

SESSION TWO

FOR TEACHERS ONLY

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

ENGLISH

E

Tuesday, January 27, 2004—9:15 a.m. to 12:15 p.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.

<p>Session Two Correct Answers</p>
<p>Part A</p>
<p>(1) 3</p>
<p>(2) 1</p>
<p>(3) 4</p>
<p>(4) 2</p>
<p>(5) 1</p>
<p>(6) 3</p>
<p>(7) 1</p>
<p>(8) 3</p>
<p>(9) 2</p>
<p>(10) 4</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 at the end of these scoring materials should be used for determining the final examination score.

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

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, and analysis of the task and text(s)</p>	<p>-establish a controlling idea that reveals a depth analysis of both texts -make insightful connections between the controlling idea and the ideas in each text</p>	<p>-establish a controlling idea that reveals a thorough understanding of both texts -make clear and explicit connections between the controlling idea and the ideas in each text</p>	<p>-establish a controlling idea that shows a basic understanding of both texts -make implicit connections between the controlling idea and the ideas in each text</p>	<p>-establish a controlling idea that shows a basic understanding of the texts -make few or superficial connections between the controlling idea and the ideas in the texts</p>	<p>-convey a confused or incomplete understanding of the texts -make a few connections but fail to establish a controlling idea</p>	<p>-provide minimal or no evidence of textual understanding -make no connections between the texts or among ideas in the texts</p>
<p>Development: the extent to which ideas are elaborated using specific and relevant evidence from the text(s)</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>-develop ideas clearly and consistently, with reference to relevant and specific evidence and appropriate literary elements from both 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>-develop ideas briefly, using some evidence from the texts -may rely primarily on plot summary</p>	<p>-are incomplete or largely undeveloped, hinting at ideas, but references to the text are vague, irrelevant, repetitive, or unjustified</p>	<p>-are minimal, with no evidence of development</p>
<p>Organization: the extent to which the response exhibits direction, shape, and coherence</p>	<p>-maintain the focus established by the controlling idea -exhibit a logical and coherent structure through skillful use of appropriate devices and transitions</p>	<p>-maintain the focus established by the controlling idea -exhibit a logical sequence of ideas through use of appropriate devices and transitions</p>	<p>-maintain a clear and appropriate focus -exhibit a logical sequence of ideas but may lack internal consistency</p>	<p>-establish, but fail to maintain, an appropriate focus -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>
<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>-are stylistically sophisticated, using language that is precise and engaging, with a notable sense of voice and awareness of audience and purpose -vary structure and length of sentences to enhance meaning</p>	<p>-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</p>	<p>-use appropriate language, with some awareness of audience and purpose -occasionally make effective use of sentence structure or length</p>	<p>-rely on basic vocabulary, with little awareness of audience or purpose -exhibit some attempt to vary sentence structure or length for effect, but with uneven success</p>	<p>-use language that is imprecise or unsuitable for the audience or purpose -reveal little awareness of how to use sentences to achieve an effect</p>	<p>-are minimal -use language that is incoherent or inappropriate</p>
<p>Conventions: the extent to which the response exhibits conventional spelling, punctuation, paragraphing, capitalization, grammar, and usage</p>	<p>-demonstrate control of the conventions with essentially no errors, even with sophisticated language</p>	<p>-demonstrate control of the conventions, exhibiting occasional errors only when using 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 -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.

Watching one's child grow, mature, and finally "leave the nest" is a highly emotional segment of a parent's life. This painful departure is one of life's many important transitions and its impact is explored skillfully by the authors of both passages. The transition process emerges as one which is indeed difficult, but one which parents can, ultimately, come to understand and to accept.

Passage I, an essay entitled "Excavating Rachael's Room," focuses upon parents who are dealing with the trauma of their daughter's emergence into adulthood. Rachael is nearly eighteen and has moved away to Boston, leaving her parents with the emotionally-charged task of cleaning out her room. As they gradually, sometimes painfully, work their way through the room, they find various keepsakes and assorted "stuff" that trigger a day full of poignant memories. Layers of items ranging from rocks and seashells to old algebra papers begin to fill dozens of trash bags.

First person point of view is employed effectively by the author in telling the tale of the parents' difficult task. In lines 3-4 the narrator shows that he is feeling the impact of the change by stating "We take a few days off, just to get used to the idea of there being only two of us again." As the parents uncover more and more mementos, they ~~show~~ share with the reader a wide range of emotions that run through them. The father states sadly, "I wish I had walked in the woods more with her." (line 99)

Obviously, the depth of this emotion would not be as effective without the use of first person point of view.

The use of tone is another major element utilized by the author. The father is reflective throughout, remembering various aspects of Rachael's childhood as he excavates her room.

The task of cleaning out the years of accumulation provides an opportunity to remember long-forgotten events. The father observes in line 29

that "In any case, tough mindedness has turned to digging sentimentality." Both parents reminisce

throughout the essay and it becomes obvious to the reader that this transition has made them much more reflective upon the past than ever before.

Passage II, a poem entitled "High School Senior," also demonstrates a parent's emotions upon facing a difficult transition. In this case, a mother faces her daughter's imminent departure for college. The mother experiences the myriad of emotions that accompany this passage into maturity. She feels apprehension about losing "... this being who had formed within me," yet by the poem's end, reflects a sense of acceptance with the line "My daughter is free."

To demonstrate further the complexity of the mother's emotion, the author uses skillfully both language and literary techniques. The depth of her love is seen in lines 27-29, "My love / of her is in me, moving in my heart / changing chambers ... /" The author ~~implies~~ implies that she will always love her daughter, and that love will always be in her. The metaphor in line 6, likening the daughter to a "bright tree frog," suggests happiness rather than impending gloom.

Point of view is also used to convey the feelings associated with the mother's transition. First person point of view is used, allowing the reader to feel great

compassion for the parent. The mother states in lines 13-18, "I try to see this house without her... but I can't." The feeling that the mother is confiding her innermost feelings only adds to the emotional impact of the poem. Without this use of point of view, the impact of this transition would be diminished.

Life's transitions are often perplexing and difficult, especially watching a child grow up and leave home. In both the essay and the poem, parents were faced with this exacting transition. While the parents in each passage began in a state of agitation, by the end each had reached a kind of acceptance - a realization of their child's newfound maturity and beginning of independence.

Anchor Level 6 – A

Quality	Commentary
Meaning	<p>The response: Reveals an in-depth analysis of both texts by establishing a sophisticated controlling idea (<i>The transition process emerges ... come to understand and accept</i>) and making insightful connections between this idea and each text. For both passages, the response describes the departure of a child, which triggers memories and causes parental <i>agitation</i> that is replaced with <i>a kind of acceptance</i>.</p>
Development	<p>Develops ideas clearly and fully. The response elaborates upon the idea of parent-child separation in Passage I by emphasizing the details associated with cleaning out Rachael's room. As layers are removed, the parents <i>share with the reader a wide range of emotions</i>. In Passage II, the response describes the <i>complexity of the mother's emotion</i> as she prepares for her daughter's <i>imminent departure</i>. Appropriate literary elements such as point of view, tone and metaphor are used to further develop the analysis.</p>
Organization	<p>Maintains the focus on the difficulty of coping with the departure of a child. The response logically discusses each passage as it relates to the controlling idea, and skillfully ties the two together in the conclusion. Transitional phrases (<i>another major element, also demonstrates, In this case</i>) add to the overall coherence.</p>
Language Use	<p>Uses language that is stylistically sophisticated, precise, and engaging (<i>emergence into adulthood and long-forgotten events</i>). Long sentences are skillfully controlled (<i>As they gradually, sometimes painfully ... of poignant memories</i>). Varied sentence lengths enhance meaning.</p>
Conventions	<p>Demonstrates control of the conventions with essentially no errors, even with sophisticated language.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 6 in all qualities.</p>	

Parents have the responsibility of ushering their children from the total dependence of early childhood to the independence of young adulthood. The complex transition is so absorbing that it can best be evaluated by looking backward. Quite often the departure of a child into the "cold cruel world" leaves the parent with an emotional void. Such is the case of the father in "Excavating Rachel's Room" and the mother in "High School Senior."

The plot of the first passage concerns the cleaning of a departed daughter's room. Rachel has moved to Boston. The story is narrated by her father. Early in the passage the emotional emptiness the father feels is camouflaged by a forced humor ("flame throwers... front-end loader"). The reader is overwhelmed with details just as the parents are overwhelmed by the accumulated objects used by the writer to reveal the daughter's character. Some objects make Rachel seem the typical teen ("shampoo bottle... hair curlers"),

but soon the humorous camouflage wears thin as we are introduced to those objects which have ever increasing emotional value. The shoe and horsefly repellent from "Bill, her horse" gives insight to the daughter's difficulty understanding her father's decision to sell the horse. The "long-handled net" recalls time shared gathering fireflies. Eventually the father becomes so emotionally involved that he saves "Snopy's pendant."

Once the task is done all that remains is memories, and the father is left to assess himself as a father. He recalls those things he is proud of and those he would have done differently.

The passage closes by once again stressing the father's sense of loss by mentioning saved items: the ball glove which hangs beside his, the pennant which flies bravely, and the violin.

Likewise, the mother in passage two suffers emotional loss when her daughter

has been transformed from the "bright tree frog" of her prebirth to a college student. There is no camouflage here, but strong images of how the daughter was as important as "food or air." We come to know this daughter not through artifacts but through comparisons which reveal her physical attributes ("creek-brown hair," "pupils dark as the morning-cloak's wing"); even the smell of her shampooed hair.

This mother tells of how she has transferred her daughter from unborn to departed, but has filled the emotional void with the love for the daughter which, like blood, fills her heart. The speaker ends much as the father in passage one by evaluating her performance as indicated by "weighed and then reweighed."

Both passages allow us to understand the emotional stresses as children are transitioned into the world.

Anchor Level 6 – B

Quality	Commentary
Meaning	<p>The response: Reveals an in-depth analysis of both texts, establishing the controlling idea that transitions can be both complex and stressful for parents and are best evaluated in retrospect. The response makes insightful connections to the <i>emotional emptiness</i> of the father and the <i>emotional loss</i> of the mother.</p>
Development	<p>Develops ideas clearly and fully. The response uses details to create a picture of each girl (“<i>long-handled net</i>”) and (“<i>bright tree frog</i>”) and the emotional effect each recalled picture has on the parent (<i>recalls time shared</i> and <i>as important as “food or air”</i>). Literary devices such as plot, humor, narration, and imagery are skillfully integrated into the discussion.</p>
Organization	<p>Maintains the focus on <i>emotional stresses</i> [created] <i>as children are transitioned into the world</i>. The response exhibits a logical and coherent structure, arranging Rachael’s <i>accumulated objects</i> in Passage I from <i>the typical</i> to those of <i>ever increasing emotional value</i> to her father, and then contrasts this discussion with the comparisons used in the poem (<i>like blood</i>) to discuss the <i>emotional void</i> felt by the mother. Transitions are skillfully used (<i>Early in the passage</i> and <i>but soon</i>).</p>
Language Use	<p>Uses language that is stylistically sophisticated (<i>ushering, camouflaged, emotional void, transitioned</i>) throughout. Statements using parallel structures (<i>total dependence ... to the independence</i> and <i>the reader is overwhelmed ... the parents are overwhelmed</i>) enhance meaning.</p>
Conventions	<p>Demonstrates control of the conventions, exhibiting occasional errors in spelling (<i>Rachel’s, pendant</i> for “pennant,” <i>morning</i> for “mourning”), agreement, and punctuation 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>	

As we grow older, we often separate from those we love. For example, many teenagers leave their parents' homes to attend college. The characterization, tone, and figurative language used in Passage I, "Excavating Rachel's Room," and Passage II, "High School Senior," show that although physical distances are hard to overcome, a parent and child's love for one another will help them through.

The father and mother in the short story and poem, respectively, both show a great love for their children and a deep sadness that they have grown and moved away. At first, the father in the short story is happy to have the house to himself and his wife and ready to completely empty his daughter's room. As he and his wife clean however, he sees all the pieces of his daughter's life, from childhood to present, and ~~is~~ realizes how much he will miss her. In lines 99-104, he discusses the traits he is proud his daughter has developed through life and the things he wishes he did to show his love and appreciation of her presence. The belongings of hers that he keeps in the new study show clearly how much he loves his daughter and wishes to keep a part of her with him no matter where ^{she} goes in life. Similarly, the mother of the poem is depressed at the thought of losing her daughter to her adult life. The mother doesn't know how much her home and

Life will change without her daughter's presence and does not know if she can survive without her. Each parent remembers the little things about their child (little hassles, her looks, her smell, etc) and accepts that they will miss them, but by keeping their memory and love in their heart, the parents will survive.

The humorous tone of the story and the sad tone of the poem each manage to portray the pain of the parent and their resolve to overcome. For example, while the father speaks of instances in which his daughter joked around with him (lines 95-99), we can understand the positive relationship they shared and how much the daughter's aging and leaving for college affected him & will continue to affect him. In contrast, the mother's depressed notion of losing the child who is like air to her proves her love. At the beginning of the poem, the tone is one of fond remembrance. Then it changes to despair at her daughter becoming an adult and finally changes to acceptance and resolve to move on by loving her daughter from afar. Each parent's tone is one of love when speaking of their child. The tone shows us that the change in their child's life will affect the parent's greatly, but they must adapt to change with their lives.

Also, the figurative language used in each work shows us the pain of the adults at their child's transition through life.

In Lines 76-79 of the short story, the father describes in great detail how the garbage truck destroys the things collected from his daughters room and how a part of him dies with them because his child is now an adult. Also, the exaggeration he uses when first describing ways to clean out his daughters room provides a good contrast to the care he shows when finding and keeping certain memory triggering items. In the poem, the mother uses sensory imagery and metaphors to describe her daughter. We are able to picture her because of the clear descriptions contained in Lines 4, 6, 14-17. In the last lines of the poem, the mother compares her daughter love for her daughter with the blood in her heart.

This coincides nicely with the earlier simile likening her daughter to food and air, for all these elements ^{Keep} kept the mother alive.

A child's transition through life greatly effects their parents. In these 2 Passages, we have been confronted with the "loss" of children to adulthood and the impression it leaves upon their parents. Each work also teaches us to hold on to our memories and love for one another because it will help us survive the trying times in our lives.

Anchor Level 5 – A

Quality	Commentary
Meaning	<p>The response: Establishes a controlling idea that reveals an in-depth analysis of both texts, stating that <i>physical distances are hard to overcome and that love for one another ... will help us survive</i>. The response makes insightful connections as the father is moved by <i>all the pieces of his daughters life</i> and the mother is similarly affected as she recalls physical images of her daughter.</p>
Development	<p>Develops ideas clearly and consistently, using relevant details from the texts to discuss the <i>great love for their children</i> the parents have and the <i>deep sadness</i> the children’s leaving causes (<i>he sees all the pieces of his daughters life ... and realizes how much he will miss her and depressed at ... losing her daughter</i>). The response incorporates literary elements of tone, exaggeration, contrast, and figurative language in the discussion of the essay, while sensory imagery and figurative language are employed in discussing the poem (<i>the mother compares her love for her daughter with the blood in her heart</i>).</p>
Organization	<p>Maintains the focus on how <i>a child’s transition through life greatly effects their parents</i>. The response exhibits a logical and coherent sequence, skillfully using transitions to compare the father’s realization of his daughter’s loss (<i>At first, As he and his wife, however</i>) to the corresponding feelings of the mother in the poem (<i>respectively, Similarly, Each parent</i>) and to contrast a discussion of literary elements of the passages (<i>For example, In contrast, Then</i>).</p>
Language Use	<p>Uses language that is generally fluent and original (<i>the mother’s depressed notion of losing the child</i>), with evident awareness of audience and purpose (<i>As we grow older, we often separate from those we love</i>). Long complex sentences are occasionally awkward (<i>For example, while the father speaks ... to effect him</i>).</p>
Conventions	<p>Demonstrates control of conventions, exhibiting errors in punctuation (<i>daughters presence</i>), agreement (<i>Each parent remember the little things about their child</i>), and proofreading (<i>effects</i> for “affects”).</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 5, although it is somewhat stronger in meaning and organization.</p>	

Graduating from high school and moving on are huge transitions in life. The focus of these developments is often on the changes that will occur for the child, but both this essay and poem focus on the reactions of a parent. No longer having the child at home creates both mixed and changing emotional responses.

In the first passage, "Excavating Rachael's Room" the parents are originally annoyed at having to clear their daughter's room after she left. This annoyance turns into curiosity when, "Slowly we change from rough-and-tumble scavengers to gentle archeologists." They begin to remember many details about their daughter's life, symbolized by books, Barbies, games, and ^{even} a horse shoe. By going through these possessions and reminiscing about old times, the father begins to more than accept the fact of his daughter's departure, but also to mourn it. He observes, "tough mindedness

has turned to drippy sentimentality." The first person point of view helps the reader experience the emotional changes as time passes and the father reacts to her calls and letters. Sadness becomes acceptance, pride, and hopes for a full, rich life. And she is still his daughter, "your ballglove hangs on the wall beside mine," the same as always.

In "High School Senior" a mother's need for her daughter is shown. The mother worries because she fears it will be a challenge to live without her daughter. The first person point of view accents the approaching anxiety about the girl going to college. Her daughter has become in simile, "like food or air," a necessity. The depth of this mother's recollection goes back to an image of her birth, while the girl is ~~always~~ ^{always} made real for the reader through descriptions of her

brown hair, daedal hands, tapered fingers, and dark pupils. The approaching loss is most sharply described when the mother says she tries to see the house without her "but I can't." The reader also senses this sad feeling of loss in the image of the steam which rushes up "away from the earth," a symbol of the life transition.

But as the mother is watching this her acceptance of her daughter's departure begins. The love like the blood fluid of the heart, remains although it may be, "changing chambers."

Anchor Level 5 – B

Quality	Commentary
Meaning	The response: Reveals a thorough understanding of both texts by establishing the controlling idea that a child leaving home <i>creates both mixed and changing emotional responses</i> . The response makes clear connections between this idea and specific examples from each passage. The response describes the father's <i>tough mindedness</i> turning to <i>drippy sentimentality</i> and the narrator's <i>anxiety</i> about her daughter's departure.
Development	Develops ideas clearly and consistently, with reference to relevant and specific evidence from both texts. The response draws upon the author's use of symbolism (<i>books, Barbies, games, and even a horse shoe</i>) and point of view in Passage I; and simile (" <i>like food or air</i> "), description (" <i>brown hair ... dark pupils</i> "), and point of view in Passage II to develop the controlling idea.
Organization	Maintains the focus established by the controlling idea. The response discusses each passage following a logical progression from the narrator's initial response to final acceptance of the situation. The lack of a formal conclusion detracts from overall coherence.
Language Use	Uses language that is fluent and original, exhibiting evident awareness of audience and purpose. Varied sentence structure and length control rhythm and pacing (<i>The mother worries because she fears it will be a challenge to live without her daughter</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 5, although it is somewhat stronger in conventions.	

"Time flies" is an expression we hear all the time, but never really stop and think about. We come to understand its true meaning when we experience an event such as losing a loved one, a move, or graduation. Through many literary devices in these two passages, we see how time has an effect on life's transitions, and how difficult it is to accept them as reality.

In the poem "High School Senior," the author expresses the difficulties of letting a child out into the free world. The author shows a mother's endless attachment to her daughter, evident through the first person narration. The author uses imagery and recollection to describe events from the past. Through quotes such as "I feel as if I cannot tell the difference between her leaving for college and our parting forever," we see just how difficult a big transition in life can be. It is hard to let someone that you bore and raised leave your home and start their own new life. The author also uses symbols to convey the true idea of life transitions. In the passage the narrator says she "gazed across the street, and saw, in the icy winter sun, a column of steam rush up away from the earth." This represents her daughter separating from her, heading for a new life experience, just as steam separates and heads for the sky. It is bound to happen and unstoppable, just like life transitions. The narrator learns to accept this as she comes to an understanding of both their life transitions.

In the essay "Excavating Rachel's Room" the author uses numerous examples and symbols to represent a big transition in life – a child making their way in the big world. In the essay, we see the transition of time represented by the ongoing, layered collaboration of objects in her room. It starts on the top with the most recent, towels and pictures of teenage boys and gradually descends to her younger years full of jewelry and stuffed animals. Each layer represents a certain period in her life, with little transitions in between. This is, in a way, irony used by the author to represent and show the life transition made by the child, and to show the parent's reaction to finding and understanding this. A main symbol used in this essay is the garbage truck. "The cruncher on the truck grinds hair curlers and Twister and junk jewelry and broken stuffed animals – and some small part of me." This quote symbolizes how some old things need to be put aside, forgotten, to make room for the new. The truck was only grinding parts of old life, making room for the new life experiences ahead. Towards the end of the essay, after enduring all the pain of dealing with the life transition, the narrator comes to accept the fact that life goes on, and he needs to be there for the new life just as he was in the old.

Life's transitions can evoke many feelings from people. It all depends on how you approach the situation.

Anchor Paper – Part A—Level 5 – C

Through these two passages, we see how two people learn to cope with large transitions occurring in their life. How you come out of them all depends on how you go into them.

Anchor Level 5 – C

Quality	Commentary
Meaning	The response: Reveals a thorough understanding of both texts through the controlling idea that time creates transitions which are <i>difficult ... to accept</i> . The response makes clear connections between this idea and examples from the passages in which both the father and mother experience the difficulty of separation from their daughters.
Development	Develops some ideas more fully than others. The response documents the use of symbols such as the steam rising, which shows separation, and the garbage truck removing the old <i>to make room for the new</i> . However, other references to imagery, irony, and <i>many literary devices</i> are unsupported. How the mother <i>comes to an understanding</i> or how the father <i>comes to accept the fact that life goes on</i> is unclear.
Organization	Maintains the focus on the difficulty of accepting life's changes. Each body paragraph opens with a theme statement and ends with the narrator's acceptance of change, but transitions are lacking. The conclusion does not evolve logically from the response, weakening organization.
Language Use	Uses language that is generally appropriate (<i>towards the end of the essay ... the narrator comes to accept the fact that life goes on</i>) but occasionally awkward (<i>true meaning, the free world, a main symbol</i>). The response occasionally makes use of effective sentence structures (" <i>Time flies</i> " is an expression we hear all the time).
Conventions	Demonstrates control of the conventions, exhibiting occasional errors in spelling (<i>separates</i>) and agreement (<i>someone ... their and child ... their</i>).
Conclusion: Overall, the response best fits the criteria for Level 5, although it is somewhat weaker in development and language use.	

One of the hardest things for parents is watching their children grow-up. In this watching the parents know that their baby will soon be off on their own. When that child is gone, life is changed. "Excavating Rachael's Room" and "High School Senior" are two literary works that show how parents deal with a major transition, living without their children being home.

In "Excavating Rachael's Room" the reader learns about two parents cleaning a departed daughter's room. "We take a few days off, just to get used to the idea of there being only two of us again", shows the parents missed their daughter. In this missing were, assumably other emotions such as pain, sadness, and disbelief. These feelings were not pushed away as the parents cleaned the room. True, upon first cleaning the room it was just cleaning. "Moving down through the layers, though, we begin to undergo a transformation." This transformation came because as they cleaned the room, they began to find memories. Like when they found "the tack and one shoe from Bill, her horse". The parents remember the past and remember Rachael growing up. As they finish "her room becomes a den" and "order has replaced life." This symbolizes the change in the parents. Things won't be the same

without their daughter, so they do the best they can. In the line "the little cat now sleeps with us at night but still sits on the porch railing in the late afternoon and looks for you," a strong symbolism is formed. The cat represents the parents. Yes, the cat (parents) may have changed, but it still misses the daughter.

In "High School Senior" a mother reminisces about her college bound daughter. "For seventeen years, her breath in the house" shows she has left. This mother is not worried about the departure of her daughter to a large extent, for she knows that even though her "daughter is free", meaning in the real world, the mother's love for her is in her mother. The mother knows that part of her daughter will always be with her because the daughter had formed within the mother. Because of this, the mother takes a double meaning. It's being formed in the mother they have the same blood. However the mother takes that blood and turns it into love in saying it "moving in my heart, changing in chambers, like something poured from hand to hand."

Both literary works show that a parent's life changes when their child grows and moves away from home. However life is made up of major changes. Many happen over a period of time, waiting almost for the inevitable. Many

more though happen at the blink of an eye, springing upon you when you least expect it. For the parents I feel it is a mix of both. Of course they knew one day their little girl/boy will move out, become an adult. However, when that day actually comes, it seems like it came too quick. That is what makes life, life. Changes and transitions that sneak up on us.

Anchor Level 4 – A

Quality	Commentary
Meaning	<p>The response: Shows a basic understanding of both texts by establishing a controlling idea that <i>life is changed</i> when a child is gone. Connections between the controlling idea and the texts are implied. The analysis of Passage I states that <i>things won't be the same without their daughter</i>, while for Passage II the response implies that life has changed for the mother, but she will always have her daughter's love.</p>
Development	<p>Develops some ideas more fully than others. Both passages rely on the use of quoted material to develop the controlling idea. The response refers to the emotions of the parents in Passage I as they are <i>moving down through the layers</i> and ends with a discussion of symbolism (<i>In the line ... the daughter</i>). The analysis of Passage II implying the use of simile and metaphor by the narrator to convey the feelings of the mother is less well developed.</p>
Organization	<p>Maintains an appropriate focus on the surprise of life's transitions. The passages are linked in the conclusion (<i>Both literary works ... away from home</i>). A lack of appropriate transitional devices detracts somewhat from the coherence of the response.</p>
Language Use	<p>Uses language that is generally appropriate, with some awareness of audience and purpose (<i>springing upon you when you least expect it</i>), but occasionally imprecise (<i>departured</i> for "departed" and <i>assumably</i> for "presumably"). Sentence length and variety are generally effective.</p>
Conventions	<p>Demonstrates partial control of the conventions, exhibiting occasional errors in spelling (<i>symbolizim</i> and <i>reminises</i>), comma use (<i>watching the parents and Room" the reader</i>), and usage (<i>springing upon you when you least expect it</i> and <i>Of course ... came too quick</i>).</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 4 in all qualities.</p>	

As revealed in both of the passages, many of life's transitions such as growing up or moving away, can be a great experience but hard for parents to accept. This can be seen through the ideas put forth by the narrators in each story, and it is further emphasized by the authors and their use of techniques such as symbolism, point of view, and other literary elements.

In the first passage the daughter has just moved to Boston and her parents are cleaning and are sorting out her room. In the beginning they just clean and throw out her old stuff that they consider "junk", however by the end of the passage they get sentimental and realize how much they will miss her. They know that her moving away is a wonderful experience for her, but at the same time they do not want to let their child go. This can be seen throughout the passage, especially in lines 111 to 114.

The author of the first passage uses literal techniques to show that the parents feel sad that their daughter has moved yet happy that she is beginning a new lifestyle. One thing the author does to emphasize this is telling the story through the father's point of view. The father is the narrator and expresses his feelings on the situation. The author also exaggerates the daughter's behavior in a

humorous ways through the contents in her room, an example of this is seen in lines 15 to 18.

In the second passage the same sad feeling of letting a child grow up and leave you and the happiness of seeing them begin a new life is seen. In this passage the mother expresses the love of her daughter through the carrying of her during pregnancy till present time. She says that she sometimes cannot see the difference of her daughter leaving for college with her daughter leaving forever (lines 11-13). She also says she cannot live without her because she is as vital as air and food (lines 10; lines 13-14).

The author in this passage emphasizes the mother's feelings by making her the narrator and telling the story through her words. The author also uses symbolism. For example in line 10 the daughter is compared to having the same need for her as food and air. Also in lines 20-30, the mother describes her love for her daughter as floating with in her heart, and is symbolized as her blood. This shows the importance of the daughter to her mother, thus making it difficult to let her go.

So in conclusion, growing up is good but a hard thing for parents to deal with. They clothe, feed, and raise you, and then you grow up and leave to begin your own life. This is a hard thing for them to accept, but they eventually do because they have to.

Anchor Level 4 – B

Quality	Commentary
Meaning	The response: Establishes a controlling idea that shows a basic understanding of both texts, asserting that <i>growing up or moving away, can be ... hard for parents to accept</i> . The response implicitly connects this idea to the parents in Passage I who get <i>sentimental</i> as they clean out Rachael's room and realize <i>how much they will miss her</i> and to the mother in Passage II by describing <i>the importance of the daughter to her mother, thus making it difficult to let her go</i> .
Development	Develops some ideas more fully than others. In discussing Passage I, the response briefly summarizes the situation, but makes unsupported generalizations (<i>They know that ... let their child go</i>). The response refers to the importance of point of view and briefly alludes to the humorous tone (<i>The author also exaggerates ... lines 15 to 18</i>). Point of view is also emphasized in discussing Passage II, along with symbolism, used to show the daughter's importance.
Organization	Maintains an appropriate focus on the difficulty of parents accepting their child's departure. The response logically discusses this difficulty in each passage, using separate paragraphs and an effective transition. However, a weak transition to the conclusion (<i>So in conclusion</i>) diminishes the overall coherence of the response.
Language Use	Uses generally appropriate language that is occasionally flawed (<i>in a humorous ways and literal techniques</i>). Sentence length and structure are varied and occasionally effective.
Conventions	Demonstrates partial control, exhibiting occasional errors in spelling (<i>exxagerates</i>), punctuation (<i>In the first passage ... her room, In the beginning ... will miss her, daughters behavior, mothers feelings</i>), and usage (<i>They clothe, feed, and raise you ... your own life</i>). These errors do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 4 in all qualities.	

Life is not one unified event. Instead, it is a plethora of events that are grouped into phases with important transitions in between them. The authors of "Excavating Raehael's Room" and "High School Senior" convey life's transitions as emotional yet inevitable.

The author of "Excavating Raehael's Room" narrates the event of clearing out his daughter's room after she moved out. The author uses extensive imagery to describe the strong emotion of this event. The narrator illustrates, "Half-empty shampoo bottles go into the bags, along with three dozen hair curlers, four dozen dried-up ball-point pens and uncountable pictures of bare-chested young men with contorted faces clawing at strange-looking guitars" (15-16). The author also uses symbolism to convey the emotional impact of excavating his daughter's room.

The author explains, "The cruncher of the truck grinds hair curlers and twister and junk jewelry and broken stuffed animals- and some small part of me" (78-79). This symbolizes the deep connection the author had with his daughter's childhood and how difficult it was to recognize that it was over and he must let go.

The author of "High School Senior" uses simile to describe the magnitude of the effect her daughter had when she was born. The author states, "the being who had formed within me, squatted like a bright tree-frog in the dark, like an conippus she had come out of history... like food or air she was there..." (6-10).

The author also uses metaphor to describe the immense love she has for her daughter and how difficult it will be when she moves out. The author illustrates, "My daughter is free and she is in me - no, my love of her is in me, moving in my heart, (changing chambers)." (lines 20-29) This describes the strong connection she had with her daughter and how difficult it will be to let go of her.

Clearly, letting go of children and accepting that they are growing up is a huge transition in the life of a parent. With the use of imagery, symbolism, simile, and metaphor, the two authors describe the emotional effect and inevitability of the event of a child moving away from home and growing up.

Anchor Level 4 – C

Quality	Commentary
	The response:
Meaning	Establishes a controlling idea that shows a basic understanding of both texts, stating that <i>the authors ... convey life's transitions as emotional yet inevitable</i> . Connections between the controlling idea and the texts are generally implied, leaving the reader to decide what emotion is evoked in Passage I, and why the daughter's leaving is inevitable in Passage II.
Development	Develops ideas briefly, using some evidence from the texts. The analysis of Passage I relies mainly on quotes which are meant to illustrate the <i>extensive imagery</i> and <i>symbolism</i> used by the author. Discussion of Passage II is based on identification of <i>simile</i> and <i>metaphor</i> and provides little analysis.
Organization	Maintains a clear and appropriate focus on <i>accepting that [children] ... are growing up is a huge transition in the life of a parent</i> . The response's organization relies primarily on the author's use of literary elements (<i>extensive imagery, symbolism, simile, metaphor</i>) in portraying the emotional impact of <i>letting go of children</i> .
Language Use	Uses appropriate language which is sometimes original (<i>Life is not one unified event</i>). Sentences are generally simple and declarative (<i>The author uses ... of this event</i>), with occasional attempts to vary length and complexity.
Conventions	Demonstrates control of the conventions, exhibiting occasional errors that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 4, although it is somewhat weaker in development and somewhat stronger in conventions.	

Life's transitions are meant to happen. Like moving out and getting a job; supporting yourself. Though for you it is sometimes easier to deal with these, like moving out of your parents house; It might be easier for you than it is for your parents. The essay and poem I've read show just that.

The essay "Excavating Rachael's Room" shows how in the beginning they seem perfectly ok with her ~~gone~~ gone and all they are doing is cleaning her room, but later on they find things they can't bare to throw out because because it holds to much memories. Sometimes they find stuff that would bring up a memory ~~&~~ and they would think of how they could do better. Then you start realising how much they miss her.

The poem "High School Senior" shows how a mother worries about her daughter and how she feels knowing her daughter would leave her soon when it seemed like almost yesterday her daughter was in her. The poem says: "...I feel as if I cannot tell the difference between her leaving for college and our parting forever." It is a perfect line to show the sadness.

In conclusion, It may seem that ~~they~~ ^{Parents} are ok with their child doing the next step in life but they still feel a whole bunch of emotions about it that shows they really want the child to stay.

Anchor Level 3 – A

Quality	Commentary
Meaning	The response: Shows a basic understanding of the texts. The response establishes the idea that a child’s moving out of a parent’s house is difficult for the parent, but connections to the text are limited to assertions that parents feel a sense of regret and sadness.
Development	Develops ideas briefly, relying primarily on plot summary with little evidence from the texts to support generalizations. The response uses one quote from Passage II (“ <i>I feel ... parting forever</i> ”) to support the idea of sadness. The response makes no reference to literary elements or techniques.
Organization	Establishes and attempts to maintain a focus on parental disappointment. The response displays a rudimentary structure, but little attempt is made to connect ideas and passages. The weakly stated controlling idea (<i>It might be easier for you than it is for your parents</i>) makes maintaining a clear focus difficult.
Language Use	Relies on basic vocabulary with little awareness of audience (<i>Though for you ... for your parents</i>). The response exhibits awkward phrases (<i>to much memories</i>), imprecise language (<i>bare</i> for “bear,” <i>stuff, bunch</i>), and sentence fragments (<i>like moving out of your parents house</i>).
Conventions	Demonstrates partial control of the conventions, exhibiting errors in spelling (<i>begining, memorie, saddness</i>), comma usage (<i>on they</i> and <i>life but</i>), and usage (<i>Though for you</i>). These errors do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in conventions.	

Moving on can be tough on a youth, but it can at times be tougher on those who the youth are moving away from. Both authors seem to be glad to have had their daughters in the life, but are feeling partly empty now that they are gone. They seem to state the fact that transitions are tough on everyone involved.

When Rachael Elizabeth left Georgia's and Bob's life she left not just her stuff, but a legacy to her parents. For eighteen years Rachael had rat-packed everything in her room. These items she kept were no longer just things, they were now symbols of another kind to her parents. The author used many of his daughter's old items as symbols of their good times with her and the life they used to live. The author also uses pathos to invoke his emotion to the reader. He uses pathos to make his piece much more personal and emotionally involved. He is basically saying that transition is tough to all those who care and love intensely.

In the poem the author uses many abstract ideas and images to describe exactly how important her daughter was to her and therefore make her transition seem that much tougher.

Anchor Level 3 – B

Quality	Commentary
Meaning	The response: Establishes a controlling idea that shows a basic understanding of both texts, stating that <i>transitions are tough on everyone involved</i> . The response makes few connections between the controlling idea and Passage I, expecting the reader to infer the effect of the transition on the father. The connection made to Passage II is superficial (<i>make her transition seem that much tougher</i>).
Development	Develops ideas briefly, using some evidence from Passage I (<i>For eighteen years Rachael had rat-packed everything in her room</i>), but no specific evidence from Passage II. References made to the <i>pathos</i> in Passage I and to the <i>abstract ideas and images</i> in Passage II are vague and unsupported.
Organization	Establishes, but fails to maintain, a focus on the effect of <i>transitions</i> . The response suggests that the daughter's leaving has had an emotional effect on her parents (<i>symbols of ... the life they used to live</i>), but the one sentence discussion of Passage II is marred by its brevity. The response has no conclusion.
Language Use	Uses appropriate language, with occasional lapses (<i>in the life, to invoke his emotion to the reader, to make his piece ... emotionally involved</i>), and exhibits some awareness of audience and purpose. The response occasionally makes effective use of sentence structure and length.
Conventions	Demonstrates partial control, exhibiting occasional errors in punctuation (<i>life, but are; life she left; and therefore make</i>), grammar (<i>who</i> for "whom," <i>the youth are, author ... their</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.	

When one goes through life, they face many transitions. Parents are the ones who realize these gradual changes, whereas the children experience them. These transitions happen so fast, that you don't even realize what is happening to you. These changes control our lives and lead us to the paths we choose to follow.

In the poem "High School Senior" and the essay "Excavating Rachael's Room", we learn about the certain transitions a child goes through and how a parent copes with it. According to the poem "High School Senior", we see how when a child is first put in the mother's stomach kicking away, is when a child first experiences life, and a mother first experience a love for a child.

Then of course the child grows up, and as it's mentioned in the essay "Excavating Rachael's Room", if you have a daughter she goes from playing with Barbie and Ken, to listening to weird music and having inappropriate posters on her walls. And you can't forget ^{their wise remarks, or} returning things, whether it's a drinking glass or keys to the car. Or the millions of phone calls they received to all ours of the night.

Then there's the homecoming dance, when you realize your child is all grown up and soon off to college. It's when parents send their kids off to experience life on their own, and realize just how much they miss having their children around. And then the kids become parents themselves and have to go through the transitions of their own children.

In conclusion, no one can avoid going through life's transitions. It's the controlling part of everyone's life and you just have to experience it. These transitions lead us to the lives we choose to have, and people who chose to become.

Anchor Level 3 – C

Quality	Commentary
Meaning	The response: Conveys a confused understanding of the texts, claiming that <i>changes control our lives and lead us to the paths we choose to follow</i> . The response lacks a clear controlling idea, making references to the texts somewhat unclear. The idea that <i>the kids become parents themselves</i> is not supported by the texts.
Development	Is largely undeveloped. The response makes a brief reference to the poem (<i>we see how ... for a child</i>), but leaves the idea undeveloped. References from Passage I, though more abundant, are vague (<i>she goes from ... on her walls</i>). The response makes no specific reference to literary elements or techniques.
Organization	Establishes, but fails to maintain, an appropriate focus. The response fails to maintain the focus that <i>changes control our lives</i> . The response attempts to describe events from the passages, but ideas are unconnected. The conclusion alters the focus (<i>no one can avoid going through lifes transitions</i>).
Language Use	Relies on basic vocabulary with little awareness of audience (<i>you don't even realize and you just have to experience it</i>). The response uses imprecise language (<i>ours</i> for “hours,” <i>to all ours, there</i> for “their”). Attempts at complex sentences sometimes result in awkwardness (<i>According to the ... for a child</i>).
Conventions	Demonstrates emerging control, exhibiting errors in punctuation (<i>mothers stomach, then of course the, theres</i>), paragraphing, and grammar (<i>one ... they</i>). These errors occasionally hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 3, although it is somewhat weaker in meaning and development.	

Life's transitions are different between Passage I Excavating Rachael's Room and Passage II High School Senior. There two different Point of views.

In Passage I Excavating Rachael's Room an soon to be 18 year old girl named Rachael who has moved to Boston, leaving her old room for someone else to clean. They found all different thing while cleaning her room, They finally clean all of it then they change it to a den with a computer in there. While Rachael realizes that she needed to find a job because money is short so she is a clerk in a store. Then later on she comes home see her old room see that he no stuff is gone but a couple of thing are there and she is happy.

In passage II High School Senior is a story of a girl that's 17 and the story is about when she is growing up to now. It all about when she did her things like playing and in threw the seasons. Also how much the people in the story love her.

Anchor Level 2 – A

Quality	Commentary
Meaning	<p>The response: Conveys a confused and incomplete understanding of the texts, stating that <i>life’s transitions are different between Passage I ... and Passage II</i>, then suggesting that the difference is in <i>point of views</i>. This idea, however, is not connected to either passage. The response confusedly identifies Passage II as <i>a story of a girl ... about when she is growing up to now</i>.</p>
Development	<p>Is incomplete and largely undeveloped. The response relies primarily on inaccurate plot summary of Passage I (<i>she comes home see her old room ... she is happy</i>) and on vague and sometimes unjustified references to Passage II (<i>It all about when she did her things like playing and in threw the seasons</i>).</p>
Organization	<p>Suggests some organization with an introductory paragraph, a paragraph about Passage I, and one about Passage II. Transitions are simple (<i>In Passage I ... In passage II</i>). The lack of a conclusion further weakens organization.</p>
Language Use	<p>Relies on basic vocabulary that is sometimes imprecise (<i>There two different point of views</i> and <i>threw</i> for “through”) with little awareness of audience or purpose. The response exhibits some attempt to vary sentence structure with uneven success (<i>While Rachael relizes ... so she is a clerk in a store</i>).</p>
Conventions	<p>Demonstrates emerging control, exhibiting occasional errors in spelling (<i>relizes</i>), punctuation (<i>Passage I Excavating Rachael’s Room, Passage II High School Senior, home see ... gone but ... there and</i>), and grammar (<i>point of views, thing</i>) that occasionally hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in language use and conventions.</p>	

As you get older life takes you through many stages in life, some you overcome other's you still have to deal with or haven't found a way to get out of the situation. In both passages it reveals life transitions and the consequences that come along.

In passage one "Excavating Rachel's Room" basically Rachel has moved out of her parents house. Her parents have to deal with the memories of her being gone that's a road they must get pass. "Tentatively, we push open the door to her room". Her parents would start thinking back about what they wish they could of did better for there daughter. Now they think they are missing out. "The night of her first date", "Those few moments of of irreverent haste every day are what I miss most of all."

In the second passage "High School Senior" shows the transition from a high school student to a young adult and the different event's that made her unique. She was a seventeen years old like a butterfly that has just been hatch into a new world. Because highschool and college are two different atmospheres. Her mother's feel's like even thou her daughter has left her the love still over flows. The mother is missing all the things she use to admire about her daughter.

"Her scalp smelling of apricots" Her cheeks - brown hair.

Anchor Level 2 – B

Quality	Commentary
Meaning	<p>The response: Establishes a controlling idea that shows a basic understanding of the texts, stating that both passages present <i>life transitions and the consequence's that come along</i>. The response makes superficial connections between the controlling idea and the texts, concluding that the parents in Passage I <i>think they are missing out</i>, and the mother in Passage II <i>is missing all the things she use to admire about her daughter</i>. The response's focus on the daughter in Passage II conveys an incomplete understanding of the text.</p>
Development	<p>Is largely incomplete, hinting at ideas which are sometimes supported by inexact quotes ("<i>The night of her first date</i>" and <i>Her cheek-brown hair</i>) and unsupported references to the text (<i>shows ... the different event's that made her unique</i>). The response makes no reference to literary elements or techniques.</p>
Organization	<p>Establishes a focus on <i>life transitions</i> and their <i>consequence's</i> for parents, but loses focus in paragraph 3, switching to a focus on <i>transition ... to a young adult</i> and then switching back to <i>her mother's feelings</i>. The response exhibits a rudimentary structure but lacks a conclusion.</p>
Language Use	<p>Uses language that is often imprecise (<i>life take's you through many stage's in life</i>) and unsuitable for the audience and purpose (<i>thats a road they must get pass</i>). The response reveals little awareness of how to use sentences to achieve an effect, employing both fragments and run-on constructions.</p>
Conventions	<p>Demonstrates a lack of control, exhibiting frequent errors in spelling (<i>havn't</i> and <i>thou</i>), punctuation (<i>As you get older life, over come other's, parents house, has left her the love still</i>), and grammar (<i>could of did better, just been hatch, she use to</i>) that make comprehension difficult.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in meaning and organization.</p>	

Both passage means almost the same thing because in passage I it talk about a young girl who move to Boston, and the second passage talk about how the young girl talk about her past seventeen years.

In the first passage it talk about a young girl who was eighteenth birthday near by Paschael was moving to Boston for college, and she left her room clean as it was. Her father was feeling Regrets because he wish he had walked in the woods more to with her, and he was also feeling Victories because he knows how much she loves the music and the animals.

In the second passage it talk about another young girl who talk about her past seventeen years. She likes the summer cumulus above her bed, and she likes to smell the apricots. She loves looking for a bright tree-frog in the dark. Her past seventeen years ago in her room was very fun and there was alot of happy memories.

In both passage they was almost the same thing. But in both passage have one saying I say "college," but I feel as if I cannot tell the difference between her leaving for college.

Anchor Level 2 – C

Quality	Commentary
Meaning	The response: Conveys a confused understanding of the texts. While the response attempts to establish a controlling idea (<i>Both passage means almost the same thing</i>), the connection is based on a misinterpretation of the texts, especially of Passage II (<i>the young girl talk about her past seventeen years</i>).
Development	Is incomplete, relying on inaccurate statements about the texts (<i>She loves looking for a bright tree-frog in the dark</i>), mistaken assumptions (<i>Rachael was moving to boston for college</i>), and unjustified interpretations (<i>she left her room clean as it was</i>).
Organization	Lacks an appropriate focus, but suggests some organization by linking the introduction and the conclusion (<i>almost the same thing</i>) and attempting to link the two passages (<i>I the second passage it talk about another young girl</i>).
Language Use	Uses language that is often imprecise (<i>about a young girl who was eighteenth birthday near by</i> and <i>Her past seventeen years ago in her room was very fun</i>) or taken directly from the text (<i>She loves the music and the animals and summer cumulus above her bed</i>). Attempts at sentence variety are frequently unsuccessful (<i>But in both passage ... her leaving for college</i>).
Conventions	Demonstrates a lack of control, exhibiting frequent errors in capitalization (<i>because In passage and boston</i>) and grammar (<i>it talk, girl who move, passage talk, he wish, difference between her leaving for college</i>) that hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 2 in all qualities.	

In Passage I Excavating Rachael's Room I could relate to it so much because I could picture my self being in the characters place I like how the writer uses a lot of fun on words example line 42 "Here Kitty, Kitty..."

Anchor Level 1 – A

Quality	Commentary
	The response:
Meaning	Provides minimal evidence of textual understanding. The response makes no reference to Passage II, and provides only unrelated personal observations about Passage I (<i>I could relate to it so much</i>).
Development	Is minimal, with no evidence of development beyond opinion (<i>I could picture my self being in the characters place</i> and <i>I like how the writer</i>) and an unfounded reference to <i>run on words</i> .
Organization	Shows no focus or organization.
Language Use	Is minimal.
Conventions	Is minimal, making assessment of the conventions unreliable.
Conclusion: Overall, the response best fits the criteria for Level 1 in all qualities.	

Life is a big transition. You begin in your mothers stomach, living off of her. When you are born you are taken care of by your parents. You need them to survive. They feed you, clothe you and put a roof over your head. You are dependent on them.

As you grow up you spend your days together. Going to parks, playing catch. Your parents are with you through all of your activities, all of your first. You share all of your victories, all of your loses. You share every smile, every shed tear. You are slowly growing up, slowly gaining independence.

During adolescence you begin to branch off, experiencing things life on your own. You no longer need rides from your parents, no longer need them to guide your hand...

Anchor Level 1 – B

Quality	Commentary
	The response:
Meaning	Provides no evidence of textual understanding, making only a single reference to the task (<i>Life is a big transition</i>) and no specific references to either text.
Development	Is largely undeveloped, relying on generalities about the parent-child relationship (<i>You begin in your mothers stomach, you are taken care of, You are slowly ... gaining independence, During adolescence you begin to branch off</i>) with no references to the texts.
Organization	Lacks an appropriate focus, but suggests some organization. The response follows a chronological sequence, discussing the parent and child relationship as it evolves over time (<i>When you are born, As you grow up, During adolescence</i>).
Language Use	Relies on basic vocabulary, with little awareness of audience and no awareness of purpose. The response exhibits some attempt to vary sentence structure, but with uneven success (<i>Going to parks, playing catch</i>).
Conventions	Demonstrates partial control, exhibiting occasional errors in punctuation (<i>mothers stomach and As you grow up you</i>) that do not hinder comprehension.
Conclusion: Although the response fits criteria for Levels 1, 2, 3 and 4, it remains at Level 1 because it makes no reference to either text.	

There are many transitions during the course of one's life. People go through different changes than any other animal or life form. Some animals are independent as soon as they are born while others take a little while. People are completely dependant on their parents when they are first born. There is a special bond between child and parent that make things very emotional when they are separated. Some people don't realize this until their child is actually gone and don't want to let go.

In Passage I, Rachael's parents sent her off to get a job and live on her own. ~~But~~ they were not aware how depressing the situation was until they ~~went~~ went through her stuff in her room. They realized all of the memories that they had with her. They realized all the bad times and all the good times. They realized that as a person grows, they go through different stages that could be good or bad. As the parents got deeper and deeper into her stuff, they got more and more emotional towards ~~the~~ letting her go. As they through out all of the garbage, the breaking of stuff in the truck was ~~so~~ ~~so~~ ~~so~~ painful for them emotionally.

In Passage II, it is more emotional for the parent. This was of a high school senior's graduation, and what the parent is going through

because of it. The parent ~~reminds~~ is reminded off - as far back as ~~to~~ before the ~~body~~^{girl} is born. They can't tell the difference between her going off to college, temporarily, or her moving out permanently. They are so attached to their daughters that they can not stand to see her go. They say how they can not imagine their life without her.

In both cases, the authors used diction elements to bring their point across.

In passage II, they use simile to help show how their daughters felt to them. For example, the author said how their daughters ~~were~~ "squatted like a drought tree frog"

In Passage I, the author uses hyperbole to explain how they felt. The author says how they need flame throwers to clean their rooms.

In life there are many transitions. These transitions are different for each person. ~~and~~ Through these transition, people grow attached to others and can't let ~~go~~.

To watch one's child mature and ultimately leave home is a difficult, but unavoidable aspect of life. This departure is one of life's many transitions. The authors of both passages, II and I, discuss the transition and the impact a child's departure may have on the parent. Through the usage of literary techniques and elements, each author shares his or her thoughts and experience on one of life's greatest transitions.

"High School Senior", a poem, demonstrates a mother's emotions on her daughter's leaving for college ~~and~~. The mother, most likely the author also, is experiencing the transition that comes with her daughter's maturity. The mother ~~she~~ feels apprehension and dread about her daughter's leaving, yet by the end of the poem she has found a sense of acceptance in her daughter's new freedom.

To demonstrate the complexity of the mother's feelings, the author used literary techniques, in large, symbolism. This symbolism appears largely as similes and metaphors. The mother's love is demonstrated as a metaphor in lines 27 - 29; "my love/of her

is in me, moving in my heart, / changing
chambers, ... /" The author implies she
will always love her daughter, and
that like blood that love will always
be in her. Another significant use of
metaphor is in line 6. The mother
likenes her daughter to a "bright
tree frog" which implies happiness rather
than gloom.

Not only does the author use
symbolism; point of view also is used
to convey the feelings associated with
the mother's transition. First person
point of view is used in the poem.
This allows the reader to feel much
more compassion for the mother. The
feeling that the mother is confiding
her innermost feelings only adds
to the emotional ^{impact} of the poem. Without the
use of ^{this} Point of view, the true value of
the poem would be lost.

As with passage II, passage I
also deals with the transition
parents must make as their children
grow. The essay, "Excavating Rachael's Room",
tells of parents dealing with their daughter's
emergence into adulthood. The parents are
faced with cleaning out Rachael's room after

she moves to Boston. As they work their way through her room, they find various keepsakes that result in a day full of remembering.

Again, as in the poem, point of view is used to enhance the essay. Like the poem, the author of the essay uses first person to tell the tale of the parents' transition. In lines 3-4 the narrator shows he is feeling the change by stating, "We take a few days off, just to get used to the idea of there being only two of us again." As the parents find various mementos, they share with the reader the emotions that run through them as parents. All of this would be lost without the use of first person point of view.

Point of view was not the only literary element used by the author. Tone was another major element used. The entire tone of the essay was reflective. The father (narrator) often, as he found objects in Rachael's room, remembered things about his daughter's childhood. The task of clearing out her room was an opportunity to remember things long forgotten about his daughter. For instance,

in line 29 "In any case, tough-mindedness has turned to drippy sentimentality." The parents often reminisce about their daughter through the essay. The transition in their life leaves the parents more reflective upon the past than they had been before.

Levi's transitions are not always easy, especially watching ~~the~~ a child grow up and leave home. In both the poem and essay parents were faced with this exact transition. While each began in a state of nervousness, by the end each had reached a state of acceptance with their daughters' newfound maturity and independence.

Life is a beautiful gift, that comes with many ups and downs. Along with life comes many transition points, change, that are sometimes hard to swallow. No one wants to change what is already good because in reality they are afraid to face different scenarios. However, change isn't all that bad because it only means that you are moving into a new good feeling and better times are on their way.

Life's transitions are a natural thing, the ebb and the flow of life that adds variety. Nothing can last forever, because let's face it; that would only make life mundane and drain out all of the excitement. As suggested by both passages, these transition's are hard to deal with and take time to get used to. In lines 78-79 of passage 1 the author says "the crunches on the truck grinds hair curlers, and Twister, and junk jewelry and broken stuffed animals - and some small part of me." This clearly shows that change isn't always easy, and one never wants to face the reality that the good times could be replaced by hard times. With life's transitions also comes reflection, reminiscing of what one had and wants to hold on to. In lines 92 to 93 of passage 1 the author shows his love for what he had: "I sit quietly here and hear the laughter, the crying, the reverberation of a million phone calls..." As so many say, time will heal all. Over time one will be able to accept change but it never hurts to reminisce on what once was.

"I say 'college', but I feel as if I cannot tell the difference between her leaving for college and our parting forever," says the author of passage 2. One never wants to lose what they had because of that old saying "you never know what you until you lose it." The good times are always better because that is when you are having fun and are at your high point. If there ever was something we as humans find hard to do, it would have to be to accept and cope out of our comfort zones. In a way we feel naked and uncomfortable and don't know what to do next.

The supreme literary element used by both authors is theme.

In both passages, the theme "change is never easy" is seen throughout. To magnify the theme the authors use a myriad of figurative language. In passage 2 the author says "my daughter is free and she is in me". This shows how we ~~so~~ have such a hard time coping with change and how we can't help but think of what we had. In passage 1 the author uses ~~characterization~~ personification when he says "Faintly I can hear it (the room) rustle and snarl. It is, I propose, some ~~form~~ of funny guardian of teenage values, and it senses, correctly, that we are enemies." We don't want what to leave what was so good to us and the constant memories of those good times inundate our hearts and our minds. They make it hard for us to leave and sadly only make the pain a little worse.

Life's transitions are as second nature as breathing. They are a grim reality that must be faced and will be tough to get by. Time will heal our pain. However, the memories ~~so~~ will never be taken away so we will always be able to reflect and feel somewhat of a relief.

The readings on Excavating Rachael's room and High School Senior both make transitions, which means that thing changed.

In Excavating Rachael's room Rachael had made a mess on her 18th birthday. When she left she kept her room dirty and made the people who she was living with clean. Rachael change by staying clean. Rachael got herself a car know and she is saving up her money cause she wants to be rich.

In High School Senior A girl goes to college but her mother does not want her to go cause she ~~will~~ said "the house will not be the same. But the girl goes and the mother is happy for her daughter. She said that "her daughter is free and she is in me."

When a man and a woman become parents, their lives are forever changing. As their offspring matures, he or she will have a deep and great affect on his or her parents. Someday it will come time for a child to move away and it is not until then that we realize how much we love someone until they do eventually leave us. This is portrayed in passage number one and passage number two.

In the first passage, Rachel has left her home after 18 years. She left behind her bedroom, which was filled with items from her past; some held sentimental value while others were just junk. At first the father wanted to just throw everything out of his daughter's room. He says, "My God, look at this stuff; let's toss it all." Ironically, as he begins to rummage through Rachel's room, he comes across items of her childhood.

He stops to look back upon the past and on all the times he had spent with her. He starts to put careful thought as to what he will save and what he will throw away. He says, "slowly we changed from rough-and-tumble scavengers to gentle archaeologists. The father characterizes his daughter's this little girl who has grown up into a young woman who feels she does not need to be dependent of her ~~her~~ parents anymore. While the father still needs and wants his daughter to be with him despite ~~what~~ he may feel at times.

In the poem, the speaker is used to being with his/her daughter everyday. The parent says, "I had the daily sight of her, like food or air she was there." He or she cannot imagine living without the daughter when she leaves for college. "I try to see this house without her, without her pure depth of feeling

without her creek brown hair, her daedal hands with their tapered fingers, her pupils dark as the mourning cloak's wing, but I can't." The daughter has been a big and special part of the speaker for 17 years. "She is free, and she is in me - no my love of her is in me, moving in my heart, changing Chambers, like something poured from hand to hand, to be weighed and then reweighed."

A parents love for their child is strong and always present. When someone you have taken care of and loved for all his/her life leaves you, it's like they are saying they do not need you that much anymore. This has a great affect on a parent. Although the child still loves his/her parents he/she does not need them to take care of him/her as they did when he/she was growing up.

Practice Paper A—Score Level 3

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

Practice Paper B—Score Level 5

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

Practice Paper C—Score Level 4

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

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, although it is somewhat weaker in development.

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

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

If one were not paying close attention, Frank Norris would appear to be saying that setting is the most important element of an "interesting" tale. On closer examination, one concludes that Norris is stressing that an interaction of literary elements results in an "interesting" tale. Both Mark Twain and Chaim Potok create novels that support this assertion.

In The Adventures of Huckleberry Finn, Mark Twain certainly creates a setting that appeals to the reader. The Mississippi River with its islands and the small towns on its banks are appealing. But the true genius of Twain as an author comes from his integration of other literary elements with the setting.

Twain's plot of a youth fleeing his abusive father and the complication by his discovery of and partnership with the runaway slave, Jim, is masterful. Certainly the component of setting, the South prior to the Civil War, contributes to this complication as society believes that one man can own another, but other elements are equally important.

Twain creates an interesting cast of characters to populate his novel and to aid Huck in his discovery of certain universal truths. Two of the minor characters are the King and Duke, minor hustlers who attempt to defraud local citizens.

From these Huck learns the lesson of justice as the hustlers are tarred, feathered, and ridden out of town on a rail. From his rafting companion, Jim, Huck learns a more complex lesson. Huck starts his journey believing in Jim's inferiority and thinking of him as property. The physical journey of the raft trip is also a journey of discovery as Huck realizes that society is unfair and that Jim, unlike Huck's father, is truly concerned with Huck's welfare. Therefore, Huck decides he would rather "go to hell" than return Jim to slavery. In The Adventures of Huckleberry Finn, setting is important, but equally important are characters and theme.

Likewise, Chaim Potok's novel, The Chosen, integrates literary elements of which setting is only one. Potok creates a complex set of characters and places them in a unique setting. The setting, the Williamsburg section of Brooklyn, is unique because it is home to a community of Hasidic Jews. Further, Potok sets his novel during World War II. The main characters are two Jewish boys, Reuven Malter and Danny Saunders, who meet during a baseball game between their yeshiva teams. The novel focuses on these two boys and their

fathers. Reuven wants to become a rabbi and his father, David, a college professor encourages Reuven. Setting is integrated in this relationship as David supports the concept of a Jewish Homeland. Danny wants to become a psychologist. His father, Reb Saunders, is the leader of one of Brooklyn's Hasidic sects and is at odds with Danny's goal. Reb Saunders fully expects his brilliant son to follow in his father's footsteps, taking advantage of his knowledge of Judaism as well as his father's position.

The setting of The Chosen certainly contributes to the father-son conflicts. The conflict over the Jewish homeland is a product of World War II and the conflict between a religious career and a secular one could be attributed to the Hasidic community; but the setting is not the predominant element.

In each novel, it is the integration of the particular setting with the themes, conflicts and plots that produces a tale of significance. Were it not for this integration, the uniqueness of each novel would not be possible. Setting isn't the most important element; it is one of the important elements.

Anchor Level 6 – A

Quality	Commentary
Meaning	<p>The response: Provides an interpretation of the critical lens that is faithful to the complexity of the statement by pointing out <i>that Norris is stressing that an interaction of literary elements results in an “interesting” tale</i>. The response uses this criteria to make an insightful analysis of the chosen texts, <i>The Adventures of Huckleberry Finn</i>, by Mark Twain, and <i>The Chosen</i>, by Chaim Potok.</p>
Development	<p>Develops ideas clearly and fully. The response makes effective use of a wide range of relevant and specific evidence to illustrate how the authors integrate elements such as plot and conflict (<i>plot of a youth fleeing his abusive father and conflict between a religious career and a secular one</i>) with setting (<i>the South prior to the Civil War and the Williamsburg section of Brooklyn ... during World WarII</i>) to create a unique work.</p>
Organization	<p>Maintains a focus on the idea that all elements combined, not just setting, give significance to a work. The response exhibits a logical and coherent structure with each paragraph reinforcing the focus as it relates to the text, moving from introduction to textual discussion to summation. Coherence is strengthened through the skillful use of transitions (<i>On closer examination, From these, From ... Jim, Likewise</i>).</p>
Language Use	<p>Is stylistically sophisticated, using language that is precise and engaging (<i>an interaction of literary elements results in an “interesting” tale</i>), with a notable sense of voice (<i>On closer examination, one concludes</i>). The response varies structure and length of sentences to enhance meaning (<i>The novel focuses on these two boys and their fathers</i>).</p>
Conventions	<p>Demonstrates control of the conventions with essentially no errors, even when using sophisticated language.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 6 in all qualities.</p>	

The Critical lens, by Frank Norris, can be interpreted as: Those details an author inserts into his work, primarily of setting, add to the interest of the story, but a change in these details might render the tale meaningless. I disagree. In literature we find characters that are so well drawn that, were they to be transported into a different setting but confronted with a similar problem, they would still react in a similar fashion.

One such character is Hester Prynne, the ill-used heroine of Nathaniel Hawthorne's *The Scarlet Letter*. The scarlet letter of the title is an "A" symbolic of the crime of adultery. Hester is a confessed adulteress who endures the punishment of wearing the scarlet letter. She perseveres by herself while the man with whom she committed adultery hides his guilt. Hester's bravery and independence win her the grudging respect of her neighbors. Alone, Hester raises her daughter, Pearl, while the adulterer, Reverend Dimmesdale, retains the respect of the community almost until the end of the book. Eventually, near death, Dimmesdale confesses. Though this novel is set in seventeenth century Boston, Hester's strength of character would allow her to triumph over adversity in any setting. Were Hester to find herself in similar circumstances in current time, her actions would be equally praiseworthy and Dimmesdale's equally cowardly.

Similar, though less heroic is Captain Ahab, protagonist of Herman Melville's allegorical novel *Moby Dick*. Ahab, named after the evil Biblical king, carries a crew of unlikely

characters on an ill-fated journey in pursuit of the white whale, Moby Dick. The Asiatic Fedallah, American Indian Tashtego, African Daggoo, Polynesian Queequeg, and numerous others form an international culture of followers. Once on the ship, the *Pegud*, all find themselves unwitting participants in Ahab's attempt to avenge the loss of his leg.

In this tale the whale represents the good of nature while Ahab represents the evil of vengeance. Eventually good conquers evil and the entire crew is lost, with the exception of the narrator Ishmael.

History is legion with leaders who drag their followers into ill-advised circumstances of danger and death. Were Ahab transported into another setting, his monomania would result in equally disastrous consequences.

Though Frank Norris's statement seems to have surface validity, when considered from the point of view of strength of character, I find it unsupportable.

Anchor Level 6 – B

Quality	Commentary
Meaning	<p>The response: Provides an interpretation faithful to the complexity of the critical lens, disagreeing by declaring that <i>in literature we find characters that are so well drawn that were they to be transported into a different setting but confronted with a similar problem they would still react in a similar fashion</i>. The response uses this criteria to make an insightful analysis of Nathaniel Hawthorne’s <i>The Scarlet Letter</i> and Herman Melville’s <i>Moby Dick</i>.</p>
Development	<p>Develops ideas clearly and fully, making use of a wide range of relevant and specific evidence (<i>Hester raises her daughter and the entire crew is lost</i>). The response shows that symbols from the texts denote both character (<i>Ahab represents the evil of vengeance</i>) and circumstance (<i>an “A” symbolic of the crime</i>), and a discussion of characterization and setting is used to demonstrate the universality of the experiences of Hester (<i>strength of character would allow her to triumph over adversity in any setting</i>) and of Ahab (<i>Were Ahab transported into another setting, his monomania would result in equally disastrous consequences</i>).</p>
Organization	<p>Maintains the focus by disagreeing with the idea that the <i>details an author inserts into his work, primarily of setting, add to the interest of the story, but a change in these details might render the tale meaningless</i>. The response exhibits a logical and coherent structure by refuting Norris’ statement and then demonstrating with each text how the situation of the story can easily fit into a different setting. The skillful use of transitions (<i>One such character; Though this novel; Similar, though less heroic</i>) further strengthens coherence.</p>
Language Use	<p>Is stylistically sophisticated, using language that is precise and engaging (<i>History is legion with leaders who drag their followers into ill-advised circumstances of danger and death</i>), with a notable sense of voice and awareness of audience and purpose. The response varies sentence structure and length to enhance meaning.</p>
Conventions	<p>Demonstrates control of the conventions, exhibiting occasional errors in punctuation (<i>In this tale the whale represents the good of nature while Ahab and Eventually good conquers evil</i>).</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 6, although it is somewhat weaker in conventions.</p>	

"Things can happen in some cities and the tale of them will be interesting; the same story laid in another city would be ridiculous." Frank Norris

Frank Norris is saying that setting is very important to a story, and if setting changes, the story changes. I agree with Frank Norris; it would be hard to imagine certain stories in different locations.

One story in which setting plays a vital role is William Shakespeare's Romeo and Juliet. Because the play is set in 14th century Verona, Italy, a time period lacking reliable forms of communication and modern medicines, the plot events are believable. Romeo, secretly married to Juliet, is banished for killing Tybalt. When Lord Capulet insists his daughter marry Count Paris, Friar Lawrence plans to have Juliet drink a potion to simulate death. He would then get word to Romeo to come to her tomb to awaken Juliet and take her away. This plan goes wrong because of the plague. Since Friar Lawrence's messenger is forbidden to enter the city to tell Romeo of the plot, Romeo hears only that Juliet has died. Hastening to her tomb, Romeo kills himself just as Juliet awakens. Thus, it is the setting, both the time period and the location, which contributes to the success of the play. A different time and/or place would require other plot adjustments, and it definitely would not be the same story.

Another setting that is vital to the telling of a particular story is 1930s Maycomb, Alabama, in Harper Lee's To Kill A Mockingbird. Because of the setting, plot elements like the poverty of the Ewells and the Cunninghams and the racism of the town's folk allow this particular story to be told. The choice of a small, Southern town just emerging from the Great Depression enables Lee to concentrate on the reactions of characters to plot events: Aunt Alexandra's astonishment that the children have gone to church with Calpurnia, Scout's prevention of a lynching attempt by the Cunninghams, Jem's sorrow at the discovery that adults don't always do the right thing or the fair thing when they condemn the innocent Tom Robinson. A change in location – to the Midwest or the North – or time period – after WWII or during the civil rights movement, would have completely changed the story.

In both works, the stories are as powerful as they are because of their particular time and place. Changing either one would change the story, and perhaps, as Norris suggests, make it "ridiculous."

Anchor Level 5 – A

Quality	Commentary
Meaning	The response: Provides a thoughtful interpretation of the critical lens that establishes the criteria for analysis by agreeing with the quotation (<i>if setting changes, the story changes and it would be hard to imagine certain stories in different locations</i>). The response uses the criteria to make a clear and reasoned analysis of the chosen texts, William Shakespeare’s <i>Romeo and Juliet</i> and Harper Lee’s <i>To Kill a Mockingbird</i> .
Development	Develops ideas clearly and consistently, using references to setting (<i>a time period lacking reliable forms of communication and modern medicines and The choice of a small, Southern town just emerging from the Great Depression</i>), plot events (<i>Romeo ... is banished and the children have gone to church</i>), and characterization (<i>Jem’s sorrow at the discovery that adults don’t always do the right thing</i>).
Organization	Maintains the focus on the importance of setting. The response exhibits a logical sequence of ideas, with each body paragraph connected to the established criteria. Further coherence is achieved through the use of transitions (<i>One story, Another setting, In both works</i>).
Language Use	Uses language that is fluent and original (<i>a potion to simulate death and Scout’s prevention of a lynching attempt by the Cunninghams</i>), with evident awareness of audience and purpose. The response varies structure and length of sentences to control rhythm and pacing (<i>A different time and/or place would require other plot adjustments, and it definitely would not be the same story</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 5, although it is somewhat stronger in conventions.	

One of the most debatable topics in literature is the importance of setting. Can a great story be told set in a variety of places and still retain its relevance and potency? In the Critical Lens statement Frank Norris says that a story may be interesting in one location but if you place the characters and plot elsewhere the storyline will become absurd and ridiculous. I completely disagree with that statement. I believe that great stories have an inherent wish they can carry with them to all destinations.

One novel that illustrates my point is Ayn Rand's "The Fountainhead". The characterization of Howard Roark and Dominique is what gives this story its majesty not the setting of the Continental U.S. Roark's integrity in his personal and business life combined with Dominique's fear of connecting with this world are the life pulse driving this story. The philosophy of Objectivism and the vision of man as a heroic being are universal ideas that can easily translate into many cultures and areas. The conflict between Roark's enthusiastic love of life and work and Dominique's fear of enjoyment leading her to become a gossip columnist because of her hatred for that profession, propels the reading onwards. The theme of this story, ^{that no man's end is himself,} demonstrated through the career of Roark - beating the architects and Gail Wynand the newspaper man, is something all can people can understand. The malicious character of Elsworth Torday used to foil Roark's ideals is far more vital to this story than setting. All of these elements can take exist in any place at any time.

A second literary selection that demonstrates my point is the play "Romeo and Juliet" by William Shakespeare. This tragedy is a classic story of love and loss. The conflict between the Capulet and Montague families is not limited to any land. The pathos of this pair of star crossed lovers is not dependent on any setting. This story

is independent of Verona and can be set anywhere. The beautiful metaphors and similes, including the famous line "A rose by any other name would smell as sweet", are capable of interesting readers regardless of their setting. The blank verse and iambic pentameter are soothing to all ears and have nothing to do with setting. Many modern film artists and theaters have changed the setting of this drama and the poignancy of the story has not been harmed.

These two stories have such intrinsic value that no change of setting can harm them. The best stories are the ones that all people can imagine taking place in their own towns. Changing a story's setting should not make it ridiculous, it should set it free.

Anchor Level 5 – B

Quality	Commentary
Meaning	<p>The response: Provides a thoughtful interpretation of the critical lens by asking <i>can a great story be told set in a variety of places and still retain its relevance and potency</i> and answering affirmatively. The response uses the criteria to make a clear and reasoned analysis of the chosen texts, Ayn Rand's <i>The Fountainhead</i> and William Shakespeare's <i>Romeo and Juliet</i>.</p>
Development	<p>Develops ideas clearly, with reference to literary elements in Rand's novel (<i>characterization of Howard Roark and Dominique is what gives this story its majesty</i>) and in Shakespeare's play (<i>The pathos of this pair of star crossed lovers and The beautiful metaphors and similes ... are capable of interesting readers regardless of their setting</i>).</p>
Organization	<p>Maintains the focus established by the critical lens by identifying elements that are more important than setting. The response exhibits a logical sequence of ideas, with each body paragraph connecting specific details to elements considered <i>more vital</i> than setting. Coherence is further strengthened through the use of appropriate transitions (<i>One novel, A second literary selection, These two stories</i>).</p>
Language Use	<p>Uses language that is generally fluent and original (<i>the vision of man as a heroic being and The conflict between the Capulet and Montague families is not limited to any land</i>), with an occasional omission (<i>have an inherent wish they can carry and a classic story of and loss</i>). The response varies structure and length of sentences to control rhythm and pacing (<i>The best stories are the ones ... in their own towns</i>).</p>
Conventions	<p>Demonstrates partial control of the conventions, exhibiting occasional errors in spelling (<i>malicious and Shakespear</i>), punctuation (<i>its majesty not the setting, Roarks ... love, Wynand the newspaper man</i>), and grammar (<i>can people can understand and can take exist</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>	

Frank Norris said, "Things can happen in some cities and the tale of them will be interesting; the same story laid in another city ~~is~~ would be ridiculous." He felt that every specific event was directly related to the location in which it occurred and that if one were to remove this event from its original setting it would lose its intrigue and relevance. After reading James Drickley's "Biliverance" and Joseph Conrad's "Heart of Darkness" I feel that the same type of event can be placed in two different settings and still be interesting and redeeming. Both Drickley and Conrad tell the story of the primal instincts of men brought out by a trip on a river in the wilderness and their encounters with primitive or uncivilized people. Through a series of literary elements such as symbols the reader is able to draw parallels between the two works and recognize that they are the same event set in two different places.

In Conrad's "Heart of Darkness" the ~~main~~ ^{main} character Charles Marlow is a skipper during the early ~~twentieth~~ twentieth century in London, England. Driven by boredom and curiosity Marlow ventures in to primitive Africa to become the captain of a trading steam boat. Aboard the boat Marlow begins his journey up river and into the dark heart of Africa to retrieve ~~and~~ an Englishman who had ~~lost~~ sunk to the primitive people and is behaving in an unexceptionable and heathen manner. Conrad describes the river Marlow travels as a snake alluding to animal behavior. He also uses recurring images of night and darkness to refer to the dark and animal instincts

within men. As Marlow travels up the river he begins to recognize the darkness within himself. He like the man he is gone to fetch, Kurtz, feels a sort of kinship with the primitive ~~and~~ people who behave like animals. When Marlow does find Kurtz he finds that Kurtz is an extremely gifted and intelligent man who now behaved like a barbarian. Kurtz attempts to escape by crawling off into the jungle, ~~and~~ once again showing civilized mercy, Marlow follows after him; he feels he is Kurtz's shadow and very close to to ~~becoming~~ giving into the dark, animal impulses found within him.

James Dickey's ~~book~~ "Deliverance" is closely related to Conrad's work. Although set in the 1970's in the Southern part of the United States, it also tells the tale of an upper-class civilized man who reverts back to his primitive instincts. "Deliverance" is also set on a river; Ed Leary, a middle aged man who is bored with life, and ~~for~~ ^{three} of his friends set off down the river on a canoe trip. All four men are suburbanites and have never encountered the wildness of the rural hills of the South as they now are. Dickey symbolizes the primitive and animalistic ways of this area using a Snake in much the same way Conrad did. Initially Ed is frightened of the animal within himself and avoids and fears the snakes he encounters. After ~~undergoing~~ ^{undergoing} a series of ~~an~~ encounters with nature he begins to transform. Ed becomes the ~~an~~ hillbillies he viewed as unattractively primitive. He associates himself with the ~~the~~ snake and with darkness. Using images of

Anchor Paper – Part B—Level 5 – C

Ed crawling through the foliage Dickey alludes to Conrad's novel and affirms Ed's reversion to his animal instincts.

Both "Heart of Darkness" and "Deliverance" tell the tale of a civilized and rational man who ~~reverts~~ ~~to~~ opens himself up to the animal ~~instincts~~ instincts inside him once he ventures out of civilization. ~~Both~~ While set in two completely different time periods and parts of the world they are ~~able~~ able to tell the same basic tale about how darkness within every man and how quickly he will revert to it. Using literary elements Conrad and Dickey are able to tell the same story in ~~two~~ ^{two} different settings and still give it meaning and ~~an~~ intrigue.

Anchor Level 5 – C

Quality	Commentary
	The response:
Meaning	Provides a thoughtful interpretation of the critical lens (<i>the same type of event can be placed in two different settings and still be interesting and redeeming</i>) that clearly establishes the criteria for analysis. The response uses this criteria to make a clear and reasoned analysis of Joseph Conrad's "Heart of Darkness" and James Dickey's <i>Deliverance</i> .
Development	Develops some ideas more fully than others, providing specific details of Marlow's recognition of the darkness within himself (<i>a sort of kinship with the primitive people and he feels he is Kurtz's shadow</i>), but is less specific about Gentry's experience (<i>becomes the hillbillies he viewed as unattractively primitive and He associates himself with the snake</i>). The response contains minor inaccuracies (<i>early twentieth century</i>).
Organization	Maintains the focus on being <i>able to tell the same story in two different setting and still give it meaning and intrigue</i> . The response exhibits a logical sequence of ideas, focusing the discussion of each text on the motive, the journey, the encounter with darkness, and the transformation of the main character. The conclusion reiterates the critical lens, further strengthening the response's coherence.
Language Use	Uses language that is fluent and sometimes original (<i>affirms Ed's reversion</i>), with evident awareness of audience and purpose (<i>the reader is able to draw parallels</i>). The response varies structure and length of sentences to control rhythm and pacing (<i>While set in two completely different time periods ... they are able to tell the same basic tale ... he will revert to it</i>).
Conventions	Demonstrates control of the conventions, exhibiting errors in spelling (<i>relavance, "Diliverance," barabian, foliage</i>), punctuation (<i>Aboard the boat Marlow begins</i>), and grammar (<i>the man he is gone to fetch and have never encounter</i>) when using sophisticated language.
Conclusion: Overall, the response best fits the criteria for Level 5, although it is somewhat weaker in development.	

"Things can happen in some cities and the tale of them will be interesting; the same story laid in another city would be ridiculous." — Frank Norris

When a writer begins to write, he has an idea of what it is he intends to write. This includes theme, characterization, setting, and other literary elements. But setting may be one of the most important elements a writer can use. And if he is totally off when he describes the setting of his story, it would completely change the story and ruin the reader's experience. When Nathaniel Hawthorne wrote The Scarlet Letter he based it in Puritan times, that is what made his story plausible, even if ~~it~~ ^{the story itself} didn't happen. And when The Lord of the Flies was written by William Golding, the boys were stranded on a deserted island. That is what made Golding's book work. If either author decided to change his setting, spatially or chronologically, whichever it may be, the story would have been drastically different.

In The Scarlet Letter, Hester Prynne was charged with adultery. Her sentence was to wear a scarlet colored "A" for "adulterer". The reason for her charge was her pregnancy. There was no way she could have conceived a child with her husband because her husband was in England, but believed to be dead. Hester hadn't waited seven years to marry again, and found another lover. She was caught and charged by her Puritan peers. If ~~she had~~ her life had been based in the ~~18~~ ¹⁷ eighteenth hundreds, when it was written, she would not

have received the punishment she had. In this instance, time is the setting, if it had been different, the story would have changed dramatically.

A plane crashed on a deserted island. The plane was full of school boys from England. (In the Lord of the Flies by William Golding) The fact that the boys were from England was important, because it is the land of all ^{that is} prim and proper, and the boys turn savage, expelling all they knew of civilized behavior. But, the main story takes place on a deserted tropical island. If that setting had been altered in the least bit, there is no way the book would have been any ~~good~~ good. ~~Setting has to do~~ Physical location is so important in setting, otherwise stories would change, and readers would turn away and find something else to read.

"Things can happen in some cities and the tale of them will be interesting; the same story laid in another city would be ridiculous" - FRANK NORRIS.

I agree with Mr. Norris. I have found, through reading, that setting is so important, simply because the setting is the story's foundation. If the foundation is weak, the story stinks.

Anchor Level 4 – A

Quality	Commentary
Meaning	<p>The response: Provides a thoughtful interpretation of the critical lens, suggesting that if the settings of <i>The Scarlet Letter</i> and <i>The Lord of the Flies</i> were changed <i>spatially or chronologically ... the story would have been drastically different</i>. The response makes implicit connections between the criteria and the texts, <i>Lord of the Flies</i>, by William Golding, and <i>The Scarlet Letter</i>, by Nathaniel Hawthorne.</p>
Development	<p>Develops some ideas more fully than others. The response discusses Golding’s setting more fully, alluding to theme (<i>that the boys were from England was important, because ... the boys turn savage, expelling all they knew of civilized behavior</i>). Hawthorne’s work is discussed less fully, suggesting that because <i>Hawthorne ... based it in Puritan time that is what–made his story plausible</i>, and concluding that if the story were set <i>in the eighteen hundreds ... the story would have changed dramatically</i>.</p>
Organization	<p>Maintains a clear and appropriate focus on the importance of setting. The response exhibits a logical sequence of ideas, but occasionally lapses into speculation (<i>there is no way the book would have been any good and readers would turn away and find something else to read</i>).</p>
Language Use	<p>Uses language that is generally fluent and appropriate, but occasionally colloquial (<i>totally off and stinks</i>), with some awareness of audience and purpose (<i>I have found, through reading, that setting is so important</i>). The response occasionally makes effective use of sentence structure or length (<i>That is what made Golding’s book work</i>).</p>
Conventions	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>charictarization</i> and <i>concieved</i>) and punctuation (<i>time is the setting, if it had been different</i>) that do not hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 4, although it is somewhat stronger in meaning.</p>	

"Things can happen in some cities and the tale of them will be interesting; the same story laid in another city would be ridiculous." As one would interpret this statement, one would believe it to be invalid. Two works that support this conclusion are Shakespeare's "Romeo and Juliet" and Miller's "The Crucible." It is clear that a story can be told at different times or places. And it would very well make sense.

For example, "Romeo and Juliet" is a love story that has been retold and revised again and again. One does not have to be in the one situation that Shakespeare had them in. The theme of love can be found in most stories and still be interesting to grab the reader's attention.

A true example of how Shakespeare's "Romeo and Juliet" is not ridiculous in another location is ~~the~~ "West Side Story". Two kids from different parts of town fall in love, ~~which~~ ^{which} stirs up great controversy. This story tells of the time-aged Romeo and Juliet in a different style and still gives the same idea.

Also, ~~then~~ ⁱⁿ "The Crucible", Miller describes a time when no one could be trusted or so the people thought. People who were honest and a substantial foundation of the town were put on trial for being a witch. This could take place at anytime or place. For example, these "witches" were allowed to confess to being a witch, if they didn't they would be killed. This is what happened to people during the time of Jesus. If one did not confess to being a certain person then they would be sentenced to death. These martyrs would die for what

they believed in just like John Proctor. Jesus, himself, died for the cause of truth and loyalty.

Clearly, things can happen in some location and the story line be interesting; and then the same story line could be put in another location and it would still be interesting.

~~It really doesn't matter~~ Through references, it can be seen that when ^{using} the appropriate literature, an interpretation for the individual's opinion can be supported.

Anchor Level 4 – B

Quality	Commentary
Meaning	<p>The response: Provides a reasonable interpretation of the critical lens by suggesting <i>that a story can be told at different times or places and still make sense</i>. The response makes implicit connections between the criteria and the chosen texts, William Shakespeare's <i>Romeo and Juliet</i> and Arthur Miller's <i>The Crucible</i>.</p>
Development	<p>Develops some ideas more fully than others. The response explains that <i>Romeo and Juliet</i> is not ridiculous in another location by first stating the story has been <i>retold and revised</i>, then mentioning <i>West Side Story</i> (<i>Two kids from different parts of town fall in love which stirs up great controversy</i>). The discussion of <i>The Crucible</i> is less specific, first examining plot (<i>People who were honest ... were put on trial for being a witch</i>), then comparing the work to <i>what happened ... during the time of Jesus</i>.</p>
Organization	<p>Maintains a clear and appropriate focus on stories that endure despite changes in setting. The response exhibits a logical sequence of ideas, with each paragraph restating the interpretation of the critical lens followed by supporting evidence, although the discussion of <i>The Crucible</i> uses historical events which predate the Salem witchcraft trials by many centuries.</p>
Language Use	<p>Uses appropriate language that is generally fluent (<i>"Romeo and Juliet" is a love story that has been retold</i>), but occasionally awkward (<i>One does not have to be in the one situation that Shakespeare had them in</i>), with some awareness of audience and purpose (<i>when using the appropriate literature, an interpretation ... can be supported</i>).</p>
Conventions	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>intrepet</i> and <i>loyalty</i>), punctuation (<i>Jesus, himself, died for the cause</i>), and grammar (<i>things can happen in some location and the story line be interesting</i>) that do not hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 4 in all qualities.</p>	

"Things can happen in some cities and the tale of them would be interesting; the same story laid in another city ~~would~~ would be ridiculous."

- Frank Norris

Frank Norris' statement means that the setting of a story is crucial to its effect. ~~A part~~ He thinks that particular stories would not be the same if the setting was changed. I disagree with Mr. Norris' statement. Throughout ~~the~~ years ^{there} ~~we~~ have been many stories that all have the same message, such as love or enduring adversity. The message of these stories does not change just because of the location where they took place.

The Great Gatsby, by F. Scott Fitzgerald, is a prime example of my opinion. It is a story of unrequited love, and the extremes people can be driven to to attain love. This story could have just as easily taken place in the hills of Hollywood, or the busy streets of Paris. No matter, what the setting, the story and message would have been the same.

White Oleander, by Janet Fitch, is a story of loss and love in present times.

It takes place ~~in~~ in the dry, hot lands of southern California. Anyone could relate to this story of a mother and daughter relationship no matter where it was located. Mothers and daughters face hardships in New York City, Alaska, basically any place on earth. The message of self-empowerment and independence does not change.

I believe Frank Norris' statement is incorrect. It is the ~~message~~^{theme} of a story that really matters, not the location. The message you get from reading a book transcends all time and places.

Anchor Level 4 – C

Quality	Commentary
	The response:
Meaning	Provides a reasonable interpretation of the critical lens by suggesting that many stories have themes, <i>such as love or enduring adversity</i> , that supersede setting. The response disagrees with the critical lens, and makes implicit connections to F. Scott Fitzgerald's <i>The Great Gatsby</i> and Janet Fitch's <i>White Oleander</i> by recognizing their universal themes.
Development	Develops ideas briefly, suggesting that the theme of <i>The Great Gatsby</i> (<i>a story of unrequited love, and the extremes people can be driven to to attain love</i>) could have ... taken place in ... Hollywood, or ... Paris. The response presents a similar idea about <i>White Oleander</i> 's theme (<i>a story of loss and love in present times</i>), stating that <i>the message of self-empowerment and independence does not change</i> .
Organization	Maintains a clear and appropriate focus on the importance of theme over setting. The response exhibits a logical sequence of ideas, progressing from a disagreement with the lens through an examination of each work's themes, and concluding with a reiteration that <i>it is the theme of a story that really matters, not the location</i> .
Language Use	Uses appropriate language that is occasionally repetitive (<i>because of the location where they took place</i>), with some awareness of audience and purpose (<i>The Great Gatsby ... is a prime example of my opinion</i>). The response exhibits some attempt to vary sentence length (<i>Throughout the years there have been many stories ... adversity</i>), but with uneven success.
Conventions	Demonstrates partial control, exhibiting occasional errors in spelling, punctuation (<i>No matter, what the setting</i>), and grammar (<i>if the setting was changed</i>) that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 4, although it is somewhat weaker in development.	

The critical demo "Things can happen in some cities and the tale of them will be interesting; the same story laid in another city would be ridiculous" by Frank Norris is saying for example a story that took place 5000 years ago and was interesting and made sense would be ridiculous in today's world. I agree with this idea and two works of literature that support my argument are The Hobbit by J.R.R. Tolkien and Old Man and the Sea by Hemingway.

The Hobbit by J.R.R. Tolkien is a fantasy that takes place in Middle Earth. The main character Bilbo Baggins is a small Hobbit who lives under a hill. He's almost a nobody at the beginning of the book and by the end is a famous hero. If this story were to take place in present day anywhere it would be ridiculous.

The book Old Man and the Sea by Hemingway is a story about an old man's battle with a fish which probably represents his life. The setting takes place off the shores of Cuba. This story was very interesting and it made a lot of sense but if it were to take place in present day United States it would sound ridiculous because of our retirement plans and social securities it could never happen.

Both of these stories support the idea that "Things can happen in some cities and the tale of them will be interesting; the same story laid in another city would be ridiculous." - Frank Norris. The Hobbit can't take place anywhere else than the fictional

setting created for it, and the old man and the sea would make sense in other settings but none as great as cuba during the mid 1900s.

Anchor Level 3 – A

Quality	Commentary
Meaning	The response: Provides a simple interpretation of the critical lens (<i>a story that took place 5000 years ago and was intresting, and made sense would be ridiculous in todays world</i>). The response makes superficial connections between the criteria and the chosen texts, <i>The Hobbit</i> and <i>The Old Man and the Sea</i> .
Development	Develops ideas briefly, citing settings of Middle Earth and Cuba, but evidence is primarily brief plot summary (<i>He's almost a nobody at the begining of the book and by the end is a famous hero and The book <u>Old Man And the Sea</u> ... is a story about an old mans battle with a fish</i>). The response vaguely refers to symbolism (<i>which probably represents his life</i>).
Organization	Maintains a focus that stories would be different in different settings. The response exhibits a rudimentary structure, which includes some inconsistencies and irrelevancies, stating that <i>if Hemingway's novel were to take place in present day united States it would sound ridiculous Because of are retirimnt plans and Social Securities it could never happen</i> , but later contradicts this statement by saying <i>the work would make sense in other settings</i> .
Language Use	Relies on basic vocabulary, with some awareness of audience and purpose (<i>I agree with this idea and two works of literature that support my argument are</i>). The response exhibits some attempt to vary sentence structure, but with uneven success (final sentence).
Conventions	Demonstrates partial control, exhibiting errors in spelling (<i>intresting</i> and <i>fantisy</i>), punctuation (<i>saying for example a story and The main character Biblo Bagins is</i>), and capitalization (<i>Middle earth</i> and <i>cuba</i>) that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in organization and conventions.	

Someone once said things can happen in some cities and the tale of them will be interesting; the same story laid in another city ~~it~~ would be ridiculous. I agree with this statement. Two works of literature which helps me to agree with this is Things fall Apart ~~by~~ and the Crusible.

Things fall apart was a story of a boy named Okonkwo who grew up in a tribe, which was located in Africa. The people living in this tribe grew and harvest many crops. The tribe was located in the country side ~~it~~ where there are much fertile soil ~~and~~ for growing crops and natural resources. If this same story was to be told having a setting in a place like New York City it would be ridiculous. In New York City there are no fertile soil for growing food and no space for growing crops. There would be no chance for the people to survive. Location of the story was just right for the needs and even to carry out tradition which was the yam feast which was celebrated with the yam which they grew. My other work of literature which I would like to prove why I agree with the statement is the Crusible. The Crusible was located Massachuset. With out the forest there would be no where for them to perform there witch craft. If the location have been in the city everyone would know who's doing it and there would be ~~not~~ suspicion to who it maybe. The would be no moral to the story or interest

cause they wouldn't be able to perform the different things they do to find out weather a person is a witch or not

The statement which the person implied "Things can happen in some cities and the tale of them will be interesting the same story laid in another city would be ridiculous" I agree with. A story must have they type of conditions needed to carry out the story.

Anchor Level 3 – B

Quality	Commentary
Meaning	The response: Provides a simple interpretation of the critical lens by agreeing with and later paraphrasing it (<i>A story must have they type of conditions needed to carry out the story</i>). The response makes superficial connections to the texts, <i>Things Fall Apart</i> and <i>The Crucible</i> .
Development	Develops ideas briefly, using some evidence from <i>Things Fall Apart</i> (<i>The tribe was ... where there are much fertile soil</i>) to support the idea that <i>if this same story was to be told haveing a setting in a place like New York City it would be ridiculous</i> . The response relies primarily on brief plot summary, although references to <i>The Crucible</i> are vague (<i>With out the forrest there would be no where for them to perform there witch craft</i>).
Organization	Maintains a focus on how setting influences a storyline. The response exhibits a logical sequence of ideas by first stating and agreeing with the critical lens, then attempting to discuss and relate evidence to a modern setting, and finally, returning to the lens and interpretation. The response uses basic transitions (<i>If this same story</i> and <i>My other work</i>).
Language Use	Relies on basic vocabulary that is sometimes imprecise (<i>Two words of literature and find out weather a person is</i>) with some awareness of purpose (<i>I agree with this statement</i>). The response exhibits some attempt to vary sentence structure, but with uneven success (<i>Location of the story was just right for the needs and even to carry out tradition which was the yarm feast which was celebrated with the yarm which they grew</i>).
Conventions	Demonstrates emerging control, exhibiting frequent errors in spelling (<i>Crusible, Massetuset, witth</i>), punctuation (<i>a boy named Okonkwo who grew up in a tribe, which</i>), paragraphing, capitalization (<i>Things fall Apart and the Crusible</i>), and grammar (<i>words ... which helps me ... is and grew and harvest many</i>) that hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in organization and somewhat weaker in development.	

Often in literature it is the setting that makes the story. Frank Norris once said "Things can happen in some cities and the tale of them will be interesting; the same story told in another city would be ridiculous." I agree with statement. Stories are written into a certain setting for a reason. A change in this would leave the story feeling odd and ~~out~~ out of ~~place~~ place.

In Mice and Men the story takes place in the country side. This very same story put in another setting would not work. The country makes most of the story.

The two characters in the story are in search of work. They find it on a farm, a vital detail in the story, there they stay and the story takes its course. The work they do is farm work, baling hay, feeding animals, etc. Without the farm this would not be possible.

The actions that the two characters take would also be treated differently in another setting. Their dress ~~was~~ may also have been out of place in another setting.

Had they never been given jobs ~~at all~~ ~~for~~ the story would never have taken

place. Had this story taken place anywhere but the country side ~~it~~, it would have been a ridiculous piece of work.

Romeo and Juliet by William Shakespeare is a piece of literature that given a change in setting would be ~~the~~ ridiculous. R+J is set in history, a change in this would create ~~the~~ chaos. Beliefs, actions, dress, speech in another time or place would ~~completely~~ ~~then~~ ruin the piece. Many actions taken by the characters would be seen as illegal and immoral in another setting. This piece, due to its specific time setting, would be ridiculous in any other.

Stories are given a certain setting for a reason. Any other time, place would create havoc and a story would not take place. A difference in setting would indeed be ridiculous as Frank Norris states.

Anchor Level 3 – C

Quality	Commentary
Meaning	<p>The response: Provides a simple interpretation of the critical lens, stating that <i>story's are given a certain setting for a reason</i>. The response makes superficial connections between the criteria and the chosen texts, <i>Of Mice and Men</i> and <i>Romeo and Juliet</i>.</p>
Development	<p>Is largely undeveloped, hinting at ideas (<i>Beliefs, actions, dress, speech in another time or place would ruin the piice</i>). The response makes vague references to setting (<i>takes place in the country side and R+J is set in history</i>) and contains assertions which are unjustified (<i>Many Actions taken by the charecters would be seen as illegal and immoral in another Setting</i>).</p>
Organization	<p>Establishes, but fails to maintain an appropriate focus on the idea that <i>a difference in setting would indeed be ridiculous</i>. The response exhibits a rudimentary structure with an introduction, separate paragraphs focusing on the texts, and a conclusion.</p>
Language Use	<p>Relies on basic vocabulary with some awareness of purpose (<i>I agree with statement</i>). The response exhibits some attempt to vary sentence structure, but with uneven success (<i>A change in this would leave the story feeling odd and out of place</i>). Repetitious phrasing exists throughout the response.</p>
Conventions	<p>Demonstrates partial control, exhibiting errors in spelling (<i>Storys</i> and <i>Shakespere</i>), punctuation (<i>on Mice and Men the and been given jobs the story</i>), and capitalization (<i>there they stay</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 somewhat stronger in conventions.</p>	

The quote stated above "Things can happen in some cities and the tale of them will be interesting, the same story laid in another city would be ridiculous." - Frank Norris. My interpretation of the quote is that you have the same story and then the story goes to two different locations, then the story changes. I do agree with this quote, if you have a story and it's going good and all of a sudden it changes location and the way you look at the story changes.

Two works of literature I feel that fits the quote is one Animal Farm and second MacBeth

Animal Farm fits the quote by the farm was once owned by humans, then the animals take over. You have the same story, setting out then the animals take over and perform the same duties as the humans which is just ridiculous, that would not happen in real-life.

The second work of literature is MacBeth. The story was taken place with different settings, it really didn't make sense.

In conclusion, the quote fits the two stories, and to change the location would not make sense.

Anchor Level 2 – A

Quality	Commentary
Meaning	<p>The response: Provides a confused interpretation of the critical lens (<i>My inpretation ... is that you have the same story and then the story goes to two different locations, then the story changes</i>). The response alludes to the critical lens, but does not use it to analyze <i>Animal Farm</i> or <i>MacBeth</i>.</p>
Development	<p>Is largely undeveloped, hinting at ideas, but references to the text are vague (<i>the animals take over and perform the same duties as the humans and <u>MacBeth</u> ... really didn't make sense</i>) or irrelevant (<i>which is just ridiculous and would not happen in real-life</i>).</p>
Organization	<p>Lacks an appropriate focus, but suggests some organization. The response has an introductory paragraph, brief references to two texts, and a concluding paragraph. The response makes occasional use of transitions (<i>Two works, The second work, In conclusion</i>).</p>
Language Use	<p>Uses language that is imprecise (<i>If you have a story and it's going good, is one Animal Farm and second <u>MacBeth</u>, to change the location would not make sense</i>). The response reveals little awareness of how to use sentences to achieve an effect.</p>
Conventions	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>storys</i>), punctuation (<i>You have the same story. setting</i>), capitalization (<i>ridiculous. that</i>), and grammar (<i>Two works ... fits the quote and the story was taken place</i>) that do not hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in conventions.</p>	

"Things can happen in some cities & the tale of them will be interesting; the same story laid in another city would be ridiculous." I think this means that a story can take place in a certain setting only once & not ~~this~~ twice. I agree with the ~~statement~~ statement because there should only be one story in a specific setting done ~~one~~ once & not twice because the second story, no one would want to read it, the second story just wouldn't be ~~the~~ the same if it was in a different setting.

In Hamlet by William Shakespeare, the setting is in Denmark, & if they ~~was~~ wrote it in another place than Hamlet wouldn't be the prince of Denmark, he would be ~~call~~ called something else.

Anchor Level 2 – B

Quality	Commentary
	The response:
Meaning	Provides a confused interpretation of the critical lens (<i>I think this means that a story can take place in a certain setting only once & not twice</i>). The response alludes to the critical lens but does not use it to analyze <i>Hamlet</i> by William Shakespeare.
Development	Is largely undeveloped, hinting at ideas, saying that the <i>second story just wouldn't be the same ... in a different setting</i> . The response addresses only one text, and the references are vague or irrelevant (<i>the setting is in Denmark and Hamlet wouldn't be the prince of Denmark, he would be called something else</i>).
Organization	Lacks an appropriate focus but suggests some organization by introducing criteria and adding one paragraph mentioning <i>Hamlet</i> .
Language Use	Uses language that is imprecise and unsuitable for the audience or purpose (<i>because the second story, no one would want to read it</i>). The response exhibits little awareness of how to use sentences to achieve an effect (paragraph 2 contains one run-on sentence).
Conventions	Demonstrates partial control, exhibiting occasional errors in punctuation (<i>In <u>Hamlet</u> by William Shakespeare</i>) and grammar (<i>if it was</i>) that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in conventions.	

What does the phrase "Things can happen in some cities and the tale of them will be interesting; the same story told in another city, would be ridiculous!" mean?

I think that it means when you fight you use your own territory because you then have the advantage of the the home front. The book All's quiet on the Western front is a good example of having an advantage because of having your own territories.

In that book many people died because they didn't know their territories. Another book that reflects that phrase is Hiroshima, when the bomb hit people flocked to the same place the church and they all new where they were going.

Being able to know everything about where you are is a great advantage and can be very help full.

Frank Norris quoted that phrase and did a well to do job expressing everything that needed to be said in two sentences.

Anchor Level 2 – C

Quality	Commentary
Meaning	The response: Provides a confused interpretation of the critical lens (<i>it means when you fight you use your own territory</i>). The response alludes to the critical lens but does not use it to analyze <i>All Quiet on the Western Front</i> and <i>Hiroshima</i> .
Development	Is largely undeveloped. The response hints at ideas (<i>Alls quit on the Western front is a good example of having an advantage because of having your own territories and when the bomb hit people flocked to the same place the church</i>), but references to the text are vague and repetitive (<i>many people died because they didn't know their territories</i>).
Organization	Lacks an appropriate focus, but suggests some organization. The response is divided into paragraphs and contains a simplistic introduction and conclusion.
Language Use	Uses language that is imprecise and reveals little awareness of how to use sentences to achieve an effect (<i>Frank Noris quoted that phrase and did a well to do job expressing everything that needed to be said in two sentences</i>).
Conventions	Demonstrates emerging control, exhibiting errors in spelling (<i>loccation, intersting, ridiculous, help full</i>), punctuation (<i>Hiroshima, when</i>), and grammar (<i>What does the phrase ... means</i>) that hinder comprehension.
Conclusion: Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in conventions.	

According to the critical lens by Frank Lewis, "Things can happen in some cities and the tale of them will be interesting, the same story laid in another city would be ridiculous." I agree with his statement because, things do happen in certain places and the tale told would be interesting, but for the same thing to happen but not the same way or location would be crazy. This critical lens to me means that, something can happen and it would be okay, but for it to happen twice but somewhere else people would question themselves and the situation and ask themselves how could that have happen or try to find ways to avoid the situation told.

Anchor Level 1 – A

Quality	Commentary
	The response:
Meaning	Provides a simple interpretation of the critical lens by agreeing with it, stating <i>things do happen in certain places ... but for the same thing to happen but not the same way or location would be crazy</i> . The response makes no reference to any specific texts.
Development	Is minimal. The response reiterates a personal interpretation of the critical lens, but does not apply the lens to works of literature.
Organization	Suggests a focus (<i>I agree with this statement</i>), but lacks organization.
Language Use	Relies on basic vocabulary with little awareness of audience or purpose. The response reveals little awareness of how to use sentences to achieve an effect.
Conventions	Demonstrates emerging control, exhibiting occasional errors in punctuation (<i>because, things and that, something</i>) and capitalization (<i>This critical lens, how could that Have happen, to avoid the situation told</i>) that hinder comprehension.
Conclusion: Although the response fits criteria for Levels 1, 2, and 3, it remains at Level 1 because it makes no reference to specific texts.	

I think the boy who is live in outsider
 He can't not live good (Pony Boy)
 and MacBeth had some many problem.
 which is you suppose to be ~~the~~ their
 for her wife of MacBeth. this is about
 something true for a long time in his
 life about that when he arrived to
 some thing like that. Killing in
 both people ~~or~~ have lived for
 years He arrived to think what was
 I do wrong.

Anchor Level 1 – B

Quality	Commentary
	The response:
Meaning	Does not refer to the critical lens. The response mentions two works of literature, <i>The Outsiders</i> and <i>MacBeth</i> , but contains no analysis of the chosen texts.
Development	Is minimal, relying on a vague reference to each work [<i>he can't not live good (Pony Boy)</i> and <i>MacBeth had some many problem</i>].
Organization	Shows no focus or organization.
Language Use	Is minimal, using language that is often incoherent (<i>which is you suppose to be their for her wife of MacBeth</i> and <i>Killing in both people have lived for years</i>).
Conventions	Is minimal, making assessment of conventions unreliable.
Conclusion: Overall, the response best fits the criteria for Level 1 in all qualities.	

"Things can happen in some cities and the tale of them will be interesting; the same story laid in another city would be ridiculous."

Yes, I do agree with the statement above, after comparing two pieces of literature I have read, these novels were "Scarlet Letter" and "Washington Square". As I would compare these novels in each of them, there were many interesting topics and characters with their unique lives.

In the novel "Scarlet Letter" there was a character named Mr. Roger Chillingworth, who was very intelligent and controlling person. As a story moved on ~~we~~ I saw that he was controlling Scarlet who was the main character, what was really interesting about it that Scarlet never tried to resist, or go against his believe, she never tried to change anything till the end of the novel, because she didn't want to bring any harm to her and to people around her.

As in the novel "Washington Square" there also a controlling character who's name was Dr. Sloper, his main role in the novel was ~~based~~ on trying to control his daughter Catharine, but Catharine. As a story moved on ^{she} understood that and tried to change it, in any way she possibly could. Catharine didn't care about others, when she was trying to resist the power of her ~~power~~ father, because she wanted to prove that she's able to do everything by herself.

As I was comparing these novels, the statement by Frank Norris "Things can happen in some cities and the tale of them will be interesting; the same story laid in another city ~~will~~ would be ridiculous" would imply to these stories, because we can easily see how the characters reacted differently for the same situation.

"Things can happen in some ~~cities~~ cities and the tale of them will be interesting; the same story laid in another city would be ridiculous."

- Frank Norris

The above quotation by Norris can be seen throughout a copious amount of literary works. Two works which can prove this statement are William Shakespeare's Macbeth, and George Orwell's 1984. The use of the witches and the supernatural world^{in Macbeth} and the idea of the harsh environment in 1984 may be considered ridiculous in certain locations.

The first work to look at is Shakespeare's Macbeth. Set in Scotland, Macbeth is about the rise and downfall of a man with a flaw of not being able to garner an opinion for himself. A big conflict in the work is that of the natural and supernatural world's clash. Although accepted in the Highlands of Scotland and England, the idea of witches and a supernatural world would be considered ridiculous in nations with very strong religious beliefs or a state religion. An example of this type of nation may be one in the Middle East who are devout Muslims.

Thus, Macbeth would and could be told in some locations in which it would become an interesting tale, whereas in other locations, it would be ridiculous.

The second work to look at is Orwell's 1984. 1984 tells of a world of poverty, except for an elite

few, and at constant war. Orwell, ^{an Englishman,} wrote this book in 1948 to forewarn the world of the spread of totalitarianism, which he feared could occur in the Soviet Union. Despite its great success in the United States, England, and many other parts of the world, the Soviet Union, ~~led~~ ^{especially} by Stalin, possibly could have thought this idea to be ridiculous.

In 1984, Big Brother is the leader and his description is quite similar to Stalin's. The Soviet Elites would have probably tried to seize copies of this novel before it entered the streets under terms of false propaganda. Thus, 1984, although a great success in democratic nations, would be considered ridiculous in the socialist ~~parties~~ nations of the world at that time.

In conclusion, books or tales have the ability to make for very interesting tales. However, where one sees the work as interesting, someone in a different location may feel that the work was ridiculous, as seen in Macbeth and 1984.

Part B—Practice Paper – C

in dot of the books available to read the place and the time of the story is very important and if the book took place some other place the story wouldn't had made sense. Because different locations in the world have different customs and accept different things in society or they are more educated and they have different things available to them. Imagine ~~if~~ if the story of scarlett letter took place in ~~and~~ the 20th century in America the story wouldn't had made sense. Because there is no punishment for the act of adultery the way it was done in the book, ~~and~~ there wouldn't had been any punishment and adultery happens here every day and it wouldn't be such shock and there is laws against that kind of punishment.

In the story of frankenstine the ~~to~~ location of the story wouldn't had mattered because he could have created a monster in any other location of the world and he still would've had the same tools for it, so it would be more acceptable. If the story of ~~the~~ frankens tien took place in another location unless it was in ~~the~~ a ~~3~~ third world ~~country~~ country where it would be ~~to~~ hard to become a scientist like him ~~for~~ for example Africa. But even ~~if~~ then it would've been possible even though the book might ~~not~~ have been as interesting.

From the quote, Frank Norris seems to say that setting can't be changed without changing the effect of the story. That does not seem reasonable. For example, the same theme can be used in many different stories, but not all of them will be set in the same place. The Hours, by Michael Cunningham, and The Irish Princess, by Mickey Clement, are two novels which demonstrate that setting can be changed without destroying the effect of the story.

In The Hours, the writer tells his story in three different places and four different times: present-day New York City, 1923 and 1941 England, and 1949 America in the Midwest. He interchanges the settings to tell of British writer Virginia Woolf writing her novel Mrs. Dalloway in 1923 and then later committing suicide in 1941, an American woman, Laura Brown, reading Mrs. Dalloway in 1949, and the contemporary woman, Mrs. Clarissa Vaughan visiting her dying former lover, a poet who has just won a literary award.

The themes of finding a meaningful life or leaving one's current life are

explored in the connected stories. The locations change constantly as the reader sees Mrs. Woolf writing her novel in which Clarissa Dalloway commits suicide, and then Mrs. Woolf does also.

Interwoven are chapters involving Laura Brown, who confronts a life in which she is desperately unhappy. Pregnant with her second child (the reason she does not take her own life), she eventually abandons her husband and children. Also in the shifting times and places is Clarissa Vaughn, called "Mrs. Dalloway" by her friend Richard, who is dying of AIDS. Richard chooses suicide to end his own suffering, which began when he was abandoned by his mother, Laura Brown. The story is still a powerful one, even though the times and places keep changing.

A similar example is found in The Irish Princess by Mickey Clement. Although the story is basically set in one place, Troy, New York, the time frame covers from 1966 to the '80s. The theme, however, would work well, no matter what location or time period. Love of family and pride in one's heritage are the important themes. Using multiple first-person narrators, the story of the Malloy family is told. Maureen (Mo) and Margie, the

daughters of Mike and Clare, are the main characters. When Mo becomes pregnant, she has to give up her college plans and scholarship to Syracuse University. The father of the child goes to college, as he had planned. Mo marries a neighbor's son, who does not want to be drafted to Vietnam. Since the two share similar Irish ancestry and the same religion, the families are happy. The man who fathered little Mikey is killed in Vietnam. The story would have been just as good in any setting, and almost any time. Many young women have become pregnant and have had their lives rearranged by the birth of a child. Many young men lost their lives in Vietnam or similar places.

In both novels, setting did not cause the story to be good or bad, "interesting" or "ridiculous." A good story is not totally dependent on setting.

"Things can happen in some cities and the tale of them will be interesting; the same story laid in another city would be ridiculous." I would have to agree with the statement. It means that setting plays an important part in the story. If you were to take a story, but change the setting, the whole theme of the story could/would change.

One work of literature that this statement applies to is The Lord of the Flies by William Golding. The boys are stranded on a deserted island that makes them regress and become uncivil. If the boys were in any other setting, they might not have been secluded and drove into unsanity. The characterization ~~between~~ of Jack and Ralph were different. The environment of the island helped ^{Ralph} from ~~to~~ going from innocence to experience. In the beginning of the novel, Ralph was excited about no adults while at the end he was hoping they could be civilized and work together. Jack on the other hand regressed throughout the novel. He became more primitive. An example of that is after he hunts for the pig and they kill it, they have a ritual/dance.

Another work of literature ~~to~~ pertaining to this statement is Ethan Frome by Emily Bronte. If the novel did not take place in winter, Ethan would not have acted the way he acted. Due to the fact that his mother died in the winter and he did not want to be lonely, so he asked Zerkow to stay and marry him. Another example is when Ethan was to take Mattie to the station, it was winter and they went sledding where the accident occurred. Ethan's

Part B—Practice Paper – E

emotions would have been different if the season was different or even the city was different?

As you can see, setting places an enormous role in the outcome of the story. I have tried to prove that in the two novels, The Lord of the Flies and Ethan Frome. If you change the setting of a story, you change the entire perspective of the story.

Practice Paper A–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 B–Score Level 4

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

Practice Paper C–Score Level 3

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

Practice Paper D–Score Level 5

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

Practice Paper E–Score Level 4

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

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

Key Ideas	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

Regents Comprehensive Examination in English—January 2004

Chart for Determining the Final Examination Score (Use for January 2004 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 20 and a total multiple-choice score of 17 would receive a final examination score of 87.

**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	1	3	4	6	7	9	10	12	13	15	16	18	19	21	22	27	32	37	42	47	52	58	63	67
1	1	2	4	5	7	8	10	11	13	14	16	17	19	20	22	25	29	34	40	45	50	55	60	65	70
2	1	3	4	6	7	9	10	12	13	15	16	18	19	21	22	27	32	37	42	47	52	58	63	67	72
3	2	4	5	7	8	10	11	13	14	16	17	19	20	22	25	29	34	40	45	50	55	60	65	70	74
4	3	4	6	7	9	10	12	13	15	16	18	19	21	22	27	32	37	42	47	52	58	63	67	72	77
5	4	5	7	8	10	11	13	14	16	17	19	20	22	25	29	34	40	45	50	55	60	65	70	74	79
6	4	6	7	9	10	12	13	15	16	18	19	21	22	27	32	37	42	47	52	58	63	67	72	77	81
7	5	7	8	10	11	13	14	16	17	19	20	22	25	29	34	40	45	50	55	60	65	70	74	79	83
8	6	7	9	10	12	13	15	16	18	19	21	22	27	32	37	42	47	52	58	63	67	72	77	81	85
9	7	8	10	11	13	14	16	17	19	20	22	25	29	34	40	45	50	55	60	65	70	74	79	83	87
10	7	9	10	12	13	15	16	18	19	21	22	27	32	37	42	47	52	58	63	67	72	77	81	85	88
11	8	10	11	13	14	16	17	19	20	22	25	29	34	40	45	50	55	60	65	70	74	79	83	87	90
12	9	10	12	13	15	16	18	19	21	22	27	32	37	42	47	52	58	63	67	72	77	81	85	88	92
13	10	11	13	14	16	17	19	20	22	25	29	34	40	45	50	55	60	65	70	74	79	83	87	90	93
14	10	12	13	15	16	18	19	21	22	27	32	37	42	47	52	58	63	67	72	77	81	85	88	92	94
15	11	13	14	16	17	19	20	22	25	29	34	40	45	50	55	60	65	70	74	79	83	87	90	93	96
16	12	13	15	16	18	19	21	22	27	32	37	42	47	52	58	63	67	72	77	81	85	88	92	94	96
17	13	14	16	17	19	20	22	25	29	34	40	45	50	55	60	65	70	74	79	83	87	90	93	96	97
18	13	15	16	18	19	21	22	27	32	37	42	47	52	58	63	67	72	77	81	85	88	92	94	96	97
19	14	16	17	19	20	22	25	29	34	40	45	50	55	60	65	70	74	79	83	87	90	93	96	97	98
20	15	16	18	19	21	22	27	32	37	42	47	52	58	63	67	72	77	81	85	88	92	94	96	97	98
21	16	17	19	20	22	25	29	34	40	45	50	55	60	65	70	74	79	83	87	90	93	96	97	98	98
22	16	18	19	21	22	27	32	37	42	47	52	58	63	67	72	77	81	85	88	92	94	96	97	98	99
23	17	19	20	22	25	29	34	40	45	50	55	60	65	70	74	79	83	87	90	93	96	97	98	98	99
24	18	19	21	22	27	32	37	42	47	52	58	63	67	72	77	81	85	88	92	94	96	97	98	99	99
25	19	20	22	25	29	34	40	45	50	55	60	65	70	74	79	83	87	90	93	96	97	98	98	99	99
26	19	21	22	27	32	37	42	47	52	58	63	67	72	77	81	85	88	92	94	96	97	98	98	99	100