from the text</p> <p>-may rely primarily on plot summary</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>-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>-demonstrate emerging control, exhibiting occasional errors that hinder comprehension</p>	<p>-provide a confused or incomplete interpretation of the "critical lens"</p> <p>-may allude to the "critical lens" but do not use it to analyze the chosen texts</p> <p>-are incomplete or largely undeveloped, hinting at ideas, but references to the text are vague, irrelevant, repetitive, or unjustified</p> <p>-lack an appropriate focus but suggest some organization, or suggest a focus but lack organization</p> <p>-use language that is imprecise or unsuitable for the audience or purpose</p> <p>-reveal little awareness of how to use sentences to achieve an effect</p> <p>-demonstrate a lack of control, exhibiting frequent errors that make comprehension difficult</p>	<p>-do not refer to the "critical lens"</p> <p>-reflect minimal or no analysis of the chosen texts</p> <p>-are minimal, with no evidence of development</p> <p>-show no focus or organization</p> <p>-are minimal</p> <p>-use language that is incoherent or inappropriate</p> <p>-are minimal, making assessment of conventions unreliable</p> <p>-may be illegible or not recognizable as English</p>

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

"Good literature substitutes for an experience which we have not ourselves lived through."

As a teenager in the 1990's, I often face problems I cannot easily solve because of my lack of experience. Fortunately, well-written literature can provide examples of characters who have faced worse problems, and I can learn from them.

The Scarlet Letter by Nathaniel Hawthorne, is set in 17th century Massachusetts. Hawthorne uses the setting to convey a sense of the harsh social environment in which Hester Prynne lives.

The opening pages, for example, describe the bleak jailhouse and the searing sunlight of the scaffold where Hester endures public humiliation for her sin. Later her wronged husband, the aptly named Chillingworth, is depicted in the surrounding wilderness, gathering dark, strange plants for medicine (or poison, perhaps). When Hester and Dimmesdale meet, it is in the forest, which Hawthorne and the Puritans associated with ~~wildness~~ wildness and savagery. In the forest, they are free to speak of love, but always, they must return to the town, with its civilizing rules and restrictions.

Although the strict Puritan Society of Hester Prynne is far different from my own, and although I have not faced Hester's problem of adultery and its punishment, this book has helped me to experience something of human nature. In The Scarlet Letter,

I can see that both Chillingworth, with his heart bent only on revenge, and Dimmesdale, who hides his sin, are destroyed. It is Hester, who faces her shame

with patience and strength, who survives and ultimately rises above her own failings.

In the novel Ironweed by William Kennedy, which takes place in Albany, New York in the 1930's, we are introduced to the character of Francis Phelan. Francis is a middle age man who by his own doing has ended up living the life of a degenerate alcoholic. In Francis Phelan, Kennedy has produced a complex character who brings forth myriad emotions in this reader. I empathize with him as he looks longingly at the estranged family he deserted many years before. I experience revulsion for him when he is unable to chase away the demons he has created through chronic alcoholism. I pity the man who once shined ^{as a semi pro ball player} and chose to throw it away.

One theme that runs through this novel is the idea that the past follows and haunts the character of Francis Phelan. The ghosts of his past serve as a constant reminder of why he has ended up so badly. Kennedy uses the technique of flashback to portray the past. Through flashback for example, the reader sees the fatal rock thrown by Francis during a ^{trolley} ~~subway~~ strike. Because of this split second decision his life is changed forever.

As a seventeen year old, obviously I cannot, nor would I want to, experience what Hester Prynne or Francis Phelan have gone through. I can however, learn from their mistakes and triumphs. On the brink of adulthood, at the turn of the century,

Anchor Paper – Part B—Level 6 – A

I have my choices to make. Through reading *Ironweed* and *The Scarlet Letter*, I have learned that is difficult and sometimes impossible to undo one's past. The choices I make now and the circumstances I allow myself to become involved in will always be a part of my life.

Anchor Level 6-A

Quality	Commentary
Meaning	The response: Interprets the critical lens in a way that clearly establishes the criteria for analysis, asserting that literature can provide readers with the opportunity to learn from characters who have faced worse problems than their own. The response uses this understanding of literature to insightfully analyze <i>The Scarlet Letter</i> (in which Hester's <i>patience and strength</i> overcome Dimmesdale's sin and Chillingworth's desire for revenge) and <i>Ironweed</i> (in which Francis Phelan is haunted by his mistakes from the past).
Development	Develops ideas clearly and fully, using a judicious selection of evidence to support the assertion that <i>I can learn from</i> [characters in literature]. Discussion of setting (in <i>The Scarlet Letter</i>), flashback (in <i>Ironweed</i>), and theme (in both works) is incorporated skillfully into the discussion.
Organization	Maintains the focus on learning from characters' actions established in the opening paragraph. The response exhibits a logical and coherent progression of thought, and the discussions of setting and flashback are placed for maximum effectiveness. The conclusion skillfully reinforces the emphasis on learning from the <i>mistakes and triumphs</i> of characters found in literature.
Language Use	Is stylistically sophisticated throughout, bringing personal meaning to the critical lens while also providing a reasoned analysis of the texts. Language is precise (<i>the harsh social environment, civilizing rules and restrictions</i>), and engaging (<i>the bleak jailhouse and searing sunlight of the scaffold; her wronged husband, the aptly named Chillingworth</i>). Varied sentence structures contribute to a fluid rhythm and often enhance meaning (<i>On the brink of adulthood, at the turn of the century, I have my choices to make.</i>)
Conventions	Demonstrates control of the conventions with essentially no errors.
Conclusion: Overall, the response best fits the criteria for Level 6 on all qualities.	

"Good literature substitutes for an experience we ourselves have not lived through". In other words, if literature is vivid enough, we will live it through the characters, and gain life experience. This is absolutely true. Two works that fit this description are, the novel, by Nathaniel Hawthorne, "The Scarlet Letter", and Edgar Allan Poe's short story, "The Black Cat".

Nathaniel Hawthorne, as we can see from his story "Young Goodman Brown", usually sets his stories in Massachusetts. He does this, because he is ashamed of his ancestors, who were puritanical and did many injustices to people, such as accusing people and judging them as witches. He criticizes his ancestors with every story. He was so ashamed, that he changed his name from Hathorne to Hawthorne, in order to make a distinction. "The Scarlet Letter", is no exception to his style of writing. In criticizing the past, he makes his stories vivid and wishes for us to learn from past mistakes. By setting "The Scarlet Letter" in Puritan Massachusetts, we get a sense of strictness. These people wanted to punish everything, and they weren't too great on forgiveness. This setting sets us up for the choices that the characters make.

Hawthorne's characters are complete opposites. Hester Prynne is a woman who is forced to confess to adultery, because she is pregnant. On the other hand is the Reverend Dimmesdale, who falls into the trap of adultery, but doesn't confess. Hester is able to forgive herself, and although she

is humiliated and must wear the "A", she is able to forgive herself and live a good life. Dimmesdale can't live with himself, because he never confesses. He dies a tortured, unhappy man. Hawthorne criticizes a society that does this to its people in the story, and we learn from Hester's and Dimmesdale's mistakes, which leads us to the theme. The theme of this story is that in order to attain self forgiveness, we must confess our sins. This is seen through the symbol "A", which changes meaning throughout the story. It begins as a symbol of adultery, and ends up meaning Angel, because the people finally accept her and consider her an angel because of her suffering. Through Hawthorne's vivid use of literary elements, we learn from Hester's and Dimmesdale's mistakes, which gives us experience. In other words it is a substitute for actually living through it.

The second work, also follows Poe's gloomy style, which we can see great examples of, in his short story, "The Fall of the House of Usher" and his poem "The Raven". "The Black Cat", employs flashback and the first person point of view as a vehicle to make the story more vivid to us. We feel as though we are going through the story ourselves. Poe, uses the symbol of the Black Cat to portray a gloomy atmosphere, and once again to make it very vivid. On this story, we learn from the Narrator's mistakes, to control our temper and not to lead your life on impulse, because it can lead to

your demise. It takes the place of real life, because it is so vivid and it teaches us a lesson. In conclusion, when a story is vividly portrayed, we can have a feeling of actually going through it. It becomes a substitute for real life, and it can even help us to make life decisions. "Good literature substitutes for an experience that we have not ourselves lived through".

Anchor Level 5-B

Quality	Commentary
Meaning	Provides a thoughtful interpretation of the critical lens, indicating that <i>if literature is vivid enough, we will live it through the characters, and gain life experience</i> . The response applies this understanding of literature to the lessons learned from reading Hawthorne's <i>The Scarlet Letter</i> (<i>that in order to attain self forgiveness, we must confess our sins</i>) and Poe's "The Black Cat" (<i>to control our temper and not to lead your life on impulse</i>).
Development	Develops some ideas more fully than others, providing clear and specific references to lessons learned in reading <i>The Scarlet Letter</i> , but less specificity in the discussion of Poe's short story. Discussion of the authors' craft (<i>Hawthorne's sense of strictness, criticism of [an unforgiving] society, and symbolism; Poe's gloomy style and use of flashback and point of view</i>) is relevant but similarly unbalanced in treatment.
Organization	Maintains the focus on experience gained vicariously that is established in the opening lines. The response exhibits a generally logical structure, although references to the authors' other works are sometimes intrusive. Appropriate transitional devices show relationships between ideas, and summary statements inserted at key points in the discussion help maintain coherence.
Language Use	Uses language that is generally fluent and original, although structures are occasionally awkward (<i>which we can see great examples of</i>), redundant (<i>more vivid ... very vivid ... vividly portrayed</i>) or colloquial (<i>they weren't too great on forgiveness</i>). Varied sentence structures contribute to an even pacing.
Conventions	Demonstrates control of the conventions, except for the consistent misspelling of "Scarlet" and the overuse of commas in complex sentences.
Conclusion: Overall, the response best fits the criteria for Level 5, although it is somewhat weaker in development.	

Native Son by Richard Wright deals w/ the issue expressed in the "critical lens".

I feel that in part, the novel substitutes for things that I have not experienced and most likely won't in the future. The main character of the book is a man named "Bigger" who represents a repressed ~~black~~ society of African-Americans living in the North in the 50's. He is bitter and rageful and his actions result in a gruesome murder of a white woman which at first makes the reader sick and despise Bigger, but upon deeper analysis the reader comes to learn that the white woman had accidentally been murdered by her own hand, by her own race, as it had been her race that drove people of Bigger's race to such behaviors. The reader finds out the extent of the suppression that had been inflicted on negroes. And the extent to that suppression is horrific and graphic; we have driven the negroes too far, driven them to the point that it has come back to haunt us, but unfortunately not soon enough. I feel that this novel opens my eyes to the situation and shows me pieces of the puzzle that I never thought possible, so in this way it substitutes for things I have not lived through. But on the other hand -

There is no way that the descriptions on the pages could cause me to feel the "real thing"; the literature can convey a sense of the situation but no way can it depict the actual reality of it in all of its horror and intensity.

The same goes for ^{Orwell's} George Orwell's 1984. In this piece the reader meets Winston and observes in a slow and sickening

manner what occurs to him as he ^{is made to be dehumanized} ~~progressed through a process~~ ~~by~~ the society and government that feels above him.

In symbolic attempts to portray issues of control and willpower and capacity to withstand pain as the weaknesses and strengths of man vs the

inhuman and massive ~~souls~~ ~~of~~ war and totalitarianism,

~~MAANAAA~~ the reader feels a sense of helplessness

in his/her self. I feel that 1984 substitutes the

real life situation of being smothered by such domineering forces; I had a sense of how I would despair in a situation

of control and power and abuse. However, the extreme

of the power in 1984 is fortunately not an issue in our

nation, and is ~~represented~~ most likely not an issue elsewhere either

(the basic principle is of course but not the exact extreme of it),

so I feel that 1984 is in no way a 'substitute'

for the experience represented by the novel. I can understand

what the character goes through but I have no way of

really really feeling that which he did to make him

act as he did, and thus it is not a substitute, as the novel is

nowhere near equivalent in demonstrating that which it sets

out to demonstrate (and this is the beauty of it; of reading that

we allowed to peak at the hot and wild fire but cannot be

burned by ~~its~~ flames.

So my general view is that initially I feel a

piece of good literature is a substitute for things or events,

but upon really considering the circumstances of the situation,

the only way to really really feel them is to experience

them first hand, which would be very unpleasant.

Anchor Level 4-B

Quality	Commentary
Meaning	<p>The response: Provides a reasonable interpretation of the critical lens and connects the established criteria (<i>things that I have not experienced and most likely won't in the future</i>) with <i>Native Son</i> and <i>1984</i> through a discussion of the effects of social conditions on characters depicted in those two works.</p>
Development	<p>Develops ideas briefly, using some specific evidence about setting (<i>The North in the 50's</i>) and plot (<i>greusome murder of a white woman</i>) to support observations about social conditions (<i>the supression that had been inflicted on negroes</i>) and theme (<i>weaknesses and strengths of man vs. the inhuman and massive powers of war and totalitarianism</i>). However, many references to the texts are vague (<i>the white woman had actually been murdered by her own hand; the society and government that reins above him</i>).</p>
Organization	<p>Maintains a focus (<i>things I am unlikely to experience in the future</i>) through a discussion of hostile social conditions. The response exhibits a logical sequence of ideas by presenting, for each work, a description of the conditions, an acknowledgement of the work's capacity <i>to convey a sense of the situation</i>, and a claim that the work is, nonetheless, unable to substitute for the experience.</p>
Language Use	<p>Uses appropriate language, with word choice that is sometimes effective (<i>horrific and graphic</i>), sometimes redundant (<i>the actual reality of it</i>). Complex sentences are sometimes unclear (<i>We have driven the negroes too far, driven them to the point that it has come back to haunt us, but unfortunately, not soon enough.</i>)</p>
Conventions	<p>Demonstrates control of the conventions, exhibiting only occasional errors (<i>greusome; reins for reigns</i>).</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 4, although it is somewhat weaker in development and language use and stronger in conventions.</p>	

Anchor Paper - Part B - Level 3 - B

The statement "Good literature substitutes for an experience which we have not ourselves lived through." This statement means that people read so they can experience something as close to living through it as possible. In considering this statement, I must say that I agree with it and its meaning. When I read novels, I feel that I am the main character of ~~the~~ ~~story~~ at least am observing the story in that time period. In the Elliot Roosevelt novels that I read, I feel like I am observing Mrs. Roosevelt and the Secret Service solve ^{each of} the murders in the different books. Since I know that I will never live through one of these stories, I know that reading about them is as close to living them as I will get.

Another book, actually a series of books, that I have the same response to are the "The Cat Who..." books by Lilian Jackson Braun. When I read them, I feel like the main character, Jinx Alle, because of this, I lose track of time. The reason I feel this is a good example is because in real life, I never will be able to have enormous wealth, huge homes, and two cats that are that smart. While I am reading them though, I feel like that.

The statement "Good literature substitutes for an experience which we have not ourselves lived through" may have had a different meaning to the writer Alexander Solzhenitsyn or other people, but I believe it means people read books to experience a situation they can never experience in real life.

Anchor Level 3-B

Quality	Commentary
Meaning	<p>The response:</p> <p>Provides a simple interpretation of the critical lens (<i>people read so they can experience something as close to living though it as possible</i>) and suggests criteria for analyzing the chosen texts (an unspecified Elliot Roosevelt novel and <i>The Cat Who ... books</i>), although connections between criteria and texts remain superficial (<i>While I am reading them though, I feel like that</i>).</p>
Development	<p>Is largely undeveloped. The response refers only vaguely to the texts (<i>observing Mrs Roosevelt and the Secret Service solve each of murders, enormous wealth, huge homes, and two cats</i>).</p>
Organization	<p>Establishes a focus (<i>When I read novels, I feel that I am the main character or at least am observing the story in that time period</i>) but provides too little material to maintain it. The response exhibits a rudimentary structure: an introduction consisting of an interpretation and personal response, a discussion of two works in support of that interpretation, and a conclusion which restates the interpretation.</p>
Language Use	<p>Relies on basic vocabulary. Sentences vary somewhat in structure, but are not always successful. For example, there is redundancy (<i>In the Elliot Roosevelt novels that I read ... the murders in the different books</i>).</p>
Conventions	<p>Demonstrates partial control, exhibiting occasional errors (<i>loose for lose</i>) that do not hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 3, although it is somewhat weaker in development and stronger in conventions.</p>	

Some works of literature have agreed and disagreed on situations I have read. The two books of literature that I have chose about is Romeo and Juliet by William Shakespeare, and To Kill a Mockingbird by Harper Lee.

In Romeo and Juliet there was a disagreement between Juliet and her father. The disagreement was that her father wanted Juliet to marry Sir Paris and Juliet was already married to Romeo at that time. Juliet didn't love Sir Paris as much as she loved Romeo. Juliet's father had the wedding all planned out, then Juliet and him got into an argument. Juliet went to the Reverend to get help and he gave her so drunk to make her sleep for 24 hours, so her parents would have thought she died in her sleep, so she wouldn't have to marry Paris.

In To Kill a Mockingbird there was a disagreement between Boo Radley and the town. Everyone thought Boo Radley was an evil guy that would kill whoever walked up to his house or said something mean to him. There was a Halloween party and everyone was having fun and Scout and Jem were being attacked and Boo Radley helped them. Jem hurt his leg and Scout ran home and told her father the whole story and he wanted to know who helped them and she said Boo, and after that the people

Anchor Paper – Part B—Level 2 – B

of the town knew he wasn't that bad.
These are the two works of literature
that had something disagreeing in their life
or situation they were in.

Anchor Level 2-B

Quality	Commentary
Meaning	The response: Provides a confused interpretation of the critical lens (possibly based on a misreading of the task guidelines, second bullet). The response uses this interpretation (some literature has disagreements) to analyze <i>Romeo and Juliet</i> and <i>To Kill a Mockingbird</i> .
Development	Develops idea of disagreement briefly, relying primarily on plot summaries. The response identifies the disagreement in each work.
Organization	Suggests a focus (disagreements in literature) which is inappropriate not only because it is based on a faulty interpretation, but also because it is too broad to maintain. The response exhibits a rudimentary structure, with separate paragraphs for each plot summary.
Language Use	Uses language that is imprecise (<i>two works of literature that had something disagreeing in there life</i>) or colloquial (<i>an evil guy, did something weird to him</i>). The response consists largely of a series of simple sentences awkwardly strung together with <i>and</i> or <i>so</i> .
Conventions	Demonstrates emerging control, exhibiting frequent errors in usage (<i>two works of literature I have chose about; Juliet and him got into an argument</i>) and occasional errors in spelling (<i>planned</i>), punctuation, and proofreading (<i>so drink for some drink</i>) that hinder comprehension.
Conclusion: Although the response fits some criteria for both levels 2 and 3, overall, it best fits the criteria for Level 2.	

Anchor Paper – Part B—Level 1 – A

My valid interpretation of the critical lens that clearly establishes the criteria for analysis is that it is totally, without a doubt, irrelevant. I disagree with the statement as I have interpreted it because say for instance that you lost someone close to you that you love, there is absolutely no possible way that you could read a work of literature and even come close to truly understanding what an experience like the one mentioned could feel like. Therefore with my disagreement with the critical lens I am unable to comment on a story that I've already read because we haven't read anything like that.

Anchor Level 1-A

Quality	Commentary
	The response:
Meaning	Provides a confused interpretation of the critical lens, implying a meaning (<i>truly understanding what an experience ... could feel like</i>) but also labeling it <i>irrelevant</i> .
Development	Is minimal. The response fails to apply the lens to, or even specify, two works of literature.
Organization	Suggests some organization. For example, the second sentence begins by disagreeing with the lens, then offers a concrete example (<i>you lost someone close to you</i>) and examines that example through the lens. However, the response presents too little material to establish a focus.
Language Use	Relies on basic vocabulary and, in part, on the language of the task and guidelines. The second sentence is very long, but not altogether successful. The response's brevity (only three sentences) makes assessment unreliable.
Conventions	Demonstrates partial control, exhibiting occasional errors, such as omitted commas, that do not hinder comprehension. However, the response's brevity makes assessment unreliable.
Conclusion: The response fits criteria from Levels 1 and 2. The absence of any references to texts automatically places the score at Level 1.	

Regents Comprehensive Examination in English—August 1999

Chart for Determining the Final Examination Score (Use for August 1999 examination only.)

To determine the student's final examination score, locate the student's total essay score across the top of the chart and the student's total multiple-choice score down the side of the chart. The point where those two scores intersect is the student's final examination score. For example, a student receiving a total essay score of 18 and a total multiple-choice score of 22 would receive a final examination score of 79.

Total Essay Score →	Total Multiple-Choice Score																									
	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	
0	0	12	14	16	17	19	22	23	26	28	30	32	34	37	39	42	44	47	49	52	54	57	60	63	66	
1	11	13	14	17	18	20	22	24	27	28	31	33	36	38	41	43	46	48	51	53	56	59	62	64	67	
2	12	14	16	17	19	22	23	26	28	30	32	34	37	39	42	44	47	49	52	54	57	60	63	66	68	
3	13	14	17	18	20	22	24	27	28	31	33	36	38	41	43	46	48	51	53	56	59	62	64	67	69	
4	14	16	17	19	22	23	26	28	30	32	34	37	39	42	44	47	49	52	54	57	60	63	66	68	71	
5	14	17	18	20	22	24	27	28	31	33	36	38	41	43	46	48	51	53	56	59	62	64	67	69	72	
6	16	17	19	22	23	26	28	30	32	34	37	39	42	44	47	49	52	54	57	60	63	66	68	71	73	
7	17	18	20	22	24	27	28	31	33	36	38	41	43	46	48	51	53	56	59	62	64	67	69	72	75	
8	17	19	22	23	26	28	30	32	34	37	39	42	44	47	49	52	54	57	60	63	66	68	71	73	76	
9	18	20	22	24	27	28	31	33	36	38	41	43	46	48	51	53	56	59	62	64	67	69	72	75	78	
10	19	22	23	26	28	30	32	34	37	39	42	44	47	49	52	54	57	60	63	66	68	71	73	76	79	
11	20	22	24	27	28	31	33	36	38	41	43	46	48	51	53	56	59	62	64	67	69	72	75	78	80	
12	22	23	26	28	30	32	34	37	39	42	44	47	49	52	54	57	60	63	66	68	71	73	76	79	82	
13	22	24	27	28	31	33	36	38	41	43	46	48	51	53	56	59	62	64	67	69	72	75	78	80	83	
14	23	26	28	30	32	34	37	39	42	44	47	49	52	54	57	60	63	66	68	71	73	76	79	82	84	
15	24	27	28	31	33	36	38	41	43	46	48	51	53	56	59	62	64	67	69	72	75	78	80	83	85	
16	26	28	30	32	34	37	39	42	44	47	49	52	54	57	60	63	66	68	71	73	76	79	82	84	87	
17	27	28	31	33	36	38	41	43	46	48	51	53	56	59	62	64	67	69	72	75	78	80	83	85	88	
18	28	30	32	34	37	39	42	44	47	49	52	54	57	60	63	66	68	71	73	76	79	82	84	87	89	
19	28	31	33	36	38	41	43	46	48	51	53	56	59	62	64	67	69	72	75	78	80	83	85	88	91	
20	30	32	34	37	39	42	44	47	49	52	54	57	60	63	66	68	71	73	76	79	82	84	87	89	92	
21	31	33	36	38	41	43	46	48	51	53	56	59	62	64	67	69	72	75	78	80	83	85	88	91	93	
22	32	34	37	39	42	44	47	49	52	54	57	60	63	66	68	71	73	76	79	82	84	87	89	92	95	
23	33	36	38	41	43	46	48	51	53	56	59	62	64	67	69	72	75	78	80	83	85	88	91	93	96	
24	34	37	39	42	44	47	49	52	54	57	60	63	66	68	71	73	76	79	82	84	87	89	92	95	97	
25	36	38	41	43	46	48	51	53	56	59	62	64	67	69	72	75	78	80	83	85	88	91	93	96	98	
26	37	39	42	44	47	49	52	54	57	60	63	66	68	71	73	76	79	82	84	87	89	92	95	97	100	