

**REGENTS COMPREHENSIVE
EXAMINATION IN ENGLISH
TEST SAMPLER
SPRING 2010**



The University of the State of New York
THE STATE EDUCATION DEPARTMENT
Office of Standards, Assessments and Reporting
Albany, New York 12234
www.emsc.nysed.gov/osa/



THE STATE EDUCATION DEPARTMENT / THE UNIVERSITY OF THE STATE OF NEW YORK / ALBANY, NY 12234

David Abrams, Assistant Commissioner
Office of Standards, Assessment and Reporting

Spring 2010

Dear Colleagues:

The first administration of the new three-hour, one-day Regents Comprehensive Examination in English will take place in January 2011. This examination will replace the current two-session examination that will continue to be administered during each examination period prior to January 2011.

This Regents Comprehensive Examination in English Test Sampler provides examples of the types of passages, questions, formatting, and scoring guides that will be developed for the examination. It also includes examples of student work from pretests. This Test Sampler may be printed and duplicated for use in classroom instruction.

The Department is proud of its tradition of involving New York State teachers in a variety of curriculum guidance initiatives. Over the years, thousands of teachers have worked with us, and the expertise of diverse educators representing New York State's diverse student population is essential in guiding this important work.

If you would like to become one of the teachers involved in test development and standard-setting activities, please download and complete the Department's application for Item Writer Orientation found at:

<http://www.emsc.nysed.gov/osa/teacher>

Thank you for all the work you do on behalf of the students in New York State.

Sincerely,

David Abrams

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Introduction

At their February 2009 meeting, the Board of Regents directed the Department to develop a new three-hour, one-day test format for the Regents Comprehensive Examination in English. The new examination will:

- assess the high-school level of the 2005 New York State English Language Arts Core Curriculum, and
- be based on the current English Language Arts Core Performance Indicators, Standards 1-3 and the key ideas of listening, reading, and writing.

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The sampler may be duplicated for use in your classrooms.

DIRECTIONS FOR TEACHERS

LISTENING SECTION

COMPREHENSIVE EXAMINATION IN ENGLISH

TEST SAMPLER SPRING 2010

BE SURE THAT THE LISTENING SECTION IS ADMINISTERED TO EVERY STUDENT.

- 1 Before the start of the examination period, say:

Do not open the examination booklet until you are instructed to do so.

- 2 Distribute one examination booklet and one essay booklet to each student.

- 3 After each student has received an examination booklet and an essay booklet, say:

Tear off the answer sheet, which is the last page of the examination booklet, and fill in its heading. Now fill in the heading on each page that appears in your essay booklet.

- 4 After the students have filled in all headings on their answer sheets and essay booklets, say:

You will listen to a passage and answer some multiple-choice questions. You will hear the passage twice.

I will read the passage aloud to you once. Listen carefully. You may take notes on page 3 of your test booklet. Then I will tell you to open your test booklet to page 4. You will be given a chance to read the questions before the second reading. Then I will read the passage a second time. You may also take notes during the second reading or answer the questions.

Now I will read the passage aloud to you for the first time.

- 5 Now read both the introduction and the passage aloud, including the attribution at the end. Read with appropriate expression, but without added comment.

Listening Passage

The following passage is from an article entitled “My Most Unforgettable Character” by Charles Edison, published in *Reader’s Digest* in December 1961. In this excerpt, Charles discusses his father, inventor Thomas Edison.

Shuffling about his laboratory at Menlo Park, N.J., a shock of hair over one side of his forehead, sharp blue eyes sparkling, stains and chemical burns on his wrinkled clothing, Thomas Alva Edison never looked like a man whose inventions had revolutionized the world in less than his lifetime. Certainly he never acted like it. Once when a visiting dignitary asked him whether he had received many medals and awards, he said, “Oh yes, Mom’s got a couple of quarts of them up at the house.” “Mom” was his wife, my mother.

Yet every day, to those of us who were close to him, he demonstrated what a giant among men he was. Great as were his contributions to mankind — he patented a record 1093 inventions in his lifetime — it is not for these I remember him, but for his matchless courage, his imagination and determination, his humility and wit. At times, he was just plain mischievous. . . .

At home or at work, Father seemed to have a knack for motivating others. He could and often did give orders, but he preferred to inspire people by his own example. This was one of the secrets of his success. For he was not, as many believe, a scientist who worked in solitude in a laboratory. Once he had marketed his first successful invention — a stock ticker and printer — for \$40,000, he began employing chemists, mathematicians, machinists, anyone whose talents he thought might help him solve a knotty problem. Thus he married science to industry with the “team” research concept, which is standard today. . . .

Father himself usually worked 18 or more hours a day. “Accomplishing something provides the only real satisfaction in life,” he told us. His widely reported ability to get by with no more than four hours’ sleep — plus an occasional catnap — was no exaggeration. “Sleep,” he maintained, “is like a drug. Take too much at a time and it makes you dopey. You lose time, vitality, and opportunities.”

His successes are well known. In the phonograph, which he invented when he was 30, he captured sound on records; his incandescent bulb lighted the world. He invented the microphone, mimeograph, medical fluoroscope, the nickel-iron-alkaline storage battery, and the movies. He made the inventions of others — the telephone, telegraph, typewriter — commercially practical. He conceived our entire electrical distribution system.

It is sometimes asked, “Didn’t he ever fail?” The answer is yes. Thomas Edison knew failure frequently. His first patent, when he was all but penniless, was for an electric vote-recorder, but maneuver-minded legislators refused to buy it. Once he had his entire fortune tied up in machinery for a magnetic separation process for low-grade iron ore — only to have it made obsolete and uneconomical by the opening of the rich Mesabi Range. But he never hesitated out of fear of failure.

“Shucks,” he told a discouraged co-worker during one trying series of experiments, “we haven’t failed. We now know 1000 things that won’t work, so we’re that much closer to finding what will.”

His attitude toward money (or lack of it) was similar. He considered it as a raw material, like metal, to be used rather than amassed, and so he kept plowing his funds into new projects. Several times he was all but bankrupt. But he refused to let dollar signs govern his actions. . . .

Thomas Edison has sometimes been represented as uneducated. Actually he had only six months of formal schooling, but under his mother’s tutelage in Port Huron, Mich[igan], he had read such classics as *Decline and Fall of the Roman Empire* at the age of eight or nine. After becoming a vendor and newsboy on the Grand Trunk Railroad, he spent whole days in the Detroit Free Library — which he read “from top to bottom.” In our home he always had books and magazines, as well as half a dozen daily newspapers.

From childhood, this man who was to accomplish so much was almost totally deaf. He could hear only the loudest noises and shouts, but this did not bother him. “I haven’t heard a bird sing since I was 12,” he once said. “But rather than a handicap my deafness probably has been beneficial.” He believed it drove him early to reading, enabled him to concentrate and shut him off from small talk.

People asked him why he didn’t invent a hearing aid. Father always replied, “How much have you heard in the last 24 hours that you couldn’t do without?” He followed this up with: “A man who has to shout can never tell a lie.” ...

— excerpted from “My Most Unforgettable Character: Thomas Edison”
Reader’s Digest, December 1961

6 After reading the passage aloud once, say:

You may take five minutes to look over the questions before I read the passage aloud the second time.

7 After the students have had five minutes to read the questions, say:

As you listen to the second reading, you may take notes or answer the questions. You will be given an opportunity to complete the questions after the second reading. Now I will read the passage aloud a second time.

8 Read both the introduction and the passage a second time.

9 After the second reading, say:

Now turn to page 4 of your test booklet, read the directions and answer the multiple-choice questions. You may look over your notes to answer the questions.

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

IN

ENGLISH

TEST SAMPLER
SPRING 2010

The last page of this booklet is the answer sheet for the multiple-choice questions. Fold the last page along the perforations and, slowly and carefully, tear off the answer sheet. Then fill in the heading of your answer sheet. Now fill in the heading of each page of your essay booklet.

The examination has four parts. Part 1 tests listening skills; you are to answer all eight multiple-choice questions. For Part 2, you are to answer all twelve multiple-choice questions. For Part 3, you are to answer all five multiple-choice questions and the two short constructed-response questions. For Part 4, you are to write one essay response.

When you have completed the examination, you must sign the statement printed at the end of the answer sheet, indicating that you had no unlawful knowledge of the questions or answers prior to the examination and that you have neither given nor received assistance in answering any of the questions during the examination. Your answer sheet cannot be accepted if you fail to sign this declaration.

The use of any communications device is strictly prohibited when taking this examination. If you use any communications device, no matter how briefly, your examination will be invalidated and no score will be calculated for you.

DO NOT OPEN THIS EXAMINATION BOOKLET UNTIL THE SIGNAL IS GIVEN.

NOTES

DO NOT TURN THIS PAGE UNTIL YOU ARE TOLD TO DO SO

Part 1

Multiple-Choice Questions

Directions (1–8): Use your notes to answer the following questions about the passage read to you. Select the best suggested answer to each question and write its number on the answer sheet.

- | | |
|---|--|
| <p>1 The description of Thomas Edison “shuffling about his laboratory” with “stains and chemical burns on his wrinkled clothing” provides</p> <ul style="list-style-type: none">(1) a contrast to his accomplishments(2) an indication of his suffering(3) an acknowledgment of his wealth(4) a reminder of his authority <p>2 According to the speaker, because of Thomas Edison’s many inventions he can be credited with</p> <ul style="list-style-type: none">(1) increasing social awareness(2) improving living conditions(3) encouraging international cooperation(4) reducing corporate influence <p>3 The speaker suggests that Thomas Edison’s “knack for motivating others” probably led to his use of</p> <ul style="list-style-type: none">(1) long-range planning(2) a board of directors(3) blueprint analysis process(4) a team of experts <p>4 Which statement clarifies the perspective of the speaker?</p> <ul style="list-style-type: none">(1) “ ‘Mom’ was his wife, my mother.”(2) “he patented a record 1093 inventions in his lifetime”(3) “His successes are well known.”(4) “he never hesitated out of fear of failure” | <p>5 Thomas Edison’s practical nature is reflected in his attitude toward</p> <ul style="list-style-type: none">(1) money(2) travel(3) family(4) politics <p>6 Thomas Edison’s remark that “a man who has to shout can never tell a lie” emphasizes his</p> <ul style="list-style-type: none">(1) patience(2) pride(3) wit(4) envy <p>7 One conclusion about Thomas Edison that can be made from this account is that he</p> <ul style="list-style-type: none">(1) viewed his talent as genius(2) acknowledged his setbacks as adverse(3) considered his deafness as an asset(4) regarded his education as inadequate <p>8 The tone of the account could be best described as</p> <ul style="list-style-type: none">(1) philosophical(2) argumentative(3) inquisitive(4) complimentary |
|---|--|

Part 2

Directions (9–20): Below each of the following passages, there are several multiple-choice questions. Select the best suggested answer to each question and write its number on the answer sheet.

Reading Comprehension Passage A

Greg’s optimism was like a relightable birthday candle, which—no matter how hard Maeve tried to blow it out—sparked and sputtered and came back to life, a slender stick of magical fire. His motto was, “You can do anything!” and when he said it enough times, it rubbed against Maeve’s dollop¹ of oily optimism, tucked behind the muck and mulch of her, and something magical happened: she believed him.

Which was how she found herself with her husband and son—only twelve more hours to go—driving through the blazing hot Superstition Mountains to Mexico in July for Greg’s great aunt’s 92nd birthday party, which was tonight. Tonight! Sure they could make it! What a great time!

And for the first hour or so, it had been a fine time. But then suddenly Jacob began to cry, a steady beat, measured and determined.

“It sounds like the sleep cry,” said Greg.

“No, this is the despair cry.”

“No, it’s the sleep cry. Can’t you hear the whine in it?” said Greg, the hint of a smile always lurking around his mouth, as if he told himself a private joke, maybe the same one, over and over. “I’m sure we’ll figure it out. This is part of the adventure. The big whoopla of the ride.”...

“We need to buy more water,” she said, her tone urgent and shrill.

“All right,” said Greg, smiling.

Something was up ahead, blurry in the wavy heat. Maeve couldn’t quite make it out. A pile of bones? A white 1950s Chevy flipped on its hood?

“There!” shouted Maeve. It was a gas station. “Stop.”

Greg pulled into the station. She took Jacob by the hand, but he refused to go inside the gas station office and plunked down on the cement in the shade, still crying.

Maeve stepped inside and asked to buy ten bottles of water.

The gas attendant laughed a long time. He had a round red face and his thinning pale hair revealed a burnt, freckled scalp. “We’ve been sold out for weeks,” he said, wiping his broad forehead with a red kerchief. Under each armpit rose a half moon. “Sold out of every liquid.”

Maeve felt a panicked gurgle catch in her throat.

“People are hoarding, ma’am. Longest spell without rain.” He said something about reservoirs dropping to record lows and tapped out aquifers. The whole state. New Mexico, too. Soon Nevada, probably California, Texas. He leaned over the counter and rested his big chin on a beefy palm. “You know what I think? I think this country is running out of water. That’s what I think.”...

She took Jacob by the hand, tucked him into his car seat and solemnly told her husband the bad news.

¹dollop — small amount

40 “Oh Maeve,” he said, laughing. “It comes back to the saying, is the cup half empty or full. So that man views things as half empty.”

Maeve studied the water jug and saw, indeed, it was half empty. Greg must have taken a drink while she was in the gas station.

45 Back on the road, Jacob was still crying, though it wasn't as high-pitched, or maybe Maeve was losing her hearing. It sounded like the cry of boredom. Or maybe fear. Maybe it was *her* fear. She'd read somewhere that babies were like sponges, sucking up whatever was around them. She took a deep breath and tried to cheer up, to rub shoulders with the bright side, make friends with a fun time. But then she heard a sputtering sound, as if an airplane propeller was winding
50 down.

“What was that?” she asked, alarmed. ...

— Nina Schuyler
excerpted from “Road Trip”
Big Ugly Review, Fall 2006

- | | |
|---|---|
| 9 The simile in line 1 describes Greg as a person who
(1) has mood swings
(2) never gives up
(3) has few expectations
(4) never calms down | 12 The water jug (line 42) becomes a symbol of
(1) differing perspectives
(2) failing relationships
(3) deteriorating environments
(4) varying lifestyles |
| 10 The use of dashes in the first sentence emphasizes the
(1) importance of setting
(2) role of the narrator
(3) use of flashback
(4) contrast in characterization | 13 Maeve's trying to “make friends with a fun time”
(line 48) reveals her desire to be more
(1) assertive (3) productive
(2) positive (4) creative |
| 11 The purpose of the description found in lines
7 through 10 is to
(1) explain Maeve's feelings
(2) introduce Greg's attitude
(3) reflect national pride
(4) encourage family outings | 14 The phrase “What was that?” (line 51) suggests
Maeve is
(1) becoming more like others
(2) awaiting new experiences
(3) being influenced by friends
(4) returning to former feelings |

Reading Comprehension Passage B

In 1994, the Minnesota Legislature directed the Minnesota Department of Children, Families & Learning (then the Minnesota Department of Education) to implement a universal breakfast pilot program integrating breakfast into the educational schedule for all students. The Department awarded grants to four elementary schools. Two additional sites were able to join the program through a corporate partnership. The Department was also charged with annually evaluating these sites to determine the impact of school breakfast on children's school performance including discipline, test scores, attendance and other measures of educational achievement.

The evaluation, performed by The Center for Applied Research and Educational Improvement (CAREI) at the University of Minnesota, shows that, when all students are involved in school breakfast, there is a general increase in learning and achievement. ... [T]eachers' overall attitudes about the effect of school breakfast is overwhelmingly positive. ...

Administrators report that school building and community attitude toward school breakfast remains positive. Food service personnel and advisory committees work closely with teachers to create programs that fit smoothly into the daily schedule and reinforce the curriculum by stressing the importance of nutrition. Some people feared that breakfast would cut into valuable classroom time. This did not materialize. Some classes use the time for reading, some watch educational programming and others complete worksheets as they eat. ... [T]eachers express very little concern over the time it takes for school breakfast. Furthermore, school breakfast has become a vital part of the educational day.

At the pilot sites, students are better prepared for learning than ever. School breakfast helps reduce several of the common roadblocks to learning. When students are at the nurse's office, they aren't learning. When one student's behavior disrupts the classroom, all students lose valuable learning time. When students are hungry or have headaches, they stop paying attention to the lesson. School breakfast helps eliminate many of these problems. Individual students and whole classrooms are better prepared for learning.

According to teachers, students are more energetic at the start of the day and complaints about mid-morning hunger have noticeably decreased. One teacher noted that school breakfast gets her day started on a positive note and that students no longer complain about headaches or being hungry at 10:30 A.M. This was typical of all sites. Despite long bus rides and early starting times, students now have the energy to stay alert through the entire morning.

Classes at the pilot sites lose less educational time due to discipline problems. Nutritious school breakfast increases attention span and reduces class disruption. Fewer students are sent to the principal's office. Administrators feel that school breakfast plays an important role in their 40%–50% decline in discipline referrals.

In comparing test scores of third graders before the universal school breakfast program with their scores as sixth graders after experiencing the program for three years, **there is a general increase in composite math and reading percentile scores.** With so many variables involved in testing, caution needs to be taken when interpreting achievement results. Nonetheless, the universal school breakfast program appears to play a role in improving student achievement. ...

50 The pilot sites note several indirect benefits from school breakfast. It creates a new opportunity for interaction between students, teachers, parents, and community members. In many schools, siblings eat breakfast together and there is a healthy interaction among students of different grade levels. One administrator notes that children who are frequently isolated during lunch and other breaks are fitting in well with all students. Many classes utilize breakfast as an opportunity for less structured interaction among students. ...

— Minnesota Department of Children, Families and Learning
excerpted and adapted from *School Breakfast Programs:
Energizing The Classroom*, March 1998

- | | |
|--|---|
| <p>15 Schools were able to prevent the universal breakfast programs from interfering with daily schedules by</p> <ul style="list-style-type: none">(1) suspending some extracurricular activities(2) reducing school lunch time(3) combining breakfast with classroom work(4) eliminating some field trips <p>16 According to the passage, one result of students being hungry is that they</p> <ul style="list-style-type: none">(1) leave school early(2) miss class time(3) seek extra help(4) make fewer mistakes <p>17 The passage notes the connection between universal breakfast programs and student behavior in order to</p> <ul style="list-style-type: none">(1) provide support for the program(2) argue for reduced student cost(3) discourage parent participation(4) demonstrate negative effects | <p>18 One unexpected result of universal breakfast programs was observed in students'</p> <ul style="list-style-type: none">(1) lower obesity rates(2) improved physical endurance(3) increased social interactions(4) completed homework assignments <p>19 Based on the information in the passage, it can be concluded that universal breakfast programs allow students to</p> <ul style="list-style-type: none">(1) have equal access to nutrition(2) do homework before school(3) have a longer school day(4) participate in daily exercise <p>20 The main purpose of this passage is to report on the</p> <ul style="list-style-type: none">(1) cost for schools of the breakfast programs(2) impact of breakfast programs on student enrollment(3) effect of breakfast programs on student performance(4) number of jobs created by breakfast programs |
|--|---|

Part 3

Directions: Read the passages on the following pages (a poem and an excerpt from an essay) about possessions. You may use the margins to take notes as you read. Answer the multiple-choice questions on the answer sheet provided for you. Then write your response for question 26 on page 1 of your essay booklet and question 27 on page 2 of your essay booklet.

Passage I

Mrs. Caldera's House of Things

You are sitting in Mrs. Caldera's kitchen,
You are sipping a glass of lemonade
And trying not to be too curious about
The box of plastic hummingbirds behind you,
5 The tray of tineless¹ forks at your elbow.

You have heard about the back room
Where no one else has ever gone
And whatever enters, remains:
Refrigerator doors, fused coils,
10 Mower blades, milk bottles, pistons, gears.

"You never know," she says, rummaging
Through the cedar chest of recipes,
"When something will come to use."

There is a vase of pencil tips on the table,
15 A bowl full of miniature wheels and axles.

Upstairs, where her children slept,
The doors will not close,
The stacks of magazines are burgeoning,²
There are snowshoes, lampshades,
20 Bedsprings and picture tubes,³
And boxes and boxes of irreducibles!⁴

You imagine the headline in the *Literalist Express*:
House Founders⁵ Under Weight Of Past.

But Mrs. Caldera is baking cookies,
25 She is humming a song from childhood,
Her arms are heavy and strong
They have held babies, a husband,
Tractor parts and gas tanks,
What have they not found a place for?

¹tineless — without prongs

²burgeoning — growing

³picture tubes — a tube in a television receiver that translates the received signal into a picture

⁴irreducibles — broken down to most basic form

⁵founders — collapses

30 It is getting dark, you have sat for a long time.
If you move, you feel something will be disturbed,
There is room enough only for your body.
“Stay awhile,” Mrs. Caldera says,
And never have you felt so valuable.

— Gregory Djanikian
from *Poetry Magazine*, May 1989

Passage II

It was a silver Seiko watch with a clasp that folded like a map and snapped shut. The stainless-steel casing was a three-dimensional octagon with distinct edges, too thick and ponderous, it seems now, for a thirteen-year-old. Four hands—hour, minute, second, and alarm—swept around a numberless metallic-blue face. I received it for my bar mitzvah;¹ a quarter century later I can, in my
5 mind, fingernail the button just one click to set the alarm hand—not too far, or I’ll change the time—and pull out the other, obliquely positioned button to turn on the alarm. When the hour hand finally overcame the angle between itself and the alarm hand, a soft, deep mechanical buzzing would ensue²—a pleasant hum
10 long since obliterated by hordes of digital beeps. I haven’t seen my watch for twenty years, but I still hear that buzz, feel its vibrations in my wrist. . . .

Another machine still lingering in the afterlife: the 1973 Datsun 1200 my dad handed down to me to run into the ground, which I eventually did. A bottom-of-the line economy model, “the Green Machine,” as my friends called it, looked
15 like a vehicle out of Dr. Seuss, but it always started and got forty miles to the gallon—a cause for nostalgia, indeed, in these simmering, gas-guzzling days. I can still see the schematic four-gear diagram on the head of the stick shift and feel the knob—and the worn transmission of the gears—in my right hand. The radio had five black cuboid push-buttons for preset stations: the two on the left each sported
20 the AM in white indentations, and the other three said FM. It took almost the entire ten-minute ride to school for the anemic defogger to rid the windshield of its early-morning dew. One day that teary outward view was replaced, at forty miles an hour, by green. A rusted latch had finally given out, and the wind had opened the hood and slapped it all the way back against the glass. Luckily, the
25 glass didn’t break, and I could see enough through the rust holes to avoid a collision as I braked. Whenever the friend I drove to school was not ready to go, her father would come out and wait with me, looking the Green Machine up and down and shaking his head.

What does it mean that some of my fondest memories are of technology?
30 Have we begun our slide toward the ineluctable³ merging of man and machine? Are Walkman headphones in the ears the first step toward a computer chip implanted in the brain? Or is it merely that inanimate objects, whether Citizen Kane’s wooden [sled] “Rosebud” or my own handheld electronic circuitry, by virtue of their obliviousness to the passage of time, seize our longing? As
35 photographs do, these objects capture particular periods of our lives. The sense memory of turning that clock-radio knob, or shifting that gear stick, fixes the moment in time as well as any photograph. Just as we painstakingly fit photos into our albums or, in the new age, organize them into computer folders and make digital copies for safekeeping, so I hang on to the impression of a stainless-steel
40 wristwatch that once applied a familiar force of weight to my left wrist. . . .

— Marshall Jon Fisher
excerpted from “Memoria ex Machina”
Summer 2002, *Doubletake*

¹bar mitzvah — Jewish ceremony recognizing a boy’s attainment of adulthood and religious duty at age 13

²ensue — follow

³ineluctable — not to be avoided, changed, or resisted

Multiple-Choice Questions

Directions (21–25): Select the best suggested answer to each question and write its number on the answer sheet.

Passage I (the poem) — Questions 21–23 refer to Passage I.

- 21 The phrase “And whatever enters, remains” (line 8) reveals Mrs. Caldera to be someone who
- (1) keeps promises
 - (2) demands attention
 - (3) saves things
 - (4) dominates others
- 22 The description of Mrs. Caldera’s cookie baking suggests that she is
- (1) bitter over her children leaving home
 - (2) grateful to escape reality
 - (3) regretful over past mistakes
 - (4) content with the life she’s lived
- 23 The form of the poem can best be described as
- (1) sonnet
 - (2) free verse
 - (3) elegy
 - (4) dramatic monologue

Passage II (the essay excerpt) — Questions 24–25 refer to Passage II.

- 24 By calling the noises from his new watch “hordes of digital beeps” (line 10) the author reveals that he feels
- (1) threatened
 - (2) emotional
 - (3) clumsy
 - (4) motivated
- 25 The term “afterlife” (line 12) most likely refers to
- (1) expectations
 - (2) remedies
 - (3) beliefs
 - (4) memories

Short-Response Questions

Directions (26–27): Write your response to question 26 on page 1 of your essay booklet and question 27 on page 2 of your essay booklet. Be sure to answer **both** questions.

26 Write a well-developed paragraph in which you use ideas from both passages to establish a controlling idea about possessions. Develop your controlling idea using specific examples and details from each passage.

27 Choose a specific literary element (e.g., theme, characterization, structure, point of view, etc.) or literary technique (e.g., symbolism, irony, figurative language, etc.) used by one of the authors. Using specific details from that passage, in a well-developed paragraph, show how the author uses that element or technique to develop the passage.

Part 4

Question 28

Your Task:

Write a critical essay in which you discuss **two** works of literature you have read from the particular perspective of the statement that is provided for you in the **Critical Lens**. In your essay, provide a valid interpretation of the statement, agree **or** disagree with the statement as you have interpreted it, and support your opinion using specific references to appropriate literary elements from the two works. You may use scrap paper to plan your response. Write your essay, beginning on page 3 of the essay booklet.

Critical Lens:

“It is only with the heart that one can see rightly . . .”
—Antoine de Saint-Exupéry
The Little Prince, 1943

Guidelines:

Be sure to

- Provide a valid interpretation of the critical lens that clearly establishes the criteria for analysis
- Indicate whether you agree **or** disagree with the statement as you have interpreted it
- Choose **two** works you have read that you believe best support your opinion
- Use the criteria suggested by the critical lens to analyze the works you have chosen
- Avoid plot summary. Instead, use specific references to appropriate literary elements (for example: theme, characterization, setting, point of view) to develop your analysis
- Organize your ideas in a unified and coherent manner
- Specify the titles and authors of the literature you choose
- Follow the conventions of standard written English

COMPREHENSIVE EXAMINATION IN ENGLISH

TEST SAMPLER

SPRING 2010

ANSWER SHEET

Part 1 - Multiple-Choice	_____
Part 2 - Multiple-Choice	_____
Part 3 - Multiple-Choice	_____
Total Multiple-Choice	<input type="text"/>
Part 3 -	
Short Response Q. 26	_____
Short Response Q. 27	_____
Part 4 -	
Essay Q. 28	_____
Total for Q. 26, 27, & 28	<input type="text"/>
Final Score	<input type="text"/>

Student Sex: Male Female

School Grade Teacher

Write your answers to the multiple-choice questions for Part 1, Part 2, and Part 3 on this answer sheet.

Part 1	Part 2	Part 3
1 _____	9 _____	15 _____
2 _____	10 _____	16 _____
3 _____	11 _____	17 _____
4 _____	12 _____	18 _____
5 _____	13 _____	19 _____
6 _____	14 _____	20 _____
7 _____	<input type="text"/>	<input type="text"/>
8 _____		
<input type="text"/>		

HAND IN THIS ANSWER SHEET WITH YOUR ESSAY BOOKLET, SCRAP PAPER, AND EXAMINATION BOOKLET.

Your short constructed responses for Part 3 and your essay for Part 4 should be written in the essay booklet.

I do hereby affirm, at the close of this examination, that I had no unlawful knowledge of the questions or answers prior to the examination and that I have neither given nor received assistance in answering any of the questions during the examination.

Signature

FOR TEACHERS ONLY

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

ENGLISH

TEST SAMPLER SPRING 2010

SCORING KEY AND RATING GUIDE

Mechanics of Rating

E

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

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

Scoring of Multiple-Choice Questions

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

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

Rating of Short-Constructed Responses and Essay

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

Introduction to the question or task —

- Raters read and summarize the question or task
- Raters read passage(s) or quotation and plan own response to the question or 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 question or task
- Trainer reviews procedures for assigning scores
- Trainer leads review of each anchor paper and commentary

(**Note:** Anchor papers are ordered from high to low within each score level.)

Practice scoring individually —

- Raters score a set of five papers individually
- Trainer records scores and leads discussion until raters feel confident enough to move on to actual scoring. (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 essay on the rating sheet provided, *not* directly on the student's essay or answer sheet. Do *not* correct the student's work by making insertions or changes of any kind.

(3) The 2-credit short responses need only 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.

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

Many individuals of our current generation do not understand why their parents, or grandparents keep their old, sometimes useless possessions. One of the main reasons for this is that their possessions give them a sense of familiarity and comfort—so they decide to keep them longer. In passage I, Mrs. Caldera keeps worthless things, like a box of plastic hummingbirds, as she feels less alone with objects around her. Mrs. Caldera explains that you never know when you'll need something, and she feels that she would rather have a crowded home than an empty one. In passage II, the narrator keeps his watch and car in memory, which is why he can sometimes feel the watch on his wrist or the gear of the car. It makes him feel comfortable that a time in his life is so familiar to him, therefore creating a feeling of never being alone.

Anchor Level 2-A

The response presents a well-developed paragraph, demonstrating a basic understanding of the texts. An appropriate controlling idea (*sometimes useless possessions ... give people a sense of familiarity and comfort*) is supported with clear and appropriate details from both texts (*Mrs. Caldera keeps worthless things ... she feels less alone with objects around her* and *In passage II, the narrator keeps his watch and car in memory ... It makes him feel comfortable*). Language use is appropriate, and errors in conventions (*parents or, comfort — so, passage I*) do not hinder comprehension.

In passage one and two both authors made it clear that possessions that they owned brings back memories. The authors' memories ~~was~~ were created due to seeing a possession that they had over the years. From passage one Mrs. Caldera keeps all her possessions in a room, which holds all her memories of having a husband, children, and her jobs. She kept her possessions because it was full of memories she loved. In passage two the author remembers the watch he got on his 13th birthday. He remembers how it felt on his wrist and how it would buzz at a certain time. The author said, "Even though ~~he~~ I hasn't seen the watch in twenty years, that I still remember how it feels on my wrist." I think by keeping these possessions it helps us relive memories that we wouldn't even ~~be~~ remember on our own.

Anchor Level 2-B

The response presents a well-developed paragraph, demonstrating a basic understanding of the texts. An appropriate controlling idea (*possessions that they owned brings back memories*) is supported with clear and appropriate details from both texts (*Mrs. Caldera keeps all her possessions in a room, which holds all her memories* and *In passage two the author remembers the watch he got on his 13th birthday*). Language use is appropriate, although occasionally imprecise (*that I still remember how it feels on my wrist*), and errors in conventions (*passage one and two, possessions because it was, I hasn't seen*) do not hinder comprehension.

Possessions are something that is very important to me. Without them we would have no memories of ourselves or others around us. They are important because if you lose a thought of something, you will always have that special object to hold its place. In the first poem Mrs. Caldera held onto possessions of newspapers, bedsprings, lampshades, and snowshoes. Not wanting to let go of those memories.

In the first passage Mrs. Caldera collected so much, that it was in piles everywhere. From bedsprings, to lampshades. Obviously all those things means she has a hard time letting go of those memories.

Anchor Level 1-A

The response implies a controlling idea (*Possessions are ... important*), supported with partial information from one text (*from bedsprings, to Lampshades*). Language use is imprecise (*lose* for “lose” and *possessions of newspapers*), and errors in conventions (*Possessions are something that is; it's; snowshoes. Not; things means*) may hinder comprehension.

Anchor Paper – Question 26 – Level 1 – B

Possessions are the things that are most important to you. In passage 1 and passage two, are a big part of the person's life.

Anchor Level 1-B

The response has a controlling idea (*Possessions are the things that are most important to you*), supported by overly general information from the texts (*are a big part of the person's life*). Language use is appropriate, although occasionally imprecise (*passage two are*), and errors in conventions (*passage 1* and *persons*) do not hinder comprehension.

Anchor Paper – Question 26 – Level 0

~~in a passage~~ In life
you have many responsibility
and the most one is
making sure your successful
even if you have no job.
in passage 1 Mrs Caldera
is sad from her children
leaving home.

Anchor Level 0

The response is off topic (*In life you have ... responsibility ... making sure your successful*), providing irrelevant support from the text (*Mrs Caldera is sad from her children leaving home*).

Question 26 – Practice Paper A

In both passages the authors convey their past moments not through dates but through the use of possessions. In passage I Mrs. Calderas house is filled with a variety of items that may represent moments in her past that she wishes to keep. An example is the stacks of ~~grading~~ magazines may represent a moment with her children also in passage I it says, "Upstairs where her children slept, the doors will not close." this shows that she is not ready to let go that part of her life. In passage II the author ~~shows~~ expresses his past through possession as is the case with his old watch. The author presently remembers this watch as ~~the time~~ ~~en~~ * and this fond memory is clearly expressed when he says, "a pleasant horn long since obliterated by the world of digital keeps." This quote also shows how his perception has changed over time and remember the past fondly.

Question 26 – Practice Paper B

We all have memories from childhood or adulthood. Memories don't wash away like soap and water. We ~~also~~ laugh, admire and enjoy our memories

Question 26 – Practice Paper C

Possessions, things, nicknacks. We all have them, we all save them. If something means something to you and you have memories from it you are going to want to keep it, just due to the fact that it reminds you of someone or something and makes you feel good. Also, you may be the person who wants to save things because you may need them someday. However you put it, we are all basically sentimental. We all need something that reminds us of good times.

Question 26 – Practice Paper D

A person's possessions reveal how their past has been and what type of life they have lived so far. Both Passage I and Passage II gives us examples of how a person's possessions reflects on their life. In the poem, we learn how Mrs. Caldera's things reveal facts about her life; "upstairs, where her children slept, the doors will not close, The stacks of magazines are burgeoning" (16-18). Mrs. Caldera keeps her children's possession to remind her of when they were with her. Her possessions show us she was a mother. Passage II tells us how ~~a person~~ the narrator's possessions show how his life has change so far. The narrator realized how technological everything has become when he remembers an old watch he recieved for his bar mitzvah, which was later replaced by a more advanced watch. His possession showed him how his life has changed over the years.

Question 26 – Practice Paper E

Possessions hold memories. They can mean a lot to a person and they could be a passion. In ~~the~~^{the} first passage of reading, Mrs. Caldera collects objects of every sort. She sees the potential use of anything

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 (*the authors convey their past moments ... through the use of possessions*) is supported with clear and appropriate details from both texts (*the stacks of magazines may represent a moment with her children* and *The author ... remembers this watch and this fond memorie is clearly expressed*). Language use is appropriate, although occasionally imprecise (*his perception has changed over time* and *remember the past*), and errors in conventions (*verity, children also, passage II, pleasently*) 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 (*If something means something to you ... you are going to want to keep it*), supported by overly general information from the texts (*we are all basically pack rats*). Language use is appropriate, and errors in conventions (*nicknacks. We*) 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 (*A person's possessions reveal how their past has been and what type of life they have lived*) is supported with clear and appropriate details from both texts (*Mrs. Caldera keeps her children's possession to remind her of when they were with her* and *he remembers an old watch he recieved for his bar mitzvah*). Language use is appropriate, and errors in conventions (*Passage I and passage II gives, children's possession, life has change*) do not hinder comprehension.

Practice Paper E — Score Level 1

The response has a controlling idea (*Possessions hold memories*), supported by partial information from Passage I (*Mrs. Caldera collects objects of every sort*). Language use is appropriate, and errors in conventions (*person and* and *anything*) 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 passage two the author makes use of the literary technique of simile to develop the passage. The first sentence of the passage begins with a simile, "It was a silver Seiko watch with a clasp that folded like a map and snapped shut." The reader is better able to get a picture of what the author is trying to convey. In lines 14 and 15 the author states that his car "looked like a vehicle out of Dr. Seuss. Once again the author paints a clear visual picture of the possession he is trying to describe. In the concluding paragraph the author again uses a simile, "As photographs do, these objects capture particular periods of our lives." By using the simile the author is able to explicitly make his point of the passage as a whole. The author is able to compare possessions to photographs and their ability to freeze^{and} capture ~~create~~ a particular time. By using similes throughout the passage the author is able to not only describe the objects clearly but also compare them to a more understandable meaning.

Anchor Level 2-A

The response presents a well-developed paragraph that provides an appropriate explanation of the use of simile in Passage II (the author is able to not only describe the objects clearly but also compare them to a more understandable meaning), supported with clear and appropriate evidence from the text (It was a silver Seiko watch with a clasp that folded like a map and snapped shut). Language use is appropriate, and errors in conventions do not hinder comprehension.

Anchor Paper – Question 27 – Level 2 – B

To draw a picture with words is an amazing talent. The ability to write a sentence, ~~and~~ causing the reader to weave a picture in their head, is the use of imagery. In passage I ~~the~~, the author uses imagery to describe Mrs. Caldera's house and the many possessions that she stores within it. For example, "There are snowshoes, lampshades, Bedsprings and picture tubes, and boxes and boxes of irreducibles!" The imagery in ~~these~~ ^{these} lines are able to create a clear picture in the reader's head. The author, though also uses imagery to describe Mrs. Caldera ~~herself~~ ^{herself}. "Her arms are heavy and strong, They have held babies, a husband, Tractor parts and gas tanks," The author uses imagery throughout the course of the poem to develop an overall, well detailed picture and beautifully too. The author's use of this literary technique really helps in giving their poem life.

Anchor Level 2-B

The response presents a well-developed paragraph that provides an appropriate explanation of the use of imagery in Passage I (*The imagery in these lines are able to create a clear picture in the reader's head*), supported with clear and appropriate evidence from the text (*snowshoes ... Bedsprings ... and boxes of irreducibles* and *Her arms are heavy and strong*). Language use is appropriate, and errors in conventions (*the reader ... their, imagery ... are, author's ... their*) do not hinder comprehension.

Anchor Paper – Question 27 – Level 1 – A

In the first passage, the narrator uses imagery to intrigue the reader and make them want to continue reading. Talking about the woman making cookies puts an image in the readers mind that possibly the author wanted to capture in the excerpt. Imagery is affective because it engages the reader.

Anchor Level 1-A

The response implies an explanation of the literary technique of imagery in Passage I (*The narrator uses imagery to intrigue the reader*), supported with overly general information from the text (*Talking about the woman making cookies puts an image in the readers mind*). Language use is appropriate, although occasionally imprecise (*affective* for “effective”), and errors in conventions (*the reader ... them and readers mind*) do not hinder comprehension.

Anchor Paper – Question 27 – Level 1 – B

In the first passage, "And whatever enters; remains," the author used a figurative language. It develops the story by says how she doesn't let any memories escape.

Anchor Level 1-B

The response implies an explanation of the literary technique of figurative language in Passage I (*the author used a figurative language*), supported with overly general information from the text (*she doesn't let any memories escape*). Language use is imprecise (*used a figurative language*), and errors in conventions (*the story by says*) may hinder comprehension.

Anchor Paper – Question 27 – Level 0

The author from passage two
~~knows that~~ remembers some of his old
possessions such as his car and watch.

Anchor Level 0

The response demonstrates no understanding of the task, mentioning *possessions* and referring to two items from Passage II (*his car and watch*). There is no reference to a literary element or technique.

Question 27 – Practice Paper A

In passage I the author uses great characterization to develop the story. The author goes into depth of Mrs. Caldera and describes her pack-rat ways. We see that since Mrs. Caldera has lost everything: her children, and husband she now tries to keep everything.

Question 27 – Practice Paper B

In passage I, the author uses symbolism in order to portray the message that no matter how small or senseless an item is, it can have meaning to some one. The narrator talks about going to Mrs. Caldera's house and there bring small little objects piling up everywhere. all of these possessions are symbolic of memories in the past, memories of her children, her husband, her jobs and her own childhood. She, in a way, has a place for all of them in her heart.

Question 27 – Practice Paper C

I think the author used fear as the story's theme. I say this because he was talking about a whole bunch of things that had to do with fear. The narrator kept talking about afterlife and being in the dark.

Question 27 – Practice Paper D

"It was a silver Seiko watch with a clasp that folded like a nap and snapped shut. The stainless steel casing was a three-dimensional octagon..." This Seiko watch was the author's example of symbolism. The watch symbolized time and memories that the author and watch ~~had~~ gained together.

Question 27 – Practice Paper E

In passage 2, the author talks about two of his possessions from when he was younger. The watch and the Green Machine ^{both} symbolize his past.

QUESTION 27

PRACTICE SET ANNOTATIONS

Practice Paper A — Score Level 1

The response implies an explanation of the literary element of characterization in Passage I (*uses great characterization*), supported with overly general information from the text (*her pack-rat ways and since Mrs. Caldera has lost everything: her children, and husband she now tries to keep everything*). Language use is appropriate, and errors in conventions (*In passage 1 the author and husband she*) do not hinder comprehension.

Practice Paper B — Score Level 2

The response presents a well-developed paragraph that provides an appropriate explanation of the use of symbolism in Passage I (*all of these possessions are symbolic of memories*), supported with clear and appropriate evidence from the text (*no matter how small or senseless an item is, it can have meaning to some one*). Language use is appropriate, and errors in conventions (*senseless, narrator, these*) do not hinder comprehension.

Practice Paper C — Score Level 0

The response demonstrates no understanding of the task or text, referring to the author's use of *fear as the story's theme* and how the narrator *kept talking about afterlife and being in the dark*.

Practice Paper D — Score Level 1

The response implies an explanation of the literary technique of symbolism in Passage II (*The Seiko watch was the authors example of symbolism*), supported with partial and overly general information from the text (*The watch symbolized time and memories that the author and watch gained together*). Language use is appropriate but partially copied, and errors in conventions do not hinder comprehension.

Practice Paper E — Score Level 1

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

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

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

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

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

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

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

Anchor Paper – Question 28 – Level 6 – A

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

Anchor Level 6 – A

Quality	Commentary
Meaning	The response: Provides an interpretation of the critical lens that is faithful to the complexity of the statement and clearly establishes the criteria for analysis (<i>Love blinds its victims, inhibiting their true ambitions, causing young lovers to make hasty, and reckless decisions, and can be so utterly consuming that it would lead to death</i>). The response uses the criteria to make insightful analysis of <i>Romeo and Juliet</i> (<i>if Romeo had <u>not</u> used his heart, he would have seen rightly</i>) and <i>The Great Gatsby</i> (<i>Gatsby is also a hopeless romantic, who dedicated his entire career, life, and being to wooing Daisy Buchanon</i>).
Development	Develops ideas clearly and fully, making effective use of a wide range of relevant and specific evidence from both texts to support the characterizations of Romeo (<i>exemplifies the drawbacks of love and His one tragic flaw is his hastiness and his eagerness ... to make poor decisions</i>) and Jay Gatsby (<i>the paragon of being blinded by love, worked hard his entire life, highly ambitious, fiscally shrewd</i>). The response also refers to irony in the deaths of Romeo and Juliet and to the <i>obscure allusion to Benjamin Franklin in The Great Gatsby</i> .
Organization	Maintains the focus established by disagreement with the critical lens (<i>If one "only" uses the heart ... they are doomed for failure and death</i>). The response exhibits a logical and coherent structure, moving from an introduction that disagrees with the lens to an analysis of each main character, and concluding that <i>moderation of emotion ... is the best option for leading a healthy life</i> . Coherence is strengthened through the skillful use of transitions (<i>Indeed, One such character, As the tragic hero, Like Romeo</i>).
Language Use	Is stylistically sophisticated, using language that is precise and engaging, with a notable sense of voice and awareness of audience and purpose (<i>profound sensations of euphoria, inverse of Saint-Exupéry's quote, a billionaire sans the crime</i>). The response varies structure and length of sentences to enhance meaning (<i>As was the case with Romeo, had Gatsby <u>not</u> used his heart ... that would have made him a more successful and a better person</i>).
Conventions	Demonstrates control of the conventions with essentially no errors, even with sophisticated language.
Conclusion: Overall, the response best fits the criteria for Level 6 in all qualities.	

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

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

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

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

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

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

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

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

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

Anchor Level 6 – B

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

Anchor Paper – Question 28 – Level 5 – A

Some believe that the clearest and most lucid vision is not through the eyes, but through the heart. Love can allow one to see something, to perceive the world in a manner much more lucid than through the physical world alone. The heart provides the emotions to judge the environment, an ability unique amongst humans. However, such feelings of passion may also blind one to the outside environment, covering it with a thick veil of emotions that hide and distort reality. This may be seen in *The Great Gatsby* by F. Scott Fitzgerald, and in ~~the same author's *Madame Bovary*~~ *Madame Bovary* by ~~William Shakespeare~~ ^{George Sand} in 1847, by George Sand characterized by ~~Madame Bovary~~ ^{Madame Bovary} ~~is~~ ^{is} a woman passionate in love ~~with~~ ^{for} a woman from his youth, named Daisy. ~~Daisy of the present time is not~~ ^{one of the} themes of the novel is Gatsby's desire to repeat his past affair with Daisy, despite the fact the ~~fact~~ ^{fact} that it is impossible to repeat the past, because the Daisy of the current time (set in the roaring 20s) is not the same as the Daisy that existed in the past as Gatsby's love. ~~Because~~ ^{Due} to his ~~great~~ ^{great} love of Daisy, Gatsby continually refuses to accept the ~~passage~~ ^{passage} of time, denying that his affair with Daisy ended during his youth. Therefore his love causes his ~~vision~~ ^{perception} of reality to begin to unravel. As the plot progresses, it becomes clear that ~~the~~ ^{Gatsby} not only refuses to accept an existing past but attempts to fashion a new one more to his liking. The wealthy Jay Gatsby, in reality, is merely a persona ~~erected~~ ^{fused} together from the dreams and aspirations of a poor boy named

Anchor Paper – Question 28 – Level 5 – A

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

Anchor Paper – Question 28 – Level 5 – A

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

Anchor Level 5 – A

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

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

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

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

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

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

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

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

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

Anchor Paper – Question 28 – Level 5 – B

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

Anchor Level 5 – B

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

Anchor Paper – Question 28 – Level 5 – C

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

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

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

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

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

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

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

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

Anchor Level 5 – C

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

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

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

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

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

Anchor Paper – Question 28 – Level 4 – A

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

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

Anchor Level 4 – A

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

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

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

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

Anchor Paper – Question 28 – Level 4 – B

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

Anchor Level 4 – B

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

Anchor Paper – Question 28 – Level 4 – C

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

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

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

Anchor Paper – Question 28 – Level 4 – C

realized that the happiness brought by power is not everlasting.

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

Anchor Level 4 – C

Quality	Commentary
Meaning	<p>The response: Provides a reasonable interpretation of the critical lens that establishes the criteria for analysis (<i>through love, a person can use their hardships to be kind to others and not let their own problems hurt others</i>). The response makes implicit connections between the criteria and <i>A Lesson Before Dying</i> (<i>He does this through love, and understanding</i>) and <i>Macbeth</i> (<i>If they had used their heart to lead them, they may have looked past the selfishness</i>).</p>
Development	<p>Develops ideas briefly, using some evidence from the text to discuss the <i>main character</i> from <i>A Lesson Before Dying</i>, explaining that he is <i>frustrated, and takes it out on his aunt, and the class at the school he teaches at but softens up to the people</i> in the end, and that the <i>main characters</i> from <i>Macbeth</i> are <i>motivated by greed, and the love of power</i> and how <i>their schemes only lead to destruction and guilt</i>. The response relies primarily on plot summaries.</p>
Organization	<p>Maintains an appropriate focus on the idea that <i>with the heart, one does not have to go through life blind to what brings true happiness</i>. The response exhibits a logical sequence of ideas, first interpreting the lens, then discussing the two works in separate paragraphs, and concluding with a reiteration of the interpretation. Internal consistency is weakened by abrupt external transitions (<i>In the novel and In Macbeth</i>).</p>
Language Use	<p>Uses appropriate language, with some awareness of audience and purpose (<i>In many lives, times are stressful and take a toll on the person who is enduring hardships</i>). The response occasionally makes effective use of sentence structure (<i>When he is given the task of speaking to a man that has been wrongfully jailed, he only does so to please his aunt</i>).</p>
Conventions	<p>Demonstrates partial control, exhibiting occasional errors in punctuation (<i>'A Lesson Before Dying'; aunt, and; love, and understanding</i>) and grammar (<i>person ... their and they ... their heart</i>) that do not hinder comprehension.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 4, although it is somewhat weaker in development.</p>	

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

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

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

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

Anchor Paper – Question 28 – Level 3 – A

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

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

Anchor Level 3 – A

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

Anchor Paper – Question 28 – Level 3 – B

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

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

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

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

Anchor Level 3 – B

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

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

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

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

Anchor Paper – Question 28 – Level 3 – C

he ~~grew~~ grew up and found the love of his life. Edipus became a king and had everything going for him self, he follow his heart and let him the woman he love. But one mistake happen on his life he didnt know the that woman he love it was his own mother; whe edipus ~~found~~ found out he ~~is~~ almost kill him self and also found his wife/mother hung on her bed room. When you follow your heart you need to know the right from the wrong.

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

Anchor Level 3 – C

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

Anchor Paper – Question 28 – Level 2 – A

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

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

Anchor Level 2 – A

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

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

Anchor Paper – Question 28 – Level 2 – B

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

Anchor Level 2 – B

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

Anchor Paper – Question 28 – Level 2 – C

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

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

Anchor Level 2 – C

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

Anchor Paper – Question 28 – Level 1 – A

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

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

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

Anchor Level 1 – A

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

Anchor Paper – Question 28 – Level 1 – B

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

Anchor Level 1 – B

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

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

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

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

Question 28 – Practice Paper – A

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

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

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

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

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

emotional satisfaction had fallen short.

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

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

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

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

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

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

Question 28 – Practice Paper – C

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

Question 28 – Practice Paper – D

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

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

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

Question 28 – Practice Paper – D

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

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

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

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

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

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

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

Question 28 – Practice Paper – E

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

Practice Paper A—Score Level 4

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

Practice Paper B—Score Level 5

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

Practice Paper C—Score Level 2

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

Practice Paper D—Score Level 4

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

Practice Paper E—Score Level 3

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

Appendix A

The University of the State of New York
THE STATE EDUCATION DEPARTMENT
Albany, New York 12234

Specifications for the Three-Hour Regents Comprehensive Examination in English (First Administration—January 2011)

The questions on the Regents Comprehensive Examination in English will assess the high-school level of the 2005 New York State English Language Arts Core Curriculum. The examination will assess the core performance indicators, Standard 1, Standard 2, and Standard 3, and the key ideas of listening, reading, and writing. The examination will consist of four parts and will include 25 multiple-choice questions, two short constructed-response questions, and one essay.

Question Types

The Regents Comprehensive Examination in English will include the following parts and numbers and types of questions:

Part	Number of Questions	Question Type
Part 1 Listening Passage	8	One-Credit Multiple Choice
Part 2 One Literary Passage	6	One-Credit Multiple Choice
One Informational Passage	6	One-Credit Multiple Choice
Part 3 Two Literary Passages linked by a common theme	5 2	One-Credit Multiple Choice Two-Credit Short Constructed Response—one on the controlling idea and one on a literary element or technique from one of the passages
Part 4 Critical Lens Quotation	1	Six-Credit Essay applying the quotation to literature read for school

Alignment with Core Performance Indicators, Standards, and Key Ideas

The table below shows the percentage of total credits* that will be aligned with each core performance indicator or standard, and key idea.

	Core Performance Indicators	Standard 1	Standard 2	Standard 3
Listening 14%	0 – 2%	2 – 5%	2 – 5%	4 – 7%
Reading 31%	4 – 9%	4 – 9%	4 – 9%	13 – 20%
Writing 55%	30 – 40%	6 – 10%	7 – 11%	3 – 7%

*Note that the percentages of the questions that are aligned with each core performance indicator or standard for writing have been adjusted to account for the fact that the three writing tasks on the examination will be assigned a weighting of three.

Appendix B

Test Sampler Draft Spring 2010 Map to Core Curriculum

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

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