

SESSION TWO

FOR TEACHERS ONLY

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

ENGLISH

E

Thursday, June 19, 2003—9:15 a.m. to 12:15 p.m., only

SCORING KEY AND RATING GUIDE

Mechanics of Rating

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

Scoring of Multiple-Choice Questions

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

**Session Two
Correct Answers**

Part A

- (1) 4
- (2) 1
- (3) 3
- (4) 2
- (5) 1
- (6) 2
- (7) 4
- (8) 1
- (9) 3
- (10) 2

Rating of Essays

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

Introduction to the task—

- Raters read the task and summarize its purpose, audience, and format
- Raters read passage(s) and plan own response to task
- Raters share response plans and summarize expectations for student responses

Introduction to the rubric and anchor papers—

- Trainer reviews rubric with reference to the task
- Trainer reviews procedures for assigning scores
- Trainer leads review of each anchor paper and commentary
(**Note:** Anchor papers are ordered from high to low within each score level.)

Practice scoring individually—

- Raters score a set of five papers individually
- Trainer records scores and leads discussion until raters feel confident enough to move on to actual scoring

- (2) When actual rating begins, each rater should record his or her individual rating for a student's essay on the rating sheet provided, *not* directly on the student's essay or answer sheet. Do *not* correct the student's work by making insertions or changes of any kind.
- (3) Each essay must be rated by at least two raters; a third rater will be necessary to resolve scores that differ by more than one point. The scoring coordinator will be responsible for coordinating the movement of papers, calculating a final score for each student's essay, and recording that information on the student's answer paper for Session One, and determining the student's final score for the examination. The chart located at the end of these scoring materials should be used for determining the final examination score.

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

| QUALITY | 6 Responses at this level: | 5 Responses at this level: | 4 Responses at this level: | 3 Responses at this level: | 2 Responses at this level: | 1 Responses at this level: |
|---|--|---|--|---|--|--|
| Meaning: the extent to which the response exhibits sound understanding, and interpretation, and analysis of the task and text(s) | -establish a controlling idea that reveals an in-depth analysis of both texts -make insightful connections between the controlling idea and the ideas in each text | -establish a controlling idea that reveals a thorough understanding of both texts -make clear and explicit connections between the controlling idea and the ideas in each text | -establish a controlling idea that shows a basic understanding of both texts -make implicit connections between the controlling idea and the ideas in each text | -establish a controlling idea that shows a basic understanding of the texts -make few or superficial connections between the controlling idea and the ideas in the texts | -convey a confused or incomplete understanding of the texts -make a few connections but fail to establish a controlling idea | -provide minimal or no evidence of textual understanding -make no connections between the texts or among ideas in the 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 texts -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 controlling idea -exhibit a logical and coherent structure through skillful use of appropriate devices and transitions | -maintain the focus established by the controlling idea -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 assessment of conventions unreliable -may be illegible or not recognizable as English |

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

Both the poem and the prose passage detail lessons taught in an academic setting, but neither piece is primarily about academic content. Both pieces reveal that the true lessons of childhood are those which are still valued in maturity. Written in poetic form, employing the language of everyday speech, "The Thing You Must Remember" details the shaping of a clay dog and its ~~eventual~~ eventual destruction in the heat of the kiln.

The narrator reveals how, even for a child, the creation of art transcends language — "pressing what ~~you~~ you couldn't say with your limited words." Perhaps a more important lesson which "you must remember" is that "the beautiful suffers from too much attention" and that a single vision may grow clumsy "and fragile with trying too hard." In the narrator's ~~own~~ opinion, the most important lesson is that in times when one feels clumsy or at a loss and about to be shattered by the heat of life, support is at hand just as the expertise of the art teacher supported the student.

In Passage II, through a personal narrative approach, a former student details the experiences of a black youth in the pre-integration South. Though much of the passage details the academic undertakings of the perceptive protagonist "Miss Bessie," the passage is laced with a subtext of life lessons which she taught. From an initial vignette when Miss Bessie upbraids the reluctant scholar for using "ain't," referring to him using the perjorative "Boy," through the Longfellow quotation, we become acquainted

with how a woman small of stature can exert a life-changing force on a student. She teaches her students to resist peer ~~pressure~~ pressure and to be proud of their intelligence even when their material possessions appear shoddy. Miss Bessie teaches lessons in being an informed citizen by not only knowing who is on the ~~Supreme~~ Supreme Court and in the President's Cabinet, but also cultivating opinions about these people. She teaches that one needs to read a daily paper. Most of all Miss Bessie instills in her students a love of learning which may not exist in homes where neither parent has an academic background.

Eventually the speaker quotes Gladys Wood, a highly respected English teacher, who reveals that she, too, relies on a lesson she learned from Miss Bessie when she has to face "a difficult classroom problem." Miss Bessie taught her to stress the importance of laughter and love in life and this, Wood has found, works well in the classroom.

Both of these stress the importance of academics but also indicate that great teachers teach lessons which transcend texts and tests.

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

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

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Failure does not necessarily help characters "come to wisdom" to be "good people," nor does wisdom gained "through failure" necessarily make characters "good." Antigone, in Sophocles' Antigone, and Hamlet, in William Shakespeare's Hamlet, are both good without first overcoming failures, and then both disillusioned and destroyed by failure, in contrast to William S. Grayson's quotation.

Antigone chose to give a proper burial to both of her brothers: Eteocles, who was defending Thebes, and Polynices, who was attacking it. Her uncle, Creon, Regent of Thebes, forbade both burial and mourning for the traitorous Polynices, while Antigone put the law of the gods (requiring proper burial), before her uncle's civil ruling. Antigone needed no "failure" to convince her of the rightness of her actions, and, against her sister Ismene's pleading, performed the burial rituals for their brother. Characterized as faithful and moral, Antigone was imprisoned in a cave by Creon. Creon, characterized as displaying extreme hubris, denied burial to one nephew and ordered Antigone imprisoned to die. Creon's pride led to Antigone's suicide, as well as to those of his son, Haemon (Antigone's fiance), and his wife, Eurydice. Whether these "failures" led Creon to goodness is inconclusive; the adversity did not bring about "good people," only dead ones.

Prince Hamlet, upon learning from the ghost of King Hamlet that he had been murdered by his brother, Claudius, chose to seek justice for his father. Hamlet, characterized as one who sought truth, did not need a "failure" to urge him on his course. As Hamlet set up a strategy with some traveling actors in order to gather information, King Claudius plotted to kill Hamlet. Hamlet's failure to kill Claudius as the king

Anchor Paper – Part B—Level 6 – A

Knelt at prayer allowed Claudius, characterized as devious and murderous, to eventually kill Hamlet. Queen Gertrude, characterized as blind to Claudius' perfidy, did not appear to change when she realized she had failed her son. Claudius chose to keep his wife and his power, instead of learning goodness from his early failures to kill Hamlet. Eventually, Hamlet, Claudius, and Gertrude were destroyed by their failures.

William Saroyan's quotation does not adequately represent the actions of the protagonists (Antigone and Hamlet) and antagonists (Creon and Claudius) in these two plays. Most literature is based on conflicts within which characters either strengthen their beliefs or change them. "Failure," as such, does not need to be present, nor does the presence of failure necessarily guarantee that goodness of character will result.

Anchor Level 6 – A

| Quality | Commentary |
|---|---|
| Meaning | The response: Provides an interpretation of the critical lens that is faithful to the complexity of Saroyan's statement by disagreeing with the connection between failure and wisdom or goodness (<i>Failure does not necessarily help characters "come to wisdom" to be "good people," nor does wisdom gained "through failure" necessarily make characters "good"</i>). The response uses this disagreement to make insightful analyses of Sophocles' <i>Antigone</i> and Shakespeare's <i>Hamlet</i> , stating that both protagonists were <i>good without first overcoming failures and then both were disillusioned and destroyed by failure</i> . |
| Development | Develops ideas clearly and fully, effectively using a wide range of relevant evidence to support the contention that the protagonists, Antigone and Hamlet, are antithetical to the critical lens. References to the literary elements of characterization (<i>faithful and moral and one who sought truth</i>) and plot (<i>put the law of the god's ... before her uncle's civil ruling and set up a strategy with some traveling actors</i>) support the discussion. |
| Organization | Maintains the focus established by disagreeing with the critical lens. The response exhibits a logical and coherent structure, contrasting within each textual discussion the antagonist's and protagonist's actions and the consequences of their failures. The effective use of transitions (<i>both, instead of, Eventually</i>) further strengthens coherence. |
| Language Use | Is stylistically sophisticated, using language that is precise and engaging (<i>Most literature is based on conflicts within which characters either strengthen their beliefs or change them</i>). The response varies structure and length of sentences to enhance meaning. |
| 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. | |

Regents Comprehensive Examination in English—June 2003

Chart for Determining the Final Examination Score (Use for June 2003 examination only.)

To determine the student's final examination score, locate the student's total essay score across the top of the chart and the student's total multiple-choice score down the side of the chart. The point where those two scores intersect is the student's final examination score. For example, a student receiving a total essay score of 19 and a total multiple-choice score of 23 would receive a final examination score of 87.

**Total
Essay
Score
→**

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 |
|-----------|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| 0 | 0 | 1 | 2 | 3 | 4 | 6 | 8 | 10 | 12 | 15 | 18 | 21 | 24 | 27 | 31 | 34 | 38 | 41 | 45 | 48 | 52 | 56 | 60 | 63 | 67 |
| 1 | 1 | 2 | 3 | 4 | 5 | 7 | 9 | 11 | 14 | 16 | 19 | 22 | 25 | 29 | 32 | 36 | 39 | 43 | 47 | 50 | 54 | 58 | 61 | 65 | 69 |
| 2 | 1 | 2 | 3 | 4 | 6 | 8 | 10 | 12 | 15 | 18 | 21 | 24 | 27 | 31 | 34 | 38 | 41 | 45 | 48 | 52 | 56 | 60 | 63 | 67 | 70 |
| 3 | 2 | 3 | 4 | 5 | 7 | 9 | 11 | 14 | 16 | 19 | 22 | 25 | 29 | 32 | 36 | 39 | 43 | 47 | 50 | 54 | 58 | 61 | 65 | 69 | 72 |
| 4 | 2 | 3 | 4 | 6 | 8 | 10 | 12 | 15 | 18 | 21 | 24 | 27 | 31 | 34 | 38 | 41 | 45 | 48 | 52 | 56 | 60 | 63 | 67 | 70 | 74 |
| 5 | 3 | 4 | 5 | 7 | 9 | 11 | 14 | 16 | 19 | 22 | 25 | 29 | 32 | 36 | 39 | 43 | 47 | 50 | 54 | 58 | 61 | 65 | 69 | 72 | 75 |
| 6 | 3 | 4 | 6 | 8 | 10 | 12 | 15 | 18 | 21 | 24 | 27 | 31 | 34 | 38 | 41 | 45 | 48 | 52 | 56 | 60 | 63 | 67 | 70 | 74 | 77 |
| 7 | 4 | 5 | 7 | 9 | 11 | 14 | 16 | 19 | 22 | 25 | 29 | 32 | 36 | 39 | 43 | 47 | 50 | 54 | 58 | 61 | 65 | 69 | 72 | 75 | 79 |
| 8 | 4 | 6 | 8 | 10 | 12 | 15 | 18 | 21 | 24 | 27 | 31 | 34 | 38 | 41 | 45 | 48 | 52 | 56 | 60 | 63 | 67 | 70 | 74 | 77 | 80 |
| 9 | 5 | 7 | 9 | 11 | 14 | 16 | 19 | 22 | 25 | 29 | 32 | 36 | 39 | 43 | 47 | 50 | 54 | 58 | 61 | 65 | 69 | 72 | 75 | 79 | 82 |
| 10 | 6 | 8 | 10 | 12 | 15 | 18 | 21 | 24 | 27 | 31 | 34 | 38 | 41 | 45 | 48 | 52 | 56 | 60 | 63 | 67 | 70 | 74 | 77 | 80 | 83 |
| 11 | 7 | 9 | 11 | 14 | 16 | 19 | 22 | 25 | 29 | 32 | 36 | 39 | 43 | 47 | 50 | 54 | 58 | 61 | 65 | 69 | 72 | 75 | 79 | 82 | 85 |
| 12 | 8 | 10 | 12 | 15 | 18 | 21 | 24 | 27 | 31 | 34 | 38 | 41 | 45 | 48 | 52 | 56 | 60 | 63 | 67 | 70 | 74 | 77 | 80 | 83 | 86 |
| 13 | 9 | 11 | 14 | 16 | 19 | 22 | 25 | 29 | 32 | 36 | 39 | 43 | 47 | 50 | 54 | 58 | 61 | 65 | 69 | 72 | 75 | 79 | 82 | 85 | 87 |
| 14 | 10 | 12 | 15 | 18 | 21 | 24 | 27 | 31 | 34 | 38 | 41 | 45 | 48 | 52 | 56 | 60 | 63 | 67 | 70 | 74 | 77 | 80 | 83 | 86 | 89 |
| 15 | 11 | 14 | 16 | 19 | 22 | 25 | 29 | 32 | 36 | 39 | 43 | 47 | 50 | 54 | 58 | 61 | 65 | 69 | 72 | 75 | 79 | 82 | 85 | 87 | 90 |
| 16 | 12 | 15 | 18 | 21 | 24 | 27 | 31 | 34 | 38 | 41 | 45 | 48 | 52 | 56 | 60 | 63 | 67 | 70 | 74 | 77 | 80 | 83 | 86 | 89 | 91 |
| 17 | 14 | 16 | 19 | 22 | 25 | 29 | 32 | 36 | 39 | 43 | 47 | 50 | 54 | 58 | 61 | 65 | 69 | 72 | 75 | 79 | 82 | 85 | 87 | 90 | 92 |
| 18 | 15 | 18 | 21 | 24 | 27 | 31 | 34 | 38 | 41 | 45 | 48 | 52 | 56 | 60 | 63 | 67 | 70 | 74 | 77 | 80 | 83 | 86 | 89 | 91 | 93 |
| 19 | 16 | 19 | 22 | 25 | 29 | 32 | 36 | 39 | 43 | 47 | 50 | 54 | 58 | 61 | 65 | 69 | 72 | 75 | 79 | 82 | 85 | 87 | 90 | 92 | 94 |
| 20 | 18 | 21 | 24 | 27 | 31 | 34 | 38 | 41 | 45 | 48 | 52 | 56 | 60 | 63 | 67 | 70 | 74 | 77 | 80 | 83 | 86 | 89 | 91 | 93 | 95 |
| 21 | 19 | 22 | 25 | 29 | 32 | 36 | 39 | 43 | 47 | 50 | 54 | 58 | 61 | 65 | 69 | 72 | 75 | 79 | 82 | 85 | 87 | 90 | 92 | 94 | 96 |
| 22 | 21 | 24 | 27 | 31 | 34 | 38 | 41 | 45 | 48 | 52 | 56 | 60 | 63 | 67 | 70 | 74 | 77 | 80 | 83 | 86 | 89 | 91 | 93 | 95 | 97 |
| 23 | 22 | 25 | 29 | 32 | 36 | 39 | 43 | 47 | 50 | 54 | 58 | 61 | 65 | 69 | 72 | 75 | 79 | 82 | 85 | 87 | 90 | 92 | 94 | 96 | 98 |
| 24 | 24 | 27 | 31 | 34 | 38 | 41 | 45 | 48 | 52 | 56 | 60 | 63 | 67 | 70 | 74 | 77 | 80 | 83 | 86 | 89 | 91 | 93 | 95 | 97 | 99 |
| 25 | 25 | 29 | 32 | 36 | 39 | 43 | 47 | 50 | 54 | 58 | 61 | 65 | 69 | 72 | 75 | 79 | 82 | 85 | 87 | 90 | 92 | 94 | 96 | 98 | 99 |
| 26 | 27 | 31 | 34 | 38 | 41 | 45 | 48 | 52 | 56 | 60 | 63 | 67 | 70 | 74 | 77 | 80 | 83 | 86 | 89 | 91 | 93 | 95 | 97 | 99 | 100 |

Total Multiple-Choice Score