

# FOR TEACHERS ONLY

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

## ENGLISH

# E

Friday, June 15, 2012—9:15 a.m. to 12:15 p.m., only

### SCORING KEY AND RATING GUIDE

#### Mechanics of Rating

Updated information regarding the rating of this examination may be posted on the New York State Education Department's web site during the rating period. Check this web site at: <http://www.p12.nysed.gov/apda/> and select the link "Scoring Information" for any recently posted information regarding this examination. This site should be checked before the rating process for this examination begins and several times throughout the Regents Examination period.

The following procedures are to be used for rating papers in the Regents 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 Scoring the Regents Comprehensive Examination in English*.

#### Scoring the Multiple-Choice Questions

For this exam all schools must use uniform scannable answer sheets provided by the regional information center or large-city scanning center. The scoring key for this exam is provided below. If these answer sheets are being hand scored prior to being scanned, the scorer must be careful not to make any stray marks on the answer sheet that might later interfere with the accuracy of the scanning.

Before scannable answer sheets are machine scored, several samples must be both machine and manually scored to ensure the accuracy of the machine-scoring process. All discrepancies must be resolved before student answer sheets are machine scored. When machine scoring is completed, a sample of the scored answer sheets must be scored manually to verify the accuracy of the machine-scoring process.

Correct Answers			
Part 1	Part 2		Part 3
1 ..... 3 .....	9 ..... 3 .....	15 ..... 1 .....	21 ..... 2 .....
2 ..... 4 .....	10 ..... 4 .....	16 ..... 4 .....	22 ..... 3 .....
3 ..... 2 .....	11 ..... 2 .....	17 ..... 3 .....	23 ..... 4 .....
4 ..... 1 .....	12 ..... 1 .....	18 ..... 2 .....	24 ..... 4 .....
5 ..... 4 .....	13 ..... 3 .....	19 ..... 1 .....	25 ..... 1 .....
6 ..... 3 .....	14 ..... 2 .....	20 ..... 3 .....	
7 ..... 1 .....			
8 ..... 2 .....			

## COMPREHENSIVE ENGLISH

### Rating of Short-Constructed Responses and Essay

- (1) In training raters to score student responses for each part of the examination, follow the procedures outlined below:

#### *Introduction to the Tasks*

- Raters read the task and summarize it.
- Raters read the passages (if applicable) and plan a response to the 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 holistic scores (i.e., by matching evidence from the response to the language of the rubric and by weighing all qualities equally).
- 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 practice papers individually. Raters should score the five papers independently without looking at the scores provided after the five papers.
- Trainer records scores and leads discussion until raters feel comfortable enough to move on to actual scoring. (Practice papers for Questions 26 and 27 contain scores and commentaries. Practice papers for Question 28 only contain scores.)

- (2) When actual rating begins, each rater should record his or her individual rating for a student's short-constructed responses and essay on the rating sheets 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) The 2-credit short responses are to be rated by one qualified rater. 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.

**Schools are not permitted to rescore any of the open-ended questions on any Regents Exam after each question has been rated the required number of times as specified in the rating guide, regardless of the final exam score. Schools are required to ensure that the raw scores have been added correctly and that the resulting scale score has been determined accurately.**

## Question 26

(used for 2-credit responses that refer to two texts)

### **Score Point 2**

- presents a well-developed paragraph
- demonstrates a basic understanding of the texts
- establishes an appropriate controlling idea
- supports the controlling idea with clear and appropriate details from both texts
- uses language that is appropriate
- may exhibit errors in conventions that do not hinder comprehension

### **Score Point 1**

- has a controlling idea  
or
- implies a controlling idea  
or
- has an unclear controlling idea

AND

- supports the controlling idea with partial and/or overly general information from the texts
- uses language that may be imprecise or inappropriate
- exhibits errors in conventions that may hinder comprehension

### **Score Point 0**

- is off topic, incoherent, a copy of the task/texts, or blank
- demonstrates no understanding of the task/texts
- is a personal response

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**Anchor Paper – Question 26 – Level 2 – A**

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Challenges incite a spark that would <sup>otherwise</sup> remain dormant.

When faced with a challenge individual's are forced to test their motivation and determination in order to overcome the adversity. In passage I, for example, the photographer felt defeated after realizing she couldn't capture the true art and beauty of spinning before trying it herself. However, although she had trouble at spinning class, she ultimately achieved success because she now photographed Ghandi with a true appreciation for his work. Her drive was challenged because she had to do something she never expected to in order to achieve her mission: photographing Ghandi at work. Similarly in passage II, the author appears out of breath due to excessive exercise. This presents a challenge in and of itself because running is physically demanding and requires the will to continue. The author is also motivated by the challenging standards set such as, his timing and quickness. This self-determination causes the power to carry on, ~~on~~ despite struggles with breathing and genuine tired.

**Anchor Level 2-A**

The response presents a well-developed paragraph, demonstrating a basic understanding of the texts. An appropriate controlling idea (*When faced with a challenge individual's are forced to test their motivation and determination in order to overcome the adversity*) is supported with clear and appropriate details from both texts (*However, although she had trouble at spinning class, she ultimately achieved success because she now photographed Ghandi with a true appreciation for his work* and *This presents a challenge in and of itself because running is physically demanding and requires the will to continue*). Language use is appropriate, and errors in conventions (*individual's are, Ghandi, genuine tired*) do not hinder comprehension.

Often times to reach a goal one must encounter and overcome challenges before succeeding. In Passage I and in Passage II characters must work through major obstacles ~~before~~ in order to achieve their goals. In Passage I the narrator expects the task of capturing a photo of Gandhi to be simple and straight forward but the reality of it strays far from this idea. Instead of simply approaching Gandhi at the spinning wheel and capturing the moment the narrator is pushed to first learn the art for himself in order to fully "understand the symbolism of Gandhi at his spinning wheel." When he was finally alone with Gandhi his equipment malfunctioned and he had to work even more to capture the moment and when he did it meant even more to him because of the obstacles he faced. Passage II explains the challenges faced by a runner to reach and cross a finish line. Often times the physical challenges fight with a determined mental state. In an athlete's mind they will do anything to finish the race but, this goal becomes hard when "you had to use breath you didn't have". In the end the finish means so much more when you look back at the things you fought your way through.

**Anchor Level 2-B**

The response presents a well-developed paragraph, demonstrating a basic understanding of the texts. An appropriate controlling idea (*Often times to reach a goal one must encounter and overcome challenges before succeeding*) is supported with clear and appropriate details from both texts (*When he was finally alone with Gandhi his equipment malfunctioned and he had to work even more to capture the moment* and *Passage II explains the challenges faced by a runner to reach and cross a finish line*). Language use is appropriate, and errors in conventions (*Often times, expects, moment the narrator*) do not hinder comprehension.

Some things in life we have no control over. Within both passages, the author discusses how people lose control over things. In passage 1, the photographer lost control over his camera because of the weather conditions in India, his camera malfunctioned which was completely out of his control. In passage 2, ~~the author~~ I believe that the author is trying to show ~~that~~ how a person can lose control as well. This poem shows this because in lines 1 and 2 it states that "You had to use breath you didn't have!" This is uncontrollable because you can't control the amount of breaths you take.

**Anchor Level 1-A**

The response has a controlling idea (*Some things in life we have no control over*), supported by partial and overly general information from the texts (*In passage 1, the photographer lost control over his camera and In passage 2, I believe that the author is trying to show how a person can lose control as well*). Language use is appropriate, and errors in conventions (*authors discusses, didnt, uncontrollable*) do not hinder comprehension.

Difficulties can be, well, difficult. The challenging part about difficulties is deciding how to deal with them and over come them. In passage II the narrator describes the challenges he faces while running. In Passage I the reporter faces camera malfunctions. He takes many pictures to ensure the picture is good. People face challenges everyday and must over come them.

**Anchor Level 1–B**

The response has a controlling idea (*The challenging part about difficulties is deciding how to deal with them and over come them*), supported by overly general information from the texts (*In passage II the narrator describes the challenges he faces while running and In Passage I the reporter faces camera malfunctions*). Language use is appropriate, and errors in conventions (*Difficulties, over come, passage II*) do not hinder comprehension.

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**Anchor Paper – Question 26 – Level 0**

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In the first passage they believed that Gandhi's were father. They think he will make everthing better. In the second passage, they talk about Gandhi used nonviolence to solve his problems. They talk about how peace would solve issue.

**Anchor Level 0**

The response is off topic, demonstrating no understanding of the task or texts even though Gandhi is mentioned.

Challenges force us to push ourselves into doing things we wouldn't ordinarily do. In passage 1 the author starts out thinking he will just be taking a few pictures of Gandhi spinning but, he finds out they won't let him, unless he tries spinning first. The challenge the author faces is learning how to spin but it forced him to humble himself when he found out he couldn't do it. He starts out saying, very matter of factly that he was here, "to take photographs of the Mahatma spinning." but ~~the~~ after being humbled by the challenge of learning to spin he says that was "filled with an emotion as close to awe as a photographer can come." The author uses the challenge to develop the character and to show how one can become better after facing a challenge. In the second passage, the challenge being faced is fatigue from running, the author expresses this by saying, "you had to use breath you didn't have enough of" and by the way they broke lines. The breaking of the lines in the middle of thoughts reminds the reader of ~~the~~ ~~the~~ strained breathing while running which is challenging. But the character ~~is~~ is pushed to overcome this challenge and looks down to see they are going so fast their legs "had almost disappeared." In both passage 1 and 2 the characters face challenges that push them to do things they might not have otherwise.

Question 26 – Practice Paper B

That in some aspects of the world  
you ~~must~~ have to put thought & attention  
and passion into the things you do even  
if its for either the simplest things or the  
most ~~difficult~~ difficult things.

Challenges are blocks or barriers that can be easily taken down with a little hard work and determination. In the first passage the challenge came from the photographers encounter with Gandhi and him having to learn to spin. In the second passage the challenge came from internal conflict and it was probably because of some external conflict.

Passage I take a hands on approach and just went straight at the problem and took care of the challenge. By doing this approach they get a positive result and end up happier than avoiding the problem. This tells me that ~~if~~ if I am faced with a challenge I should take it on & probably / more often than not it will have a positive result.

Throughout life everyone faces some kind of challenge, it may be easy to overcome or it could be hard. In passage one the author writes about her/his trip to India to get pictures of Mahatma Gandhi ~~spinning~~ spinning. Throughout his/her trip they face a few obstacles.

First when they had asked if they could take pictures of Gandhi spinning he/she was told she must learn how to use the spinning wheel first. Once that was done, when he/she went to take the pictures one of the ~~the~~ click of the shutter & the flash of the bulb wasn't matching up correctly. But he/she fixed it by changing the bulb. In passage two the ~~the~~ poem was written about running a marathon. However, towards the end of it you feel like you can't run anymore, and it's getting harder to breathe. But you have to push through it. These ~~two~~<sup>two</sup> passages show how obstacles come about your daily life and you just have to do your best to push through them.

In passage one and the poem the narrators were faced with challenges that put their true goals aside. In passage one the narrator was trying to take photographs of Gandhi and failed to get good photos due to equipment failure. Then the lighting in the background was wrong. Faced with all these problems the photographer did not succeed in getting the photos but instead learned a life long lesson about Gandhi and his spinning wheels. In the poem the narrator is trying to do good but is faced with challenges and thoughts that lead in the wrong direction, which puts the true goal aside.

## QUESTION 26

### PRACTICE SET ANNOTATIONS

#### **Practice Paper A — Score Level 2**

The response presents a well-developed paragraph, demonstrating a basic understanding of the texts. An appropriate controlling idea (*Challenges force us to push ourselves into doing things we wouldn't ordinarily do*) is supported with clear and appropriate details from both texts (*The challenge the author faces is learning how to spin but it forced him to humble himself when he found out he couldn't do it* and *In the second passage, the challenge being faced is fatigue from running*). Language use is appropriate, and errors in conventions (*spinning but, he; running, the author; dissapeared*) do not hinder comprehension.

#### **Practice Paper B — Score Level 0**

The response is off topic, demonstrating no understanding of the task or texts. There is no reference to either text.

#### **Practice Paper C — Score Level 1**

The response has a controlling idea (*Challenges are blocks or barriers that can be easily taken down with a little hard work and determination*), supported by partial and overly general information from the texts (*In the first passage the challenge came from the photographers encounter with Gandhi and him having to learn to spin* and *In the second passage the challenge came from internal conflict and it was probably because of some external conflict*). Language use is appropriate, although occasionally imprecise (*a probably/more ofien than not*), and errors in conventions (*photographors, him having, Passage I take, challenge I should*) do not hinder comprehension.

#### **Practice Paper D — Score Level 2**

The response presents a well-developed paragraph, demonstrating a basic understanding of the texts. An appropriate controlling idea (*everyone faces some kind of challenge which may be easy to over come or ... hard*) is supported with clear and appropriate details from both texts (*In passage one the author writes about her/his trip to India to get pictures of Mahatma Gandhi spinning* and *In passage two the poem was writen about running a marathon*). Language use is appropriate, although occasionally imprecise (*shutter & the flash*), and errors in conventions (*challenge, It; obsticles; they ... he/she; cant*) do not hinder comprehension.

#### **Practice Paper E — Score Level 1**

The response implies a controlling idea (*the narators were faced with challenges that put their true goals aside*), supported by partial information that is occasionally inaccurate from Passage I (*the photographer did not suceed in getting the photos*) and overly general information from Passage II (*In the poem the narator is trying to do good but is faced with challenges*). Language use is appropriate, although occasionally imprecise (*thoughts the lead*), and errors in conventions (*narators, problems the photographer, suceed, life long*) do not hinder comprehension.

## Question 27

(used for 2-credit responses that refer only to one text)

### **Score Point 2**

- presents a well-developed paragraph
- provides an appropriate explanation of the literary element or technique chosen
- supports the explanation with clear and appropriate evidence from the text
- uses language that is appropriate
- may exhibit errors in conventions that do not hinder comprehension

### **Score Point 1**

- provides an explanation of the literary element or technique  
or
- implies an explanation of the literary element or technique  
or
- has an unclear explanation of the literary element or technique  
AND
- supports the explanation with partial and/or overly general information from the text
- uses language that may be imprecise or inappropriate
- exhibits errors in conventions that may hinder comprehension

### **Score Point 0**

- is off topic, incoherent, a copy of the task/text, or blank
- demonstrates no understanding of the task/text
- is a personal response

**Note:** Since the question specifies choosing *one* of the authors, if the student responds using both passages, score the portion of the response that would give the student the higher score.

In the excerpt, the author uses Irony by revealing the differences between the spinning wheel and the photographers camera. The author explains how the spinning wheel was made, "with its ball bearings and steel parts and maybe an occasional nail." Even though the wheel is of simplistic design, the wheel is used elegantly, and ~~and~~ ~~AAA~~ and made to seem like it was a thing of perfection. The camera, however, was a new age piece of equipment. The author exclaims how the camera's tripod didn't work, and how the light bulbs were running low, and other events that got in the way of taking a picture. Eventually, a picture did get taken, but the author uses this Irony to represent how even though the camera was modern technology, the spinning wheel worked much more efficiently than her camera. This represents ~~how~~ that although much simpler times were before us, the machinery today is too complicated to use in certain times.

Anchor Level 2-A

The response presents a well-developed paragraph that provides an appropriate explanation of irony (*the author uses this Irony to represent how even though the camera was modern technology, the spinning wheel worked much more efficiently*), supported with clear and appropriate evidence from the text (*the wheel is ... a thing of perfection, the camera's tripod didn't work, light bulbs were running low*). Language use is appropriate, and errors in conventions (*uses Irony, photographers camera, although*) do not hinder comprehension.

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**Anchor Paper – Question 27 – Level 2 – B**

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The nararator of passage I uses setting to describe ~~his~~ her experience. You can see that the nararator went to a place that she has never seen before. ~~She~~ <sup>She</sup> goes to photograph Gandhi in his ashram in India. The culture of this new place is very different to ~~her~~ <sup>her</sup>. The place where she is visiting creates challenges for ~~her~~ <sup>her</sup> to overcome. The first thing that she must overcome is the spinning wheel. The spinning wheel is important to India and its culture. This is difficult for ~~her~~ <sup>her</sup> to learn how to spin, but after she appreciates the new knowledge. The second challenge that she faces is the climate of India. "The heat and moisture of India had affected all my equipment." ~~She~~ <sup>she</sup> soon becomes angry at his camera and eventually leaves. After she relizes that "spinning wheels could take priority over cameras," the setting of passage I caused challenges that the nararator had to overcome. Because of these challenges, the nararator left India with new knowledge and appreciation.

**Anchor Level 2-B**

The response presents a well-developed paragraph, providing an appropriate explanation of setting in Passage I (*uses setting to describe her experience and went to a place that she has never seen before*), supported with clear and appropriate evidence from the text (*the spinning wheel is important to India and its culture and The second challenge that she faces is the climate of India*). Language use is appropriate, and errors in conventions (*nararator, passage I, relizes*) do not hinder comprehension.

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**Anchor Paper – Question 27 – Level 1 – A**

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In Passage I the author uses point of view to get his story across. The author starts off by remembering the secretaries that he had to go through in order to photograph Ghandi. When one secretary asks if he could use the spinning wheel you hear the authors thoughts. Once in Ghandis tent you read the authors thoughts. You understand how important this is to the author, and how nervous he is when he has his malfunctions with his camera.

**Anchor Level 1–A**

The response implies an explanation of point of view in Passage I (*the author uses point of view to get his story across*), supported with partial and overly general information from the text (*Once in Ghandis tent you read the authors thoughts*). Language use is imprecise (*get his story across*), and errors in conventions (*Ghandi, wheel you, authors*) do not hinder comprehension.

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Anchor Paper – Question 27 – Level 1 – B

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A literary technique used in passage I was symbolism. Symbolism ~~refers to~~ is used to refer to something by using a word, object, ~~or a~~ thing or a person. In passage I spinning wheel symbolized a persons I.Q., and his purness and concentration.

**Anchor Level 1–B**

The response provides an explanation of the literary element of symbolism (*used to refers to something by using a word, object*), supported with partial and overly generalized information from the text (*symbolized a persons I.Q, and his purness and concentration*). Language use is imprecise (*In passage I spinning wheel*), and errors in conventions (*used to refers, passage I, persons I.Q, purness*) do not hinder comprehension.

For an authors work to excell he must establish an intising plot with exciting characters. No other literary element helps as ~~much~~ much as characterization to bring any story together. Characterization is the tool used by authors to help you understand ~~the~~ the story/book by understanding the characters. If you enjoy the characters in a book it will greatly help you to understand and like the book. Authors also use characterization to spice up the novels, they can establish a character who is described as either decisive or has a dark side and can totally change the book. This plot swing often entises readers and allows them to enjoy books even more. Characterization is the tool used to bring the book together and is used to make the readers love the book they read.

**Anchor Level 0**

The response demonstrates no understanding of the task or text, providing a rambling discourse on characterization with no connection to either text.

In passage II, the poet's use of point of view creates a unique and captivating drama that enhances the poem. It is easy to write a poem about sports. However, it is hard to write a poem about sports that has real literary power and can be eagerly absorbed by non-sport players. The poet in Passage II uses the rarely seen second-person point of view (the "you" form) to strengthen the poem's appeal. In segments like, "the loss of your lungs / your feet no longer / yours" this second-person point of view forces the reader to put themselves in this position, enabling him/her to understand and empathize with the runner's plight. The fact that the second-person point of view is rarely used also lends the poem a feeling of originality, which can easily be lost when writing about sports. The point of view also enhances the imagery, because everything is happening to you, you can see it in your mind's eye. The use of the second-person point of view in the Passage II poem, allows it to be applicable for everyone, so everyone can feel the passion of the poet.

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**Question 27 – Practice Paper B**

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In passage II, the poem's structure of choppy cut off sentences leading to the next line shows and displays an "out of breath" style. When the poem states "You had to use breath, you didn't have," putting them in separate lines gives the feeling of the person in the poem gasping for breath while trying to get the point across of a challenge that tires the person out. When the author wrote "The loss of your lungs, your feet no longer," it shows extreme exhaustion because the person can not finish his sentences and the cut offs still give a sense of "out of breath". This technique helps deliver the message of a demanding challenge that the person in the poem is trying to overcome, but it is making the person extremely tired.

The symbolism of challenges can be best described as stumbling blocks in a smooth path. These challenges come to destroy certain individuals whether it be on a path to success or a path just getting over a recent challenge.

In passage II, the author uses characterization to develop his poem. This shows because he made the character strong. If this character was not strong, the poem would be understandable. This shows because the runner was willing to run and breathe while running. Even though he was out of breath he still kept on running and that shows that he was strong.

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**Question 27 – Practice Paper E**

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In Passage II, the author uses several cases of imagery to help develop the passage. For example, when the author says "the loss of lungs your feet no longer yours," this provides great description of how exhausted the runner is and how out of breath the author is. Another example of imagery in Passage II is " . . . being transformed into a creature of a higher lower order with wings or more legs than these two shreds." This shows how the runner's legs are so fatigued and he's so far behind that he wants to change into a creature that would help him finish the race faster.

## QUESTION 27

### PRACTICE SET ANNOTATIONS

#### **Practice Paper A— Score Level 2**

The response presents a well-developed paragraph that provides an appropriate explanation of point of view (*The use of the second-person point of view in the Passage II poem, allows it to be applicable for everyone, so everyone can feel the passion of the poet*), supported with clear and appropriate evidence from the text (*In segments like, “the loss of your lungs/your feet no longer/yours” this second-person point of view forces the reader to put themselves in this position, enabling him/her to understand and empathize with the runner’s plight*). Language use is appropriate, and errors in conventions (*passage II and reader to put themselves*) do not hinder comprehension.

#### **Practice Paper B — Score Level 2**

The response presents a well-developed paragraph that provides an appropriate explanation of structure in Passage II (*the poems structure of choppy cut off sentences leading to the next line shows and displays an “out of breath” style*), supported with clear and appropriate evidence from the text (*When the poem states “You had to use breath, you didn’t have,” Putting them in seperate lines gives the feeling of the person in the poem gasping for breath*). Language use is appropriate, and errors in conventions (*poems structure, seperate, longer.” It, exaughtion*) do not hinder comprehension.

#### **Practice Paper C — Score Level 0**

The response demonstrates no understanding of the task. Although symbolism is mentioned (*symbolism of challenges*), there is no specific reference to either text.

#### **Practice Paper D — Score Level 1**

The response implies an explanation of characterization in Passage II (*This shows because he made the character strong*), supported with partial information from the text (*Even though he was out of breath he still kept on running and that show that he was strong*). Language use is imprecise (*If this character was not strong the peom would be understandable*), and errors in conventions (*auothor, peom, strong the, and that show*) do not hinder comprehension.

#### **Practice Paper E — Score Level 2**

The response presents a well-developed paragraph that provides an appropriate explanation of imagery in Passage II (*great description of how exhausted the runner is*), supported with clear and appropriate evidence from the text (*This shows how the runner’s legs are so fatigued and he’s so far behind that he wants to change into a creature that would help him finish the race faster*). Language use is appropriate, and errors in conventions (*says “the*) do not hinder comprehension.

QUESTION 28 – SCORING RUBRIC – CRITICAL LENS

QUALITY	6	5	4	3	2	1
	Responses at this level:	Responses at this level:	Responses at this level:	Responses at this level:	Responses at this level:	Responses at this level:
<p><b>Meaning: the extent to which the response exhibits sound understanding, interpretation, and analysis of the task and text(s)</b></p>	<p>-provide an interpretation of the "critical lens" that is faithful to the complexity of the statement and clearly establishes the criteria for analysis</p> <p>-use the criteria to make insightful analysis of the chosen texts</p>	<p>-provide a thoughtful interpretation of the "critical lens" that clearly establishes the criteria for analysis</p> <p>-use the criteria to make a clear and reasoned analysis of the chosen texts</p>	<p>-provide a reasonable interpretation of the "critical lens" that establishes the criteria for analysis</p> <p>-make implicit connections between criteria and the chosen texts</p>	<p>-provide a simple interpretation of the "critical lens" that suggests some criteria for analysis</p> <p>-make superficial connections between the criteria and the chosen texts</p>	<p>-provide a confused or incomplete interpretation of the "critical lens"</p> <p>-may allude to the "critical lens" but do not use it to analyze the chosen texts</p>	<p>-do not refer to the "critical lens"</p> <p>-reflect minimal or no analysis of the chosen texts</p>
<p><b>Development: the extent to which ideas are elaborated using specific and relevant evidence from the text(s)</b></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 text</p> <p>-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><b>Organization: the extent to which the response exhibits direction, shape, and coherence</b></p>	<p>-maintain the focus established by the critical lens</p> <p>-exhibit a logical and coherent structure through skillful use of appropriate devices and transitions</p>	<p>-maintain the focus established by the critical lens</p> <p>-exhibit a logical sequence of ideas through use of appropriate devices and transitions</p>	<p>-maintain a clear and appropriate focus</p> <p>-exhibit a logical sequence of ideas but may lack internal consistency</p>	<p>-establish, but fail to maintain, an appropriate focus</p> <p>-exhibit a rudimentary structure but may include some inconsistencies or irrelevancies</p>	<p>-lack an appropriate focus but suggest some organization, or suggest a focus but lack organization</p>	<p>-show no focus or organization</p>
<p><b>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</b></p>	<p>-are stylistically sophisticated, using language that is precise and engaging, with a notable sense of voice and awareness of audience and purpose</p> <p>-vary structure and length of sentences to enhance meaning</p>	<p>-use language that is fluent and original, with evident awareness of audience and purpose</p> <p>-vary structure and length of sentences to control rhythm and pacing</p>	<p>-use appropriate language, with some awareness of audience and purpose</p> <p>-occasionally make effective use of sentence structure or length</p>	<p>-rely on basic vocabulary, with little awareness of audience or purpose</p> <p>-exhibit some attempt to vary sentence structure or length for effect, but with uneven success</p>	<p>-use language that is imprecise or unsuitable for the audience or purpose</p> <p>-reveal little awareness of how to use sentences to achieve an effect</p>	<p>-are minimal</p> <p>-use language that is incoherent or inappropriate</p>
<p><b>Conventions: the extent to which the response exhibits conventional spelling, punctuation, paragraphing, capitalization, grammar, and usage</b></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</p> <p>-may be illegible or not recognizable as English</p>

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

Fyodor Dostoevsky's quote, "... fear is simply the consequence of every lie", illustrates a universal phenomenon that is experienced when one is untruthful. As he explains, when one is deceitful, either to himself or to others, anxiety and, on some level, remorse, is an inevitable result. From my own experiences and my exposure to literature I have come to agree with Dostoevsky's statement; ultimately liars always experience regret and worry stemming from the fears that have arisen from their lies. This idea is illustrated in ~~the~~ many texts, including The Bluest Eye by Toni Morrison and The Things They Carried by Tim O'Brien.

The Bluest Eye by Toni Morrison details the effects of many forms of untruthfulness with the more intimate form of self-denial at its very core. Set in segregated Lorain, Ohio, the novel focuses on the struggles ~~of~~ faced by members of a black community, particularly among one family, the Breedloves. Morrison relies on symbolism and extended metaphor to illustrate how various characters attempt to convince themselves that everything will be "ok", while fear lingers beneath the surface of their reassurance. This is most evident in the use of the symbol of marigolds, the seeds of which two sisters, Freida and Claudia, are selling when they learn of their friend Pecola's rape and pregnancy. The two girls decide to plant all the marigold seeds as a sign of hope and encouragement for Pecola and her unborn child, yet, the marigolds fail to grow and Pecola's baby dies. The symbolism of the marigolds represents not only the sisters' hopes for Pecola, which are ultimately destroyed when the baby dies, but also signify the children's last grasp on innocence as they are overtaken with emerging fears of the harsh realities ~~life~~ of life. When planting the seeds, Freida and Claudia attempt to convince themselves that such an act will guarantee that Pecola and her child will be okay. Yet, the young girls worry about her constantly.

which shows that they no longer hold ~~such~~ <sup>such</sup> naive beliefs, that planting flowers will save Pecola. When the marigolds fail to grow it not only symbolizes Pecola's danger and loss, but also the death of Freida's and Claudia's childlike mentality. The way they lie to themselves, by promising each other that the marigold seeds will protect Pecola, while truly knowing they cannot save her, supports Dostoevsky's statement. The girls fear for Pecola more because they are deceiving themselves which prohibits them from accepting the reality of the situation. Instead, a repressed fear lurks beneath the surface, and the young girls are imprisoned by the lies they have created in a futile attempt to comfort themselves.

Tim O'Brien's book relating his own memories of the Viet Nam War, The Things They Carried, also illustrates how lying, particularly to oneself, ultimately produces fear. He relies on descriptive language and metaphor to illustrate how he came to the decision to go to Viet Nam as a soldier, rather than to Canada as a draft dodger. Fresh out of college, when Tim receives news of his deployment he is paralyzed with uncertainty and ultimately drives to an area near the Canadian border to consider his options. While staying with an elderly man, Tim describes in great detail everything that goes through his mind during that fateful week. The author uses ~~of~~ detailed imagery and diction to bring the character of the old man to life. Both wise and reserved, the man becomes a symbol of guidance and security, two qualities that are abruptly fleeting in Tim's young life. His use of imagery is stronger when he describes a boat trip he and the man take on the last day of his stay. O'Brien captures all the subtleties of the lake, the boat, and the old man's voice to allow the reader to share in such a crucial moment in O'Brien's life. He also uses a lot of description and detail in

explaining his decision to go to war. It was here that O'Brien had to confront the lies he had been living. He refuses to continue on under the ~~face~~ facade of believing that he is going to fight for bravery, ~~or~~ Instead, with painstaking honesty, he explains he was motivated out of fear, unable to imagine running away to Canada, never to return. His refusal to continue to lie to himself silences what would be yet another burdening fear, that of admitting to himself that he was afraid to go to war. By acknowledging his reluctance, O'Brien begins to cope with and accept his fears; whereas, if he had attempted to ignore its existence, it would have built up and overtaken him.

From studying literature such as Tim O'Brien's memoir and Toni Morrison's novel, I have ~~experienced~~ observed how fear is a direct product of lying. In the case of Freida and Claudia, they lie to themselves and each other to avoid acknowledging the ~~face~~ realities of their friend's fate, and of the world itself, which ultimately caused their worries to climax. In contrast, O'Brien's brutal self-honesty allows his war-related anxieties to diminish. These texts validate Dostoevsky's insightful ~~words~~ message that being untruthful leads to worry, or more so, instills fear.

## Anchor Level 6 – A

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b> Provides an interpretation of the critical lens that is faithful to the complexity of the statement and clearly establishes the criteria for analysis (<i>ultimately liars always experience regret and worry stemming from the fears that have arisen from their lies</i>). The response uses the criteria to make insightful analysis of <i>The Bluest Eye</i> by Toni Morrison (<i>The girls fear for Pecola more because they are deceiving themselves</i>) and <i>The Things They Carried</i> by Tim O’Brien (<i>Tim O’Brien’s book ... illustrates how lying, particularly to oneself, ultimately produces fear</i>).</p>
<b>Development</b>	<p>Develops ideas clearly and fully, making effective use of a wide range of relevant and specific evidence (<i>The way they lie to themselves, by promising each other that the marigold seeds will protect Pecola ... supports Dostoevsky’s statement and His refusal to continue to lie to himself silences what would be yet another burdening fear ... he was afraid to go to war</i>). The response integrates concepts of setting (<i>segregated Lorraine, Ohio and memories of the Viet Nam War</i>), symbolism (<i>symbol of marigolds and the man becomes a symbol of guidance and security</i>), imagery, diction, and characterization (<i>uses detailed imagery and diction to bring the character of the old man to life</i>) throughout the discussion.</p>
<b>Organization</b>	<p>Maintains the focus established by the critical lens (<i>These texts validate Dostoevsky’s insightful message that being untruthful leads to worry, or moreso, instills fear</i>). The response exhibits a logical and coherent structure, first interpreting the lens, then moving to specific body paragraphs that demonstrate how characters experience fear after being put in situations that cause them to lie to themselves (<i>O’Brien had to confront the lies he had been living and Freida and Claudia, they lie to themselves and each other to avoid acknowledging the realities of their friend’s fate</i>), concluding with a summation of how the lens has been validated. Coherence is further strengthened through the skillful use of appropriate transitions (<i>This is most evident, By acknowledging his reluctance, In the case of</i>).</p>
<b>Language Use</b>	<p>Is stylistically sophisticated, using language that is precise and engaging, with a notable sense of voice (<i>a repressed fear lurks beneath the surface, and the young girls are imprisoned by the lies they have created</i>) and awareness of audience and purpose (<i>From my own experiences and my exposure to literature, I have come to agree with Dostoevsky’s statement</i>). The response varies structure and length of sentences to enhance meaning (<i>In contrast, O’Brien’s brutal self-honesty allows his war-related anxieties to diminish</i>).</p>
<b>Conventions</b>	<p>Demonstrates control of the conventions with essentially no errors, even with sophisticated language.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 6 in all qualities.</p>	

As children, we were all taught by our parents and guardians the virtue of honesty. The world stressed upon us the importance of telling the truth, and our childhoods were assaulted by foreboding messages of what would happen if we didn't. For those of us with religious backgrounds, the sin of lying and the ~~soon~~ severity of its offense was hammered into us and the temptation of it driven out with the fear that replaced it. Others, were taught by fables and ~~fairy tales~~ fairy tales - "The Little Boy Who Cried Wolf" all the way to "Pinocchio" - and the dangerous consequences of lies were made threateningly clear to them. So when Fyodor Dostoevsky said that "fear is simply the consequence of every lie," he is correct. Those foreboding threats of what dishonesty will ~~bring~~ <sup>bring</sup> hang over us, as fear begins to eat away at a conscience that's stained with the guilt of a lie. In both The Crucible, a play by Arthur Miller, and Frankenstein, a gothic novel by Mary Shelley, the ~~true~~ truth of Dostoevsky's statement shines bright in the midst of the lies that the characters speak.

The Salem Witch ~~trials~~ Trials hang heavy with shame in America's history. It was a time when mass hysteria, fueled by the insecurities of colonists in the New World, went unchecked, burning through the ~~vast~~ village of Salem, Massachusetts and spreading like wildfire. It ignited even the most intellectual, reasonable villages with a paranoia that drove them to act blindly out of fear. Accusations of witchcraft began to escalate, and the trials and executions of those accused followed suit. Stories told by

~~the~~ young girls, more children, were taken for truths by the highest authorities, and lives were taken on their word alone. Arthur Miller, in his play The Crucible, describes the Salem Witch Trials and the atrocities that took place during them. ~~Yet,~~ in this work, Miller hits on a concept that, for his purposes, he uses to theorize why ~~so~~ such hysteria went unchecked; yet it is an idea that exactly matches the one Dostoevsky described; "Fear is simply a consequence of every every lie."

Led by the antagonist, Abigail, the girls responsible for the accusations were driven and controlled by fear - a fear that existed only in the shadow of the lies they told, the accusations they made. The group of young girls lied when they pointed their fingers and yelled "witch", and when the glory of the attention they received, the importance they held, and the control they earned began to fade, the consequences of their lies took hold of them. When people began to hang from the gallows, people they murdered with their lies, fear struck them - both fear of it having gone too far, and the fear of what it would mean to stop this far in. The consequences they would face for telling the truth - admitting to the murders - made them afraid; blackmail from Abigail only adding to it. The lies they told, and the severity of them, struck fear into their hearts, trapping it there and overtaking them. They continued to lie in fear of what would happen if they stopped, but it only continued to build.

Mary Shelley, in her novel Frankenstein, also writes about a character whose lies directly instill fear into his heart, the consequences of his deceit chilling his blood. Victor Frankenstein - a genius, a scientist, an explorer of life itself - sought in his studies to create life, to harness it and place it into a creature of his own creation. This is when Frankenstein tells his ~~first~~ first lie. He lies to himself when he believes he can create

life without any consequences when he ignores his doubts and pretends he doesn't see the atrocity he seeks to gain. So, when he finds success in his experiment, he is struck down with the fear that is "a consequence of every lie," with the horror of what he has done and the lie he told himself that disregarded the creature he gave life to.

Yet, that is not the only lie Frankenstein tells. He lies and deceives his family and friends about the monstrosity he has committed. By doing so, he only breeds more fear - fear of what his beloved Elizabeth would think if she knew, fear of what people might do to him, and then, the fear of others finding out what he has done, and fear of ~~so~~ as well as the fear of his not being able to prevent further exposure and devastation.

Dostoevsky was correct in his statement, lies do breed fear, as were our parents when they warned us of dishonesty's consequences. Both Miller and Shelley, through their works of literature, showcase those consequences and the fear that dominates them.

**Anchor Level 6 – B**

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b> Provides an interpretation of the critical lens that is faithful to the complexity of the statement and clearly establishes the criteria for analysis (<i>threats of what dishonesty will bring hang over us, as fear begins to eat away at a conscience that's stained with the guilt of a lie</i>). The response uses the criteria to make insightful analysis of <i>The Crucible</i> by Arthur Miller (<i>a fear that existed only in the shadows of the lies they told</i>) and <i>Frankenstein</i> by Mary Shelley (<i>a character whose lies directly instill fear into his heart</i>).</p>
<b>Development</b>	<p>Develops ideas clearly and consistently, with reference to relevant and specific evidence (<i>When people began to hang from the gallows, people they murdered with their lies, fear struck them and he only breeds more fear — fear of what his beloved Elizabeth would think if she knew</i>). The response discusses appropriate literary elements, making references to setting (<i>It was a time when mass hysteria ... went unchecked, burning through the village of Salem, Massachusetts</i>) and characterization (<i>Victor Frankenstein — a genius, a scientist, an explorer of life itself</i>).</p>
<b>Organization</b>	<p>Maintains the focus established by the critical lens that <i>lies do breed fear</i>. The response exhibits a logical and coherent structure, first introducing the concept of fear being a consequence of lying, then identifying the lies characters in each work had to live with and the fear it instilled in them, concluding with a refocus on the lens. Coherence is further strengthened through the skillful use of transitions (<i>Others, were taught by; Yet, that is not the only; By doing so</i>).</p>
<b>Language Use</b>	<p>Is stylistically sophisticated, using language that is precise and engaging (<i>The Salem Witch Trials hang heavy with shame in America's history</i>), with a notable sense of voice and awareness of audience and purpose (<i>As children, we were all taught ... the virtue of honesty</i>). The response varies structure and length of sentences to enhance meaning (<i>It ignited even the most intellectual, reasonable villages with a paranoia that drove them to act blindly out of fear</i>).</p>
<b>Conventions</b>	<p>Demonstrates control of the conventions with essentially no errors, even when using sophisticated language.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 6, although it is somewhat weaker in development.</p>	

Fear is a real life emotion that is born out of the truth, as well as lies. Fyodor Dostoevsky was shortsighted in his scope when he said, "fear is simply the consequence of every lie," missing the fact that fear is born out of cold, hard truths as well. This is evident in George Orwell's 1984 and Carl Bernstein's and Bob Woodward's All The President's Men. In 1984, it is fear that truly rules the people, but a fear that is born from murders, executions, and beatings. A similar, less violent, line is followed in All The President's Men, where fear grows as the indiscretions of the White House are discovered. Fear is born out of lies, but it is also born from the truth.

In 1984, by George Orwell, fear rules the quasi-communist society set up in a post modern Oceania. Within this society it is no secret that your thoughts can get you arrested, beaten, and killed. It is under this fear that the government flourishes, but it is not a fear from lies. It is plainly known that straying from the "Party" will get you killed; it is a universally accepted truth. A fear of this is not a fear born from lies, as Fyodor Dostoevsky suggests, but a fear born from the truth.

In All The President's Men, by Carl Bernstein and Bob Woodward, fear is born from a discovered truth, a truth that no one had researched before. As the book progresses, the two "Washington Post" reporters come to ~~to~~ discover the indiscretions of the White House during the Nixon Administration. These indiscretions included domestic wiretaps, break-ins, and sabotage. The idea that the people of the United States could be living under a regime of silent oppression and surveillance inspired fear in the hearts of many. It was from the startling truth that this fear was born, not lies. In fact, the lies, had they been successful, would have

quelled the fears of the masses, not inspired them.

It is from the truth that the fear of anything is born. Fyodor Dostoevsky was shortsighted, if not simply wrong, when ~~also~~ he said, "fear is simply the consequence of every lie." There is nothing simple about fear, as it is composed out of the truth we know, and the truth we fabricate. Lies quell this fear, not inspire it.

Anchor Level 5 – A

Quality	Commentary
<b>Meaning</b>	Provides an interpretation of the critical lens that is faithful to the complexity of the statement and clearly establishes the criteria for analysis by disagreeing with it ( <i>Fyodor Dostoevsky was short sighted in his scope when he said, "fear is simply the consequence of every lie," missing the fact that fear is born out of cold, hard truths as well</i> ). The response uses the criteria to make insightful analysis of 1984 by George Orwell ( <i>A fear of this is not a fear born from lies</i> ) and <i>All the President's Men</i> by Carl Bernstein and Bob Woodward ( <i>In <u>All the President's Men</u> ... fear is born from a discovered truth</i> ).
<b>Development</b>	Develops ideas clearly and consistently, with reference to relevant and specific evidence from both texts ( <i>It is plainly known that straying from the "Party" will get you killed and The idea that the people of the United States could be living under a regime of silent oppression and surveillance inspired fear in the hearts of many</i> ). The response uses the element of setting ( <i>the quasi-communist society set up in a post modern Oceania and the White House during the Nixon Administration</i> ) to elaborate on the shared theme that <i>fear ... is also born from the truth</i> .
<b>Organization</b>	Maintains the focus established by the critical lens ( <i>It is from the truth that the fear of anything is born</i> ). The response exhibits a logical sequence of ideas, moving from a disagreement with the lens, then presenting the fears experienced in each work and the truths from which they originated, and concluding with a return to the lens and its interpretation. Coherence is strengthened through the use of appropriate transitions ( <i>A similar, less violent, line; Within this society; As the book progresses</i> ).
<b>Language Use</b>	Uses language that is fluent and original, with evident awareness of audience and purpose ( <i>There is nothing simple about fear, as it is composed out of the truth we know, and the truth we fabricate</i> ). The response varies structure and length of sentences to control rhythm and pacing ( <i>In fact, the lies, had they been successful, would have quelled the fears of the masses, not inspired them</i> ).
<b>Conventions</b>	Demonstrates control of the conventions, exhibiting occasional errors in spelling ( <i>indiscretions, oppression, surveillance</i> ) and grammar (use of the second person <i>you</i> and <i>your</i> in paragraph two) only when using sophisticated language.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 5, although it is somewhat stronger in meaning.	

Fyodor Dostoevsky once said, "...fear is simply the consequence of every lie." However, in books such as The Catcher in the Rye by J. D. Salinger and To Kill A Mockingbird by Harper Lee, that statement is contradicted through portrayals of characterization and setting. These books set up the idea that lies do not provoke fear, but lies are used as an escape ~~& route~~ from fear, making Dostoevsky's statement false.

Holden, the main character in The Catcher in the Rye, has a habit of lying. Salinger uses this characterization to set up an example of how fearful Holden truly is of growing up and acting as himself. Through lying, Holden escapes his fear and can be anyone he truly wishes to be; anyone but himself. When he lies, his fear disappears because ~~he~~<sup>he</sup> is no longer Holden but someone else in Holden's body, making his future, ~~and~~ his past, and his problems dissolve. Through lying, Holden becomes who he wants to be and fails at nothing, making him confident and fearless.

In comparison, Harper Lee's To Kill A Mockingbird sets up another example on how lies can be used to escape fear. The setting in the story, a very segregated small town in the South, causes a woman to ~~excuse~~ accuse an innocent black man of rape, for fear that if the town ever found out of her liking and friendship ~~of~~<sup>with</sup> the man, her family would be completely shunned and looked down upon. By accusing the innocent black man of crimes he did not commit, she escaped fear of her father, and

his judgment, fear of condescending behavior from the town's people, and fear of being more alone than she already was because people would view her as an oddity. The setting was very much manipulated to show the temptations that lying brought, and ~~Har~~ Harper Lee established a strong ~~pro~~ portrayal of the fear that caused the young white girl's lies.

Fear provokes many things from humans, one of the most common effects being lies. ~~Har~~ Both Harper Lee and J.D. Salinger use ~~the~~ literary devices and characters in their plot to help develop and support the idea more, and examples are sure to be found even in everyday life, <sup>like</sup> when you lie to your mother for fear of punishment. Though not temporary, the escape lies provide from fear are ideal to those under its influence, and ~~are not to~~ do not provoke fear.

**Anchor Level 5 – B**

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b> Provides a thoughtful interpretation of the critical lens that clearly establishes the criteria for analysis by disagreeing with it (<i>lies do not provoke fear, but lies are used as an escape route from fear, making Dostoevsky’s statement false</i>). The response uses the criteria to make a clear and reasoned analysis of <i>The Catcher in the Rye</i> by J.D. Salinger (<i>Through lying, Holden escapes his fear</i>) and <i>To Kill a Mockingbird</i> by Harper Lee (<i>By accusing the innocent black man of crimes he did not commit, she escaped fear of her father</i>).</p>
<b>Development</b>	<p>Develops some ideas more fully than others. The response makes general references to Holden and to Salinger’s use of <i>characterization</i> (<i>When he lies, his fear disappears because he is no longer Holden but someone else in Holden’s body</i>). The response discusses Lee’s work more fully, providing specific information about the <i>setting</i> of the story and identifying its effect on the plot (<i>The setting in the story, a very segregated small town in the South, causes a woman to accuse an innocent black man of rape</i>).</p>
<b>Organization</b>	<p>Maintains the focus established by the disagreement with the critical lens (<i>Fear provokes many things from humans, one of the most common effects being lies</i>). The response exhibits a logical sequence of ideas, first disagreeing with Dostoevsky’s statement, then providing body paragraphs to support the idea that lying is capable of easing fear, and concluding with a reiteration of the idea that <i>lies do not provoke fear</i>. Appropriate devices and transitions are used (<i>However, Through lying, In comparison</i>).</p>
<b>Language Use</b>	<p>Uses language that is fluent and original (<i>contradicted through portrayals, his problems dissolve, more alone than she already was</i>), with evident awareness of audience and purpose. The response varies structure and length of sentences to control rhythm and pacing (<i>Holden, the main character in <u>The Catcher in the Rye</u>, has a habit of lying</i>).</p>
<b>Conventions</b>	<p>Demonstrates control of the conventions, exhibiting occasional errors in spelling (<i>truely</i> and <i>towns people</i>), punctuation (<i>to be; anyone and influence, and</i>), and grammar (<i>escape ... are ... do not provoke</i>) only when using sophisticated language.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 5, although it is somewhat weaker in development.</p>	

Fyodor Dostoevsky's statement that "... fear is simply the consequence of every ~~the~~ lie." is agreeable. Dostoevsky's statement claims that an individual who lies will always feel fear surrounding their lie. This is true, because an individual who lies does not ~~not~~ wish to have their lie exposed. This creates a feeling of fear, since a liar feels fear of having their character diminished or their secrets exposed. Two examples of an individual lying and then having fear of the lie being exposed are found in Ray Bradbury's "Fahrenheit 451" and in Mark Twain's "Adventures of Huckleberry Finn."

Fear is a major theme in Ray Bradbury's "Fahrenheit 451." The main character, Guy Montag, fears that he will be punished for disobeying society and lying about his action. The book takes place in a dystopia where reading books is illegal. Guy Montag has an interest in literature, and he secretly teaches himself how to read. The fire fighters in "Fahrenheit 451" serve society primarily by burning books. Guy Montag is himself a firefighter. Some of the other firefighters, including the fire ~~chief~~ chief, suspect Montag of saving and reading books. Montag lies and says that he does not own any books. After lying, Montag feels a great deal of fear, as he does not want his lie to be exposed and himself to be punished. Montag's lie weighs heavily on his conscience and forces him almost to the point of insanity. The consequence of Montag's lie was an overwhelming feeling of fear.

In Mark Twain's "Adventures of Huckleberry Finn", Huck Finn lies in order to save his friend Jim. This demonstrates a great deal about Huck's character. Huck is willing to lie and do something that is looked down upon in society in order to help his friend. Jim is a slave that is trying to escape slavery and eventually free his family. Huck decides to aid Jim in his escape, even though it puts himself in danger. This characterization of Huck demonstrates his willingness to lie in order to aid a friend. Huck and Jim encounter slave hunters while they are trying to escape. The hunters confront Huck and ask him if he knows of any escaping slaves. Huck lies and tells the men that Jim is his dad and that he is very sick. The slave hunters fear that they will get sick, so they don't advance to see if Jim is actually a slave. Immediately after lying, Huck fears that the slave hunters will notice that Jim is a slave and that his lie will be exposed. Huck's lie puts himself in danger, because if the slave catchers noticed that Huck was lying, both him and Jim would be punished. By lying Huck puts himself in an area of danger, which causes him fear.

Fyodor Dostoevsky's statement that "... fear is simply the consequence of every lie." is correct. People who lie always feel fear as a result of their lies. This idea is demonstrated in Ray Bradbury's "Fahrenheit 451" and Mark Twain's "Adventures of Huckleberry Finn." In "Fahrenheit 451", Guy Montag fears that his lie about not owning books will cause

Anchor Paper – Question 28 – Level 5 – C

him to be punished. In "Adventures of Huckleberry Finn," Huck Finn fears that his lie about Jim not being an escaping slave will cause ~~the~~ himself and Jim to be punished. Lying always result in a feeling of fear, thus fear is the consequence of every lie.

Anchor Level 5 – C

Quality	Commentary
<b>Meaning</b>	<b>The response:</b> Provides a thoughtful interpretation of the critical lens that clearly establishes the criteria for analysis ( <i>Dostoevsky's statement claims that an individual who lies will always feel fear surrounding their lie</i> ). The response uses the criteria to make a clear and reasoned analysis of Ray Bradbury's <i>Fahrenheit 451</i> ( <i>The consequence of Montag's lie was an overwhelming feeling of fear</i> ) and Mark Twain's <i>The Adventures of Huckleberry Finn</i> ( <i>By lying Huck puts himself in an area of danger, which causes him fear</i> ).
<b>Development</b>	Develops ideas clearly and consistently, with reference to relevant and specific evidence in both texts ( <i>Montag lies and says he does not own any books. After lying, Montag feels a great deal of fear and Immediately after lying, Huck fears that the slave hunters will notice that Jim is a slave</i> ). The response incorporates appropriate literary elements into the discussion, making references to theme ( <i>Fear is a major theme</i> ), setting ( <i>takes place in a distopia where reading books is illegal and Jim is a slave that is trying to escape slavery</i> ), and characterization ( <i>This characterization of Huck demonstrates his willingness to lie in order to aid a friend</i> ).
<b>Organization</b>	Maintains the focus established by the critical lens ( <i>People who lie always feel fear as a result of their lies</i> ). The response exhibits a logical sequence of ideas, first establishing an interpretation of the lens, then presenting situations that characters from both texts find themselves in that force them to lie and to fear the consequences of their lies, and concluding with a summation and return to the lens. Appropriate transitions are used ( <i>This creates, Some of the other, By lying Huck puts himself</i> ).
<b>Language Use</b>	Uses appropriate language, with some awareness of audience and purpose ( <i>This demonstrates a great deal about Huck's character</i> ). The response occasionally makes effective use of sentence structure and length ( <i>Guy Montag is himself a firefighter</i> ).
<b>Conventions</b>	Demonstrates partial control, exhibiting occasional errors in spelling ( <i>lieing, Bradbury's, Farenheit</i> ), punctuation ( <i>fear, since; "Farenheit 451"; danger, which</i> ), and grammar ( <i>a liar ... their character, hunters ... asks, both him and Jim</i> ) that do not hinder comprehension.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 5, although it is somewhat weaker in language use and conventions.	

People have always questioned the concept of fear. Is it instinctual, or does it develop as we grow older?

Fyodor Dostoevsky once stated, "... fear is simply the consequence of every lie." This view of fear is supported by Arthur Miller's The Crucible and George Orwell's Animal Farm. Through the use of symbolism, setting, and characterization, the authors show how fear can be caused by ~~the~~ lies.

The spread of lies caused fear and even havoc in The Crucible. The setting of the story is Salem, Massachusetts during the colonial period. Religion was very important to the early colonists, so they became paranoid when lies were spread about witchcraft. The fear caused by the witch hunt helps us characterize characters like John Proctor and Cheever. John Proctor saw through the lies of Abigail and as a result, was not fearful. Cheever did not realize the lies of Abigail and was in turn afraid and fearful.

~~The~~ Animal Farm also exemplifies the critical lens. In this novel, the pigs and their leader Napoleon ruled over the farm. Early in the novel the pigs ~~set~~ established laws by which all animals needed to obey. As time passed, the pigs bent the rules and eventually lied to the other farm animals. Fear of the pigs and of the stability of the farm grew. When Boxer, the hardest worker of all the animals got sick ~~and~~, the pigs told them he was to be buried when he died. However, it was revealed that Boxer was sent to be killed for money. This made the animals fearful, for they knew they could be next. This story is an allegory of the communist beliefs of the Soviet Union. Fear spread as a result of communism. In fact, the threat of communism is known as

the Red Scare.

It is true that fear is a result of lies. Fear spread in The Crucible when lies that witches existed in Salem were spread. Farm animals in Animal Farm grew fearful of the pigs when they began bending the laws and lying. Through the use of characterization, setting, and allegory, both authors show that fear is a consequence of lying.

Anchor Level 4 – A

Quality	Commentary
<b>Meaning</b>	<b>The response:</b> Provides a reasonable interpretation of the critical lens that establishes the criteria for analysis by stating that <i>authors show how fear can be caused by lies</i> . The response makes implicit connections between the criteria and Arthur Miller’s <i>The Crucible</i> ( <i>they became paranoid when lies were spread about witchcraft</i> ) and George Orwell’s <i>Animal Farm</i> ( <i>However, it was revealed that Boker was sent to be killed for money. This made the animals fearful</i> ).
<b>Development</b>	Develops ideas clearly and consistently, with reference to relevant and specific evidence from both texts ( <i>Cheever did not realize the lies of Abigail and was in turn afraid and Fear of the pigs and of the stability of the farm grew</i> ). The response discusses the literary elements of setting ( <i>Salem, Massachusetts during the colonial period</i> ), characterization ( <i>helps us characterize</i> ), and allegory ( <i>an allegory of the communist beliefs of the Soviet Union</i> ).
<b>Organization</b>	Maintains a clear and appropriate focus on the idea that <i>fear is a result of lies</i> . The response exhibits a logical sequence of ideas, presenting evidence from each text to demonstrate how the lie of those in power impacted the societal members subjected to it. Internal consistency is weakened as the initial reference to symbolism shifts to a reference to allegory.
<b>Language Use</b>	Uses appropriate language, with some awareness of audience and purpose ( <i>Is it instinctual, or does it develop as we grow older?</i> ). The response occasionally makes effective use of sentence structure and length ( <i>As time passed, the pigs bent the rules and eventually lied to the other farm animals</i> ).
<b>Conventions</b>	Demonstrates partial control, exhibiting occasional errors in spelling ( <i>Massachusets</i> and <i>exemplify’s</i> ) and punctuation ( <i>and as a result, was; was in turn afraid; Boxer, the hardest worker of all the animals got</i> ) that do not hinder comprehension.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 4, although it is somewhat stronger in development.	

Fyodor Dostoevsky once said, "...fear is simply the consequence of every lie." He meant that when you lie about something you did, or something that happened, you feel guilty about it, afterwards, and you become fearful of what the consequences might be. This statement is agreeable. Holden from The Catcher in the Rye, by J. D. Salinger, and Macbeth from Macbeth by William Shakespeare prove Dostoevsky's statement true.

Holden Caulfield in The Catcher in the Rye proves this statement very true. Throughout the novel, Holden has lied numerous times to basically everyone he knows. He lied to his family, his teachers, ~~and~~ and even random strangers he met on the train. Not once in the novel did Holden say he was scared, but by reading this book carefully, you could tell he was kind of scared and fearful of what the consequences were of his actions. Especially when he lied to his family, and mostly his little sister, Phoebe. He was nervous of what she would think of him if she found out he was lying to her. He wouldn't have been able to live with himself if she found out he was lying. ~~to her~~

One other individual who proves this quote true is Macbeth from Macbeth by William Shakespeare. Macbeth was ruthless and would stop at nothing to get what he wanted, which was to become king. Which meant if he had to lie to become king, he would do it. Macbeth <sup>had</sup> killed the current king, and blamed it on his guards. As ~~the~~ Macbeth's life went on as king, he began seeing apparitions, or ghosts of the king he had <sup>murdered</sup> ~~killed~~. Then he began feeling fearful ~~of~~ about what was going to happen to him. These were just the consequences of his actions, and he had to live with them. Therefore, when he lied he became fearful of what the consequences were going to be, which

Anchor Paper – Question 28 – Level 4 – B

was him being ~~made~~ murdered himself.

Fyodor Dostoevsky stated, "... fear is simply the consequence of every lie." Holden Caulfield and Macbeth prove this ~~statement~~ statement true. This means that when you lie about something, you can't help but be fearful of the consequences. When you lie you don't think of what is going to happen if someone found out you were lying, but we are all afraid of the consequences of our actions.

Anchor Level 4 – B

Quality	Commentary
	<b>The response:</b>
<b>Meaning</b>	Provides a reasonable interpretation of the critical lens that establishes the criteria for analysis, agreeing with the idea that <i>when you lie about something you did, or something that happened ... you become fearful of what the consequences might be</i> . The response makes implicit connections between the criteria and <i>The Catcher in the Rye</i> by J.D. Salinger ( <i>you could tell he was kind of scared</i> ). Connections to Macbeth are more explicit ( <i>when he lied he became fearful of ... being murdered himself</i> ).
<b>Development</b>	Develops some ideas more fully than others. The response makes reference to specific and relevant details regarding Macbeth's lie and his fears ( <i>blamed it on his guards and he began feeling fearful about what was going to happen</i> ), but is less specific in discussing <i>The Catcher in the Rye</i> ( <i>has lied numerous times and wouldn't have been able to live with himself</i> ). The response alludes to characterization and internal conflict, but does not name them.
<b>Organization</b>	Maintains the focus that <i>when you lie about something, you can't help but be fearful of the consequences</i> . The response exhibits a logical sequence of ideas, first interpreting and agreeing with the lens, then addressing the lies and fears of the identified characters from each selected work, and concluding with a reiteration of the lens and its interpretation. Internal consistency is weakened by the use of the second person and the interchanging of the terms <i>guilt</i> and <i>fear</i> .
<b>Language Use</b>	Uses appropriate language, with some awareness of audience and purpose ( <i>we are all afraid of the consequences of our actions</i> ). The response occasionally makes effective use of sentence structure and length ( <i>These were just the consequences of his actions, and he had to live with them</i> ).
<b>Conventions</b>	Demonstrates partial control, exhibiting occasional errors in punctuation ( <i>it, after, and; actions. Especially; cant</i> ) and grammar ( <i>consequences were of and was him being</i> ) that do not hinder comprehension.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 4 in all qualities.	

Fyodor Dostoevsky once wrote, "...fear is simply the consequence of every lie." In other words, this author is saying that when a person lies about anything, ~~they~~<sup>he/she</sup> would always ~~have~~ carry the fear of ~~worrying about~~ someone revealing ~~their~~<sup>his/her</sup> lie. This quote is ~~shown~~<sup>proven true</sup> ~~evident~~ in the novels The Scarlet Letter by Hawthorne and ~~The Great Gatsby~~<sup>by Fitzgerald</sup> ~~The Prince of the Scarlet Letter~~ and the play Macbeth by William Shakespeare.

Dimmesdale in The Scarlet Letter proved that when ~~a~~<sup>he</sup> person lies about anything, he ~~was~~ always carried the fear of someone revealing his lie.

Dimmesdale, characterized by everyone to be an intelligent, caring man, was afraid that someone would find out that he ~~is~~<sup>was</sup> the father of Pearl. Therefore, at the end, he drove himself crazy from the guilt of not standing out when Pearl and her mother were condemned.

Macbeth in the play Macbeth also proved the quote true.

He was afraid that someone would find out that he killed the king in order to be ~~king~~<sup>king</sup> himself. ~~From~~ From fear, he ended up killing even more people to cover up his lie. The ~~is~~ recurring theme of killing to reach the goal drove Macbeth to his own eventual death.

Dimmesdale in The Scarlet Letter and Macbeth from Macbeth both prove that ~~if~~ the more the person lies, the more the person fears of ~~that~~ his/her secret revealed. This applies to society also because the more a person lies, the more guilt a person feels, causing fear. At the end, one would only regret everything.

### Anchor Level 4 – C

Quality	Commentary
<b>Meaning</b>	<b>The response:</b> Provides a reasonable interpretation of the critical lens that establishes the criteria for analysis ( <i>when a person lies about anything, he/she would always carry the fear of someone revealing his/her lie</i> ). The response makes implicit connections between the criteria and <i>The Scarlet Letter</i> by Hawthorne ( <i>afraid that someone would find out that he was the father of Pearl</i> ) and <i>Macbeth</i> by William Shakespeare ( <i>afraid that someone would find out that he killed the king</i> ).
<b>Development</b>	Develops ideas briefly, using some evidence from the text ( <i>he drove himself crazy from the guilt of not standing out when Pearl and her mother were condemned and The recurring theme of killing to reach the goal drove Macbeth to his own eventual death</i> ), although much of the discussion is based on generalities and ideas are not expanded upon.
<b>Organization</b>	Maintains a clear and appropriate focus ( <i>both prove that the more the person lies, the more the person fears</i> ). The response exhibits a logical sequence of ideas, moving from the interpretation of the lens, to the presentation of two works and a character within each who fears being caught and who eventually faces the consequence of his actions, and concluding with a refocus on the lens. Internal consistency is weakened by the shifting between the concepts of a lie causing fear and the lie causing guilt which causes fear, and by the introduction of a new idea in the conclusion.
<b>Language Use</b>	Uses appropriate language, with some awareness of audience and purpose ( <i>This applies to society also because the more a person lies, the more guilt a person feels, causing fear</i> ). The response occasionally makes effective use of sentence structure and length ( <i>At the end, one would only regret everything</i> ).
<b>Conventions</b>	Demonstrates partial control, exhibiting occasional errors in punctuation ( <i>Dimmesdale in <u>The Scarlet Letter</u> proved and Macbeth in the play <u>Macbeth</u> also proved</i> ), grammar ( <i>lies ... he/she would and he lies ... he always carried</i> ), and usage ( <i>not standing out and fears of</i> ) that do not hinder comprehension.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 4, although it is somewhat weaker in development.	

Fyodor Dostoevsky once said, "Fear is simply the consequence of every lie." This means, every time you don't tell the truth, you will end up paying for it. In the novel, To Kill a Mockingbird and 1984, it demonstrates how you end up paying for your lies.

In To Kill a Mockingbird there was a ~~case~~ court case between Bob Ewell and Tom Robinson. This man vs man conflict went on because ~~Tom~~ Tom was accused of raping his wife. The irony in this was that Tom did not rape her. ~~Bob Ewell lied~~ Bob Ewell lied about Tom raping his wife. And ~~when~~ when everybody realized that Bob Ewell was ~~the~~ lying, he paid for it.

In 1984, the setting was during ~~the~~ World War II. The ~~narrator~~ narrator was a Jew during the Holocaust. In the beginning of the book, the narrator is fine and home, in a Jewish settlement. But people in groups keep going missing. Everyone in town knows about the concentration camps, but none believed they would get taken there, including the narrator.

So when the train ends up coming, he has a man vs self conflict about going. He lies to himself and ends up paying for it by going to concentration camps.

Your lies always get paid for

**Anchor Level 3 – A**

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b> Provides a simple interpretation of the critical lens that suggests some criteria for analysis, stating that <i>every time you dont tell the truth, you will end up paying for it</i>. The response makes superficial connections between the criteria and the chosen texts, <i>To Kill a Mockingbird</i> (<i>And when everybody realized that Bob ewell was lying, he paid for it</i>) and <i>Night</i> (<i>He ... ends up paying for it by going to concentration camps</i>).</p>
<b>Development</b>	<p>Develops ideas briefly, using some evidence from the texts to identify the characters who lie (<i>Bob ewell</i> and the <i>narrator</i> of <i>Night</i>), the conflict that each faced (<i>man vs man</i> and <i>man vs self</i>), the lie being told (<i>Bob ewell lied about tom raping his wife</i> and <i>He lies to himself</i>), and the consequences faced. The response relies on brief plot statements, although references are sometimes vague (<i>he paid for it</i> and <i>the train ends up coming</i>) or unjustified (<i>Tom was accused of raping his wife</i>).</p>
<b>Organization</b>	<p>Maintains a clear and appropriate focus on how <i>lies always get paid for</i>. The response exhibits a logical sequence of ideas, although the use of second person (<i>It demonstrates how you end up paying for your lies</i>) and a one-sentence conclusion weaken internal consistency.</p>
<b>Language Use</b>	<p>Relies on basic vocabulary, with little awareness of audience and purpose (<i>So when the train ends up coming he has a man vs self conflict about going</i>). The response exhibits some attempt to vary sentence structure and length for effect, but with uneven success (<i>In the beginning of the book, The narrator is fine and home, in a Jewish settlement. but people in groups keep going missing</i>).</p>
<b>Conventions</b>	<p>Demonstrates emerging control, exhibiting occasional errors in punctuation (<i>means, every; dont; novel, To Kill a Mockingbird and Night</i>) and frequent errors in capitalization (<i>dostoevsky, It, Irony, tom, ewell</i>) that hinder comprehension.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in organization.</p>	

For the quote "fear is simply the consequence of every lie." by Fyodor Dostoevsky says that with telling a lie there is always a fear of being caught in that lie.

I agree with what Fyodor Dostoevsky is saying. I know from my own experience that it is very hard not to worry when you're in a lie.

I hate lying just because I get so scared.

One work of literature I would use for this quote would be The Catcher in the Rye. In the Catcher in the Rye there is a boy named Holden who is a bit of a trouble-maker always getting kicked out of schools and getting in to trouble where ever he is. Holden tells lies when he tells a

prostitute that he had just had surgery on his clavicle. He tells this lie and is scared because he has never done anything with a girl before and he refuses to give her \$10 when he was only supposed to give her \$5 in the beginning anyways. Holden gets beat up because of this. Telling lies are hard because they always come back to get you.

Another work I used was The Things They Carried. In the things they carried there were many lies that came with fear. Just because it was war, there was always ~~the~~ fear of losing someone you love or losing your own life during this book. The thing is you don't know whos

being true and who is really your  
out to get you. There was a lot of fear specially  
when you see everyone around you  
dying due to lies. Honestly I don't know  
how these men ~~step~~ slept during this war  
they played dirty. ~~so~~

Fear comes with every lie. I have the  
fear that people are lying to me and as  
in both novels there was one lying to  
others and others lying to them. There  
~~is~~  
is always a fear of lies.

**Anchor Level 3 – B**

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b> Provides a simple interpretation of the critical lens that suggests some criteria for analysis, stating that <i>with telling a lie there is always a fear of being caught in that lie</i>. The response makes superficial connections between the criteria and <i>The Catcher in the Rye</i> (<i>He tells this lie and is scared</i>) and <i>The Things They Carried</i> (<i>In the things they carried there were many lies that came with fear</i>).</p>
<b>Development</b>	<p>Develops ideas briefly, using some evidence from <i>The Catcher in the Rye</i> (<i>Holden tells lies when he tells a prostitute that he had just had surgery</i>). The discussion of <i>The Things They Carried</i> is largely undeveloped, relying on reference to war (<i>There was always the fear of losing someone you love or losing your own life during this book</i>).</p>
<b>Organization</b>	<p>Establishes an appropriate focus on <i>a fear of being caught in that lie</i>, but fails to maintain it, instead focusing on the idea of lies in general and not on the idea of <i>being caught</i>. The response exhibits a rudimentary structure but includes some inconsistencies by introducing personal digressions (<i>I have the fear that people are lying to me</i>) and the use of second person.</p>
<b>Language Use</b>	<p>Relies on basic vocabulary, with little awareness of audience and purpose (<i>I hate lying just because I get so scared and they always come back to get you</i>). The response exhibits some attempt to vary sentence structure and length for effect, but with uneven success (<i>Honestly I dont know how these men slept during this war they played dirty</i>).</p>
<b>Conventions</b>	<p>Demonstrates partial control, exhibiting occasional errors in spelling (<i>proestetute</i> and <i>alot</i>), punctuation (<i>whos</i>, <i>Honestly I dont</i>, <i>war they played</i>), and grammar (<i>Telling lies are hard</i>) that do not hinder comprehension.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 3, although it is somewhat stronger in conventions.</p>	

Some people lie to stay out of trouble, sometimes when people lie they get into trouble, but overall everyone ~~lies~~ lies. The biggest fear in the world is ~~getting caught~~ getting caught ~~lying~~ lying. A parent ask you where you were last night, you say I passed out at library studying, when really you were at a party. Now if your parents find out you went to that party after you already ~~lied~~ lied to them you get scared. They walk up to you ~~and~~ and say So how was the party, now you have to tell the truth. ~~And~~ And nine times out of ten you'll only get in trouble for lying. The reason I'm telling you this is because Fyodor ~~Dostoevsky~~ Dostoevsky once said "Fear is simply the consequence of every ~~lie~~ lie". I agree with this statement because I don't have no other big fear rather than getting caught telling a lie. Two works of literature that best prove this statement are Hamlet and To kill a mockingbird

For Example in Hamlet, Cladius lies to Hamlet and Gertrude, ~~he never told Hamlet about him killing his dad~~ he never told Hamlet about him ~~killing~~ killing his dad and he lied to Gertrude because he doesn't ~~really~~ really love her he only wants to be king.

Hamlet lies to everyone about being crazy ("mad"). He just acts off ~~that~~ that he's mad, so people will think thier is something wrong with him. To kill a mockingbird Bob Ewell lies about Tom Robison beating up ~~and~~ and raped his daughter. When really it was Bob Ewell who did it.

### Anchor Level 3 – C

Quality	Commentary
<b>Meaning</b>	<p><b>The response:</b> Provides a simple interpretation of the critical lens that suggests some criteria for analysis by stating that <i>everyone lies</i> and <i>the biggest fear in the world is getting caught lying</i>. The response makes superficial connections between the criteria and the chosen texts (<i>Two works of literature that best prove this statement are, Hamlet and To Kill a mockingbird</i>).</p>
<b>Development</b>	<p>Is incomplete and largely undeveloped with the initial paragraph primarily based on personal observation (<i>And nine times out of ten you'll only get in trouble for lying</i>). The response hints at ideas, but references to the texts are vague (<i>Hamlet lies to everyone about being crazy</i> and <i>Bob Ewell lies about Tom Robison beating up and raped his daughter</i>).</p>
<b>Organization</b>	<p>Establishes an appropriate focus on the fear of <i>getting caught lying</i>, but fails to maintain it, supplying no reference to fear beyond the first paragraph. The response exhibits a rudimentary structure with a lengthy introduction and one paragraph devoted to the texts. There is no conclusion.</p>
<b>Language Use</b>	<p>Relies on basic vocabulary, with some awareness of purpose (<i>I agree with this statement because I dont have no other big fear rather than getting caught telling a lie</i>). The response exhibits some attempt to vary sentence structure and length for effect, but with uneven success (<i>For example in Hamlet, Cladius lies to Hamlet and Gertrude, he never told Hamlet about him killing his dad ... he only wants to be king</i>).</p>
<b>Conventions</b>	<p>Demonstrates emerging control, exhibiting occasional errors in spelling (<i>consequence, proove, Cladius</i>), punctuation (<i>trouble, sometimes; party, now; once said "Fear ... lie"</i>), and grammar (<i>parent ask, him killing, beating up and raped</i>) that hinder comprehension.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 3, although it is somewhat weaker in development.</p>	

I very much agree with the statement by Fyodor Dostoevsky that states "fear is simply the consequence of every lie." All humans have a fear of something and lying about it and usually when they have to face it it all comes out. All humans lie and hurt because they no the truth.

In the novel Death of a Salesman there is alot of lying throughout the story. the father and the mother and the kids lied about everything they did that and almost everytime they no the truth. When Willy was lying about not having affair and it mustve really bothered him no he was lying. It basicly ruined him. To Kill A Mockingbird was about a white man who raped a girl who helped defend a black man being charged for rape he was lied on. The white man who told on him definetly didnt want the truth being told. you can tell by his attitude and by the actions he took. He ended up dying because you know liars never succeed. Alot of humans tell lies. Willy and the white man die because of the truth.

**Anchor Level 2 – A**

<b>Quality</b>	<b>Commentary</b>
<b>Meaning</b>	<p><b>The response:</b>            Provides a confused interpretation of the critical lens, stating that <i>all humans have a fear of something and lying about it</i> and then stating that <i>all humans lie and hurt because they no the truth</i>. The response alludes to the critical lens by identifying characters who lie but does not use it to analyze the chosen texts, <i>Death of a Salesman</i> and <i>To Kill a Mockingbird</i>.</p>
<b>Development</b>	<p>Is incomplete and largely undeveloped, hinting at ideas (<i>the father and the mother and the kids lied about everything they did</i> and <i>The white man who told on him definetly didnt want the truth being told</i>), but references to the text are vague (<i>there is alot of lieing throughout the story</i>) and unjustified (<i>a white man who raped a girl who helped defend a black man</i>).</p>
<b>Organization</b>	<p>Suggests a focus on the idea that <i>alot of humans tell lies</i>. The response suggests some organization by providing an introductory paragraph and a paragraph that contains brief references to the two texts and ends with a concluding concept (<i>Willy and the white man die because of the truth</i>).</p>
<b>Language Use</b>	<p>Relies on basic vocabulary, with little awareness of audience or purpose (<i>He ended up dying because you know liars never succed</i>). The response exhibits some attempt to vary sentence structure and length for effect (<i>It basiclly ruined him</i>), but with uneven success.</p>
<b>Conventions</b>	<p>Demonstrates emerging control, exhibiting occasional errors in spelling (<i>lieing, usally, basiclly, definetly</i>), punctuation (<i>states "fear, face it it, didnt</i>), and capitalization (<i>told. you</i>) that hinder comprehension.</p>
<p><b>Conclusion:</b> Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in language use and conventions.</p>	

Fear Conquences every lies siad by Fyodor Dostoevsky. This quote says we lie so we Dont get caught. I agree with this quote. witch goes accordingly with 1984 by George Orwell and Macbeth by willam Shakespear. main character in 1984 Decicivs Big Brother same goes for Macbeth.

These characters were awesomly Fallacies but were feared with all there Deception. Many peepole would Realize this. And untill the end of the story is over. These characters parinod and maybe get caught.

In conclusion I have concluded.

Anchor Level 2 – B

Quality	Commentary
	<b>The response:</b>
<b>Meaning</b>	Provides a confused interpretation of the critical lens ( <i>This Quote says we lie so we Dont get caught</i> ). The response alludes to the critical lens ( <i>I agree with this Quote</i> ) but does not use it to analyze the chosen texts, <i>1984 by George Orwell</i> and <i>Macbeth by willam Shakespear</i> .
<b>Development</b>	Is incomplete and largely undeveloped, hinting at ideas, but references to the texts are vague ( <i>main character in 1984 Decicivs Big Brother same goes for Macbeth</i> ).
<b>Organization</b>	Establishes a focus on lying in order to not <i>get caught</i> , but fails to maintain it, later referring to characters as <i>parinod</i> people who <i>maybe get caught</i> . The response exhibits a rudimentary structure by interpreting the critical lens, identifying the works to be used, making general statements about the characters, and providing an obvious, one-sentence conclusion.
<b>Language Use</b>	Uses language that is imprecise ( <i>witch</i> for “which,” <i>there</i> for “their,” <i>awesomly Fallacies</i> ) and unsuitable for the audience and purpose. The response reveals little awareness of how to use sentences to achieve an effect ( <i>And untill the end of the story is over</i> ).
<b>Conventions</b>	Demonstrates a lack of control, exhibiting frequent errors in spelling ( <i>conquences, awesomly, untill</i> ), punctuation ( <i>Dont, this. And, over. These</i> ), capitalization ( <i>Quote, Fallacies, Realize</i> ), and grammar ( <i>every lies siad</i> and <i>These characters parinod</i> ) that make comprehension difficult.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in organization.	

".... fear is simply the consequence of every lie"

The fear is simply the consequence of every lie is related to the literature night and smazener and there are setting and conflict it was held on 1940 in Poland the night. this literature about related with the literature about the night and The night author was Elie Wisels of night literature this was literature was about like that goutas.

Fear is simply the consequence of every lie was related about the night literature about the Elie Wisels. Fear is related to lie and that depend on each other. Fear is the night thing that deal with the fear. I agree with the goutas because fear is related with each other. I agree with author goutas and with the appropriate goutas of the author in the literature. The two thing that author use here is setting and conflict in the literature. the conflict. Fear is not ability in human life and lie also not good in the human life.

Fear is the simply consequence that deal with the lie. As we know that fear does not led the people in the right way

**Anchor Level 2 – C**

Quality	Commentary
<b>Meaning</b>	<b>The response:</b> Provides a confused interpretation of the critical lens ( <i>I agree with the goutas because Fear is related with each other</i> ). The response alludes to the critical lens but does not use it to analyze <i>Night</i> by Elie Wiesel and a second text, <i>Farewell to Manzerer (imazener)</i> .
<b>Development</b>	Is incomplete and largely undeveloped, hinting at ideas, but the one reference to the text is vague ( <i>it was held on 1940 in Poland the night</i> ).
<b>Organization</b>	Suggests a focus ( <i>Fear is the Simply consequence that deal with the lie</i> ), and suggests some organization, using separate paragraphs for an introduction, a body, and a conclusion.
<b>Language Use</b>	Uses language that is imprecise ( <i>this was literature was about like that goutas</i> ). The response reveals little awareness of how to use sentences to achieve an effect ( <i>Fear is related to lie and that depend on each other</i> ).
<b>Conventions</b>	Demonstrates a lack of control, exhibiting frequent errors in spelling ( <i>wisels, goutas, appriotate</i> ), capitalization ( <i>Fear, Simply, night</i> ), and grammar ( <i>that depend, two thing, author use</i> ) that make comprehension difficult.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 2 in all qualities.	

I think that the quote is true. People lie, a lot. And it eventually catches up to them. When that time comes, liars are faced with a ~~time~~ decision to make: either ~~to~~ lie again, or tell the truth. Most people, after being caught lying, will tell the truth. But some people end up lying again, creating a whole string of lies.

If ~~if~~ somebody lies, it's ~~prob~~ probably to get out of trouble, even though, normally when the liar gets caught, they end up in more trouble than they would have been in if they hadn't lied.

I don't think that it's okay to lie. But even so, I find myself doing it sometimes. I don't really mean to do it, it just happens.

Anchor Level 1 – A

Quality	Commentary
	<b>The response:</b>
<b>Meaning</b>	Does not refer to the critical lens beyond making the statement that <i>the quote is true</i> . The response makes no reference to any texts.
<b>Development</b>	Is minimal. The response provides a generic discussion of lying and does not apply the lens to works of literature.
<b>Organization</b>	Lacks an appropriate focus but suggests some organization through the use of paragraphs.
<b>Language Use</b>	Relies on basic vocabulary, with little awareness of audience or purpose ( <i>I don't think that it's okay to lie</i> ). The response exhibits some attempt to vary sentence structure and length for effect, but with uneven success ( <i>People lie, a lot. And It eventually catches up to them</i> ).
<b>Conventions</b>	Demonstrates emerging control, exhibiting occasional errors in punctuation ( <i>hadnt</i> and <i>it, it</i> ) and capitalization ( <i>make; Either</i> and <i>Its</i> ) that hinder comprehension.
<b>Conclusion:</b> Although the response fits the criteria for Levels 1, 2, and 3, it remains at Level 1 because the response makes no reference to any text.	

The Quote "Fear is simply the consequence of every lie" by ~~Freud~~ Fyodor Dostoevsky means that no matter what you will always have fear in your life. If you are truly living life ~~you are~~ you are going to have to deal with your fear. I agree with this quote.

Anchor Level 1 – B

Quality	Commentary
	<b>The response:</b>
<b>Meaning</b>	Does not refer to the actual critical lens, but to one which substitutes the idea of <i>lie</i> for <i>lie</i> . The response makes no reference to any texts.
<b>Development</b>	Is minimal. The response interprets a misquoted critical lens, but does not apply this interpretation to specific works of literature.
<b>Organization</b>	Lacks an appropriate focus on fear as a “consequence of every lie.” The response lacks organization, providing only an introductory paragraph.
<b>Language Use</b>	Is minimal.
<b>Conventions</b>	Is minimal, making assessment of conventions unreliable.
<b>Conclusion:</b> Overall, the response best fits the criteria for Level 1, although it is somewhat stronger in organization.	

The quote "fear is simply the consequence of every lie". This quote is by Fyodor Dostoevsky. I agree with this quote because if you have no reason to lie, you would just tell the truth; but if you had to lie you would have fear that the person would find out the truth. This quote goes well with the novel Romeo and Juliet by William Shakespeare and the book Right Behind You by Gail Giles.

In Romeo and Juliet a perfect example would be when Juliet was lying about seeing Romeo. Even though their kingdoms were at war with each other they loved each other. If Juliet had let Romeo know what was going on instead of not filling him in, then he wouldn't have assumed what he did and kill himself. Even so they both have lied to each other about their intentions and to their parents. A simple family feud turns into an evil result of death of a loved child.

Now in the book Right Behind You by Gail Giles there was this child named Wade but he had set another kid on fire. Thus the result from this he had to move and change his name and go to court. He wasn't supposed to let anyone know about his past so when people asked he had to lie to them. But when they found out the principal expelled

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him and he had to move again. This child/teenager is placed in between a rock and a hard place having to lie and keep everyone off his back. Kip is even lying to his own father about his feelings and his father is truthfully his best friend. These two books that I chose are perfect examples that being a liar will make you fear the truth.

In conclusion either way you look at this you should tell the truth; either hurting them with the truth instead of being in fear about lying to them.

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Question 28 – Practice Paper – B

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"...fear is simply the consequence of every lie." This quote means that fear develops after a lie is told. <sup>^</sup>However, this quote is not valid. A more accurate statement would be that every lie is simply caused by fear. In both The Kite Runner by Khaled Hosseini and The Crucible by Arthur Miller, the authors prove with their ~~plots~~ storylines that every lie is simply caused by fear, and that it is not in fact the consequence of fear.

In The Kite Runner, the protagonist, Amir, told the most lies due to the fear of what the truth may entitle. For example, Hassan would often ask Amir what certain words meant and Amir would <sup>^</sup>lie and give him the wrong definitions. Amir wouldn't tell the truth because he was afraid Hassan would become as smart or even smarter than him. Also, Hassan had been acting ~~weird~~ different for a while so his father asked Amir if he knew any reason why, Amir said no. However, Amir knew what was wrong because he had witnessed Hassan being raped, but he didn't <sup>^</sup>say anything out of fear that he would be viewed as a coward by not doing anything to

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## Question 28 – Practice Paper – B

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stop it. The setting of the story was Pakistan, where there was ongoing conflict between the sunnis and Shiites and also discrimination toward Hazaras. Therefore whenever Assef or anyone would ask if Amir and Hassan were friends, Amir would lie by saying no because he was afraid of what people would think of him if he was friends with a Hazara. Another character that told a lie out of fear was Baba. He never told Amir that Hassan was his brother because he was scared that everyone would no longer respect him because what he did was disrespectful.

In The Crucible by Arthur Miller, much of the lying that occurred in the play was associated with the setting which was Salem, Massachusetts during the Salem Witchcraft Trials. In Act I, Abigail lied about as well as omitted information as to what they were doing in the woods last night. Abigail also called for the light to come in and cleanse her of her darkness, and also she and Betty both began to <sup>list</sup> ~~name~~ off names of people in town <sup>all</sup> so that they would not be accused of or associated with witchcraft. Another

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example of lying that didn't have to do with the setting was in Act II when John Proctor lied about the way he had gained information because he was afraid his wife would be suspicious of him and Abigail again.

~~In both~~ both The Kite Runner and The Crucible prove that every lie is simply caused by fear.

Fyodor Dostoevsky said that "fear is simply the consequence of every lie." This means that telling a lie only makes a person live in fear. They become scared that someone will find out the truth that they covered up. I agree with this statement. In The Scarlet Letter by Nathaniel Hawthorne, Dimmesdale suffers every day from the guilt he feels ~~is~~ about his dark secret - he committed adultery with Hester.

~~In~~ <sup>In</sup> The Great Gatsby by F. Scott Fitzgerald, Gatsby keeps his past hidden from everyone; he lies and ~~is~~ <sup>tells</sup> people that he was never poor. Both of these stories support Dostoevsky's quote.

The character of Dimmesdale in The Scarlet Letter hides the fact that he committed a sin with Hester, from everyone. However, the town knows that Hester committed adultery with someone, they just don't know who that person is. Because of this, Dimmesdale feels extremely guilty that Hester has to deal with the humility every day while ~~is~~ everyone treats him well because they don't know the truth about him. However, since Hester's secret is out in the open, she eventually grows comfortable with everyone knowing about her, while Dimmesdale continues suffering as it becomes harder to keep his secret. He wants to run away with Hester so know one will learn about him and so they can be together peacefully, but Hester does not want to leave. ~~Dimmesdale~~ <sup>Dimmesdale</sup> eventually lets his secret out on front of the whole town, and it is only then that he is no longer ~~living in fear,~~ <sup>living in fear,</sup> He dies peacefully shortly afterwards from ~~the stress of~~ <sup>the stress of</sup> keeping his secret for so long before.

Gatsby in The Great Gatsby lives a life of luxury, ~~is~~ going to parties for the rich. Everyone thinks that he was always a rich man. However, Gatsby grew up poor. Gatsby lied about his past so that he could be accepted

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Question 28 – Practice Paper – C

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by everyone, especially the woman he is in love with, Daisy. He does not tell anyone about his true past, because he is afraid that Daisy won't love him. Because of this, he is too scared to tell anyone the truth.

Both ~~the~~ Gatsby and Dimmesdale are good examples that fear is caused by lies. ~~the~~ Although both characters lied, they eventually learned their lesson.

"Fear is simply the consequence of every lie." Although this statement by Fyodor Dostoevsky is sometimes true, it is hardly applicable to all instances of fear. In saying this, Fyodor communicates that one only becomes afraid after telling a lie, hence fearing exposure or the discovery of an unwanted truth. Most lies may lead to fear, but not all fear stems from lies. In *The Picture of Dorian Grey* by Oscar Wilde and *Lord of the Flies*, both <sup>fictional</sup> novels, the main characters struggle with fear based not off a lie, but in fact the truth.

In *The Picture of Dorian Grey*, the title character is a beautiful young man who becomes afraid of ~~the~~ his inevitable aging ~~and the main~~ and wishes for a recently-painted portrait of himself to age in his place. In other words, painted Dorian is to become old and wrinkled, but real Dorian is to be handsome forever. His wish <sup>some what</sup> comes true but instead of aging by time, the portrait becomes aged and distorted by every one of Dorian's increasingly-corrupted actions and sins. By the time Dorian, in horror, looks at the portrait that had long been covered and stowed away in his attic and sees what he has truly become, he has faced two instances of fear by truth: his fear of the harsh reality of aging, and his fear

~~and~~ really, horror) ~~at~~ upon seeing how ugly he has become on the inside, underneath his beautiful shell. A lie played no role in Dorian's fear; it was the truth.

~~Lord of the Flies~~ makes the same argument. When a group of British schoolboys crash-landed on a deserted island, it was not fear of a lie that they suffered, but fear for their lives. As ~~some~~ the boys became increasingly more savage, they felt fear of their own potential; of the truth of how ugly humanity can be and of the horrible capacity of every single person for cruelty and violence. The imaginary (hallucinated) "Beastie" that stalked every ~~boy~~ boy on the island was not built up by lies, but by the awfulness of the truth. The boys' fear had nothing to do with any lies, as Fyodor's quote implies. It was fear for their lives in the face of an ugly truth.

Fyodor's statement may apply to some fear, but looking at the bigger picture it becomes apparent that his statement is only an exception to the rule. It is in fact truth, not lies, that fuels the greatest part of fear.

"Fear is simply the consequences of every lie." Two works that show this are "Angles Ashes" and Nineteen Minutes. My interpretation of the critical lens is it is not all right to lie to people. I agree with the critical lens

In Angles Ashes Frank's father lies to the family by saying he will send money back to the family for food. He sends 50 money back ones but then he ~~do~~ does not send any money so then Frank get a job delivering mail to peoples house so they could have food to eat.

In Nineteen Minutes Joies lies to the ~~mom~~ jug and the mom because she shot Matt in the stomach and she is taking pills. Peter get blamed for all of the shooting intill they go to court then joies tell them she shot Peter

In conclusion it is not all right to lie to people. You can't lie to save your own self.

**Practice Paper A–Score Level 3**

<i>Conclusion:</i> Overall, the response best fits the criteria for Level 3 in all qualities.
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**Practice Paper B–Score Level 4**

<i>Conclusion:</i> Overall, the response best fits the criteria for Level 4 in all qualities.
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**Practice Paper C–Score Level 4**

<i>Conclusion:</i> Overall, the response best fits the criteria for Level 4 in all qualities.
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**Practice Paper D–Score Level 5**

<i>Conclusion:</i> Overall, the response best fits the criteria for Level 5 in all qualities.
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**Practice Paper E–Score Level 2**

<i>Conclusion:</i> Overall, the response best fits the criteria for Level 2, although it is somewhat stronger in language use.
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**Map to Core Curriculum**

The table below shows which core performance indicator or standard and key idea each item is aligned to.  
The numbers in the table represent the question numbers of the examination.

	<b>Core Performance Indicators</b>	<b>Standard 1</b>	<b>Standard 2</b>	<b>Standard 3</b>
<b>Listening</b>	6	3, 7	5, 8	1, 2, 4
<b>Reading</b>	16, 20, 22	11, 23	10, 14, 15, 25	9, 12, 13, 17, 18, 19, 21, 24
<b>Writing</b>	26, 27, 28	26, 27, 28	26, 27, 28	26, 28

**The *Chart for Determining the Final Examination Score for the June 2012 Regents Comprehensive Examination in English* will be posted on the Department's web site at: <http://www.p12.nysed.gov/apda/> on Friday, June 15, 2012. Conversion charts provided for previous administrations of the Regents Comprehensive Examination in English must NOT be used to determine students' final scores for this administration.**

### **Online Submission of Teacher Evaluations of the Test to the Department**

Suggestions and feedback from teachers provide an important contribution to the test development process. The Department provides an online evaluation form for State assessments. It contains spaces for teachers to respond to several specific questions and to make suggestions. Instructions for completing the evaluation form are as follows:

1. Go to <http://www.forms2.nysed.gov/emsc/osa/exameval/reexameval.cfm>.
2. Select the test title.
3. Complete the required demographic fields.
4. Complete each evaluation question and provide comments in the space provided.
5. Click the SUBMIT button at the bottom of the page to submit the completed form.