

SESSION TWO

FOR TEACHERS ONLY

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

ENGLISH

Thursday, January 27, 2000—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) 3
- (2) 2
- (3) 4
- (4) 1
- (5) 1
- (6) 2
- (7) 3
- (8) 2
- (9) 3
- (10) 1

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, 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.

Two separate passages, one pertaining to the San Francisco earthquake, the other pertaining to a man's observation of wind in a winter's day, both convey a similar message about the power of nature. The idea shared is that nature is a powerful enigma, and man can only observe it. Any attempts to control nature will be unsuccessful. In each passage, specific literary elements were used to express this theme.

The first passage discussed the San Francisco earthquake. Its intense power destroyed millions and millions of dollars worth of buildings and property, turning life for the citizens of this city upside down. Nature's violent force came first, taking everything, leaving only shattered debris and memories. The earthquake came first, initiating a chain reaction of problems. After the initial shock, fire and smoke erupted, adding to the destruction. The dense smoke lasted for three days and man was helpless throughout this crisis. All established defenses had been lost in the earthquake. Thirty seconds was all it took to wipe out all safeguards against such disasters. Dynamite was used to remove any partially standing structures. Firefighters were inferior to the overbearing flames. As a result of the destruction, great buildings were lost, heroic citizens were recognized for their bravery, and San Francisco became well-known for nature's abuse on them. Man was helpless, as the death toll is unknown, but surely staggering.

In this passage, the author is effective with his use of the first person point of view. He avoids personal ideas or emotions, relying instead on specific details and stark descriptions ("the factories and warehouses, the hotels and

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

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

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

Anchor Paper – Part A—Level 6 – A

Nature's overwhelming power is the main theme shared by both passages. Earthquakes and wind are both elements of nature which man has no control over. All he can do is sit back and observe. Sometimes positive, other times negative nature is quick and unexpected. Man is nature's servant — only capable of observing it, because its power is too great to be dictated.

Anchor Level 6-A

Quality	Commentary
Meaning	Reveals an in-depth understanding of both texts by establishing a sophisticated controlling idea (<i>that nature is a powerful enigma, and man can only observe it</i>) and making clear and explicit connections between that idea and each text. For Passage I, man's inability to control nature is evidenced by the force and effects of the earthquake. For Passage II, the idea of individual powerlessness is seen in the <i>inconstant, random</i> nature of the wind as it blows snow across a field.
Development	Develops the controlling idea clearly and fully with reference to Passage I, but slightly less fully in the discussion of Passage II. The response elaborates on the uncontrollable nature of the earthquake by addressing the violent force of the quake, the <i>chain reaction</i> of disastrous events, the destruction of <i>all safeguards</i> , and the final acknowledgement that <i>man was helpless</i> in the face of such power. The response develops the notion of the free nature of snow by describing its <i>various manners</i> . The discussion of literary techniques is relevant and specific, making appropriate reference to <i>point of view, stark descriptions</i> , and structure in Passage I, as well as <i>vivid description and irony</i> in Passage II.
Organization	Focuses on the uncontrollability of nature throughout, beginning with an introduction that accurately interprets a controlling idea as an idea that is shared by both passages. Structure and transitions are logical, though not especially skillful, moving from the general (controlling idea) to the specific (supporting details). The discussion of each passage moves consistently from the ideas conveyed in the passage to the techniques the author uses to convey those ideas. The final paragraph, with its fluent restatement of the controlling idea, makes an effective conclusion.
Language Use	Uses language that is precise and original, as seen in the skillful paraphrasing and well-chosen vocabulary (<i>powerful enigma, initiating a chain reaction, impart the horror</i>). Long, complex sentences are well controlled, and the variety of structures and lengths contribute to a fluid rhythm.
Conventions	Demonstrates control of the conventions with one error, a misuse of the apostrophe (<i>It's for Its</i>).
Conclusion: Overall, the response best fits the criteria for Level 6, although it is somewhat weaker in development and language.	

palaces ... The steel rails ... twisted into perpendicular angles") to impart the horror of the destruction. The article is clearly structured, recounting the day of the earthquake in stages and ending finally with the realization that any "enumeration" of the losses ^{still} fails to reveal the number of victims.

The second passage discusses a man's observation of the nature of wind. Fields are covered ^{in a hard crusty layer of snow, white}. The snow in the streets lay loose. The wind lifts the loose snow and transports it over to the field. The wind, observes the writer, is inconstant, sometimes strong - taking the snow far - and sometimes weak. This force of nature goes in streams, starting and stopping randomly. He cleverly describes the wind in

various manners:

all of its ~~manner~~: swift, slow, broad, narrow, crooked, straight, up down. Winds work together and against each other. Sometimes the wind blows and nothing stirs, while at other times there is no wind at all and all the snow is in a flurry. After observing all this, the writer recognizes that the experience made him "marvel at the nature of the wind." That is, he learned not specifics about wind, but rather that wind is a free element.

Specific literary techniques used here include vivid description and irony. The descriptive language adds detail and depth to the multiple movements and speeds the observer witnessed. Irony is applied because even after his studious observations, the author has not gained knowledge of the wind. Wind is part of nature and can never be truly understood because it is free.

Anchor Level 5-B

Quality	The response: Commentary
Meaning	Reveals a basic understanding of both texts by addressing the dual focus of nature's strength (a source of <i>beauty and awe</i> as well as <i>destruction and ruin</i>) and makes clear and explicit connections between the first idea and Passage I and between the second idea and Passage II. The failure to apply the controlling idea to both texts weakens the analysis somewhat.
Development	Develops ideas clearly using a judicious selection of evidence to support the notion of nature's strength in its different forms. The discussion of Passage I is developed more fully than that of Passage II, although references to literary elements are woven skillfully into the discussion of each passage. The response refers appropriately to sequencing (<i>The author ... retells the day</i>), <i>irony</i> , <i>conflict</i> , and <i>repetition</i> (Passage I) and <i>expressive language</i> , <i>repetition</i> , and <i>listing</i> (Passage II), but refers inappropriately to the "colossal chimney" as <i>personification</i> .
Organization	Maintains the focus established by the controlling idea, although the emphasis on nature's strength is somewhat weaker in the discussion of Passage II. Although transitions between paragraphs are missing, the direction of the piece is clearly established in the introduction, and subsequent paragraphs indicate a logical and coherent progression of thought. The abrupt ending detracts somewhat from an otherwise well-organized response.
Language Use	Is stylistically sophisticated throughout, and words and phrases are carefully selected to reinforce the focus on nature's strength (<i>dissolve and wreak havoc</i> , <i>power the motion of snow</i> , <i>initial shock</i> , <i>savage power</i>). A formal tone and sophisticated vocabulary (<i>exemplifies</i> , <i>incurred</i> , <i>foreboding</i>) reveal an awareness of audience and purpose.
Conventions	Demonstrates control of the conventions, exhibiting one spelling error (<i>snowdrifts</i>) and occasional misuse of commas in complex sentence constructions.
Conclusion: Overall, the response best fits the criteria for Level 5, although it is somewhat weaker in meaning and somewhat stronger in language.	

The power of nature is both majestic and overwhelming. It can be a force of awe and amazement or one of destruction and devastation. The following essay will discuss this.

Passage I, an article, is a first hand account of the earthquake in San Francisco. The author of this article uses most frequently, the literary technique of imagery. He gives detailed accounts of the horror, shock, and suffering that was caused by the earthquake. He writes of fires, floods, and mass destruction which were all the result of nature. As well, he uses the literary element, point of view, to fully express the power of nature. Since the author himself had experienced the earthquake, it made the article, even more vivid. The power of nature, depicted in this article, was one not to be reckoned with. It was absolute and showed no mercy.

However, Passage II, an essay, reflects a rather different side of the power of nature. While still a force that is one of supremacy, it is as well, one of amazement. The author shares his "experience of the wind", as he calls it. The literary element of setting is developed to show the power of nature. Detailed accounts of the fields and road,

Anchor Paper – Part A—Level 5 – B

reader the extreme extents of building damage, loss of human life, and great heroism in this battle men fought against nature. Thus, passage I's ~~acc~~ account of the earthquake shows the destructive abilities of nature.

Passage II remarks on the unique gift of the ability to "see" ~~some~~ wind, as it carries snow. The author utilizes ^{expressive language} ~~the technique of personification~~ to describe the way the snow moved: tumbling and flying, a 'stream' of snow. Repetition of the word "sometime" is used ^{to} ~~to~~ "in" contrasting the different ways in which the snow flew, thus expressing the diversity of its movement. The author also listed ~~set~~ particularly exciting occurrences, such as the motion of two very large snowdrifts, and the visibility of "two winds" as snow was blown in different directions. Finally, he ^{or she} stated that it was awe, ~~not~~ and appreciation of beauty, not scientific understanding, which he took from the experience. ~~The passage~~ These news of the snow were included in a passage about a trip in winter; this gave background and structure to the work.

Anchor Level 4–B

Quality	Commentary
Meaning	<p>The response:</p> <p>Reveals a basic understanding of both texts through a controlling idea that links, but does not apply to, both texts (that nature is <i>a force of awe and amazement or one of destruction and devastation</i>). The response implies a connection between the second idea and Passage I by referring to the <i>horror, shock, and suffering</i> resulting from the earthquake. The connection between the first idea and Passage II is more explicit: that the writer, in <i>his search for knowledge ... is taken in by something deeper</i>.</p>
Development	<p>Develops some ideas more fully than others. The analysis of Passage I is brief and relies mostly on generalization (<i>fires, floods, and mass destruction</i>). The analysis of Passage II is slightly more specific (<i>the fields and road, heavily covered in snow</i>) but is also brief. The response mentions <i>imagery</i> that is <i>vivid, detailed accounts, point of view</i> (Passage I), and <i>setting</i> (Passage II) but provides no examples from the passages to support the discussion.</p>
Organization	<p>Generally maintains a focus on the power of nature and the different forms it takes. The response progresses logically from the introduction to discussion of each passage, addressing literary elements at appropriate points. The final sentence of paragraph 2 serves to reinforce the destructive power of nature, but the concluding paragraph seems to introduce a new idea (<i>It is a power that must be both appreciated and respected</i>). Transitions are sometimes effective (<i>However ... a ... different side</i>) and sometimes inappropriate (<i>As well, he uses</i>).</p>
Language Use	<p>Uses language that is generally appropriate but occasionally inappropriate (<i>The following essay will discuss this</i>) or imprecise (<i>spell-bounding</i>). Attempts to vary sentence structure and length sometimes result in ambiguity (<i>Despite the differences ... , it still remains the same</i>).</p>
Conventions	<p>Demonstrates partial control, exhibiting occasional errors in comma usage (<i>made the article, even more vivid; uses most frequently, the literary technique</i>) and one spelling error that may be the result of careless editing.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 4 in all qualities.</p>	

Anchor Level 3-B

Quality	Commentary
Meaning	<p>The response: Conveys an incomplete understanding of the texts. The response makes a few connections to the destructive nature of the earthquake from the first text and to the delightful nature of the wind from the second text, but fails to establish a controlling idea that is evidenced in both texts.</p>
Development	<p>Develops ideas briefly, using some evidence from the texts (<i>The earthquake that wipes through the city destroys many buildings and nature is a delight and ... peaceful to watch</i>), but relies primarily on abbreviated summary as evidence. Repetition (in the first text) and language (in the second text) are taken directly from the multiple-choice questions without significant elaboration.</p>
Organization	<p>Lacks an appropriate focus but suggests some organization with an introductory sentence, a discussion of the first and second texts, and a concluding paragraph. The focus of discussion about the first text is different from the focus for the second text, which undermines the coherence and direction of the response. The concluding paragraph attempts to unite the two different focuses, but serves only to point out their differences (<i>both stories were correct, nature can be a destructive force, but it can also be delightful</i>).</p>
Language Use	<p>Uses appropriate language with some awareness of audience and purpose as demonstrated by the formal tone (<i>In passage II, the author conveys a much ... different point of view</i>). Some imprecision in word choice is seen in the mislabeling of Passage I and Passage II as <i>stories</i> and of the earthquake as a <i>storm</i>. Attempts to vary sentence structure and length are not always successful (<i>The author of this story observes the whole nature of the wind by the deep loose snow and the crusted snow covering the fields</i>).</p>
Conventions	<p>Demonstrates partial control, exhibiting occasional errors in comma use and spelling (<i>capeable</i> and <i>wonderus</i>). The two instances of repeated words (<i>a much a different point</i> and <i>what nature nature</i>) hinder comprehension somewhat.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 3, although it is somewhat weaker in meaning and organization, and somewhat stronger in language use and conventions.</p>	

heavily covered in snow, are given. The author lets us into his mind and shares with us his complete fascination with the wind. On his search for knowledge he is taken in by something deeper. The power of nature is spell-binding and captivating.

Despite the differences in how the power of nature is used in the two passages, it still remains the same. It is a power that must be both appreciated and respected. Both passages used different, but successful, literary techniques or elements to express this.

Anchor Paper – Part A—Level 2 – B

Mother Natures fury is nothing to laugh at, she can be pretty violent at times. Just look at the destruction of San Francisco.

Anchor Level 2-B

Quality	The response:	Commentary
Meaning		Conveys a confused and incomplete understanding of the texts (that nature unleashes its power in anger). The response makes a few connections between <i>nature's fury</i> and the first text and no connection with the second text.
Development		Develops the notion of <i>Mother natures</i> fury with reference to a few examples of the destructive effects of the San Francisco earthquake, but makes no reference to details or events from the second passage. The response mentions symbolism and figurative language but provides no explanation or examples of these techniques.
Organization		Lacks an appropriate focus as the idea of nature's <i>anger</i> cannot be supported by both passages. The response suggests some organization, moving from general examples of nature's <i>anger</i> to the specific example of the earthquake. Literary elements are addressed together, and the final paragraph is an attempt to reinforce the first. The third paragraph about the aftermath of the earthquake seems out of place.
Language Use		Relies primarily on language taken directly from Passage 1, thus revealing little awareness of audience and purpose. The few attempts at paraphrase are unsuccessful (<i>blithering snowstorms</i> and <i>places of wealthy all fell victim of mother natures fury</i>).
Conventions		Suggests an emerging control, but the brevity of the portion of the response that is original makes assessment of the conventions unreliable. Errors include omission of the apostrophe (<i>natures fury</i>), omission of quotation marks around quoted material, and a comma splice in the final paragraph.
Conclusion: Overall, the response best fits the criteria for Level 2 in all qualities.		

The power of nature is an extraordinary force that is capable of destroying anything it comes in contact with. In passage I, the author describes an earthquake that is taking place in San Francisco. The earthquake that wipes through the city destroys many buildings causing hundreds of millions of dollars ^{in damages.} By the next day the entire city was gone. No one could even begin to guess how many people had been killed by this wondrous force of nature. At the end of the story the author uses repetition to emphasize the consequences of the earthquake. The use of repetition at the end of the story catches the reader's attention and makes that person more intrigued about the storm.

In passage II, the author conveys a much a different point of view on nature. By reading this story, people have an understanding that all forces of nature are not bad and do not destroy everything. This story was written several centuries ago. The evidence that suggests this is the use of language. The author of this story observes the whole nature of the wind by the deep loose snow and the crusted snow covering the fields. The second passage ~~also~~ leads to the conclusion that nature is a delight and is also peaceful to watch.

The two stories that I read both had different view on what nature nature. I believe that both stories were correct, nature can be a destructive force, but it can also be delightful.

element of nature by providing us with energy, (wind power plants), by diverting the paths of hurricanes away from densely populated regions, and bring monsoonal rains to provide food. The bad effects of wind can be in the form of Cyclones or Hurricanes or even Tornadoes, which destroy cities and regions. The beauty of wind can be seen in examples such as the Grand Canyon, which is a natural wonder. Wind, over millions of years, (with the help of water), helped to shape the Grand Canyon into what it is today. The erratic pattern of wind on earth is what makes spectacles such as the Grand Canyon reality.

The power of nature, to sum it up, is both beauty and horror, good and bad. The power of nature affects us day after day, whether we know it or not. The full aspect of how nature operates will probably never be discovered therefore always remaining both a blessing and a curse.

Throughout history, Mother nature has let out some of her anger through drenching floods, blithering snowstorms, sweltering droughts and sumbling earthquakes. In San Francisco, an earthquake shook down hundreds of thousands of dollars' worth of walls and chimneys and burned up hundreds of millions of dollars' worth of property.

Not in history has a modern imperial city been so completely destroyed. "San Francisco is gone!" people quoted. Nothing remains of it but memories and a fringe of dwelling houses on its outskirts. Its industrial section, social and residential section, factories, warehouses, great stores and newspaper buildings, hotels and places of wealthy all fell victim of mother nature's fury.

A hundred miles away, a lurid tower swayed in the sky, reddening the sun, darkening up the day and filling San Francisco with clouds of black smoke. Throughout the chaos, hundreds of buildings that once lined the streets of San Francisco were nothing more than a pile of rubble and debris.

I believe the author of Passage I used Symbolism to set the mood of the story. I think in Passage II, figurative language was used.

Man could definitely be described as a superior form of life that is able to adapt to certain situations, but when it comes down to it, man is utterly at the mercy and whims of nature. It's power or full capabilities are uncertain and unstoppable; we are helpless before it's awesome force. But some of the effects of nature are beautiful and awe-inspiring (such as the Grand Canyon), but the force that created such beauty is very evident.

Throughout the course of history, natural disasters, especially earthquakes and wind storms, (hurricanes, blizzards), have wreaked havoc on civilizations and people. Earthquakes are probably the most powerful forces nature can throw at us. In the past and even today, super-quakes can level or decimate entire regions and cities in under a minute. In a matter of seconds, regional or urban infrastructure can be destroyed to the point that even walking would be foolish and structures such as buildings are rendered useless by the force of an earthquake. Then, fires, another force of nature, break out all over the place. This makes the situation much worse as explosions and firestorms erupt causing extensive property damage and loss of life. In the 1880's an earthquake shook Shenzu Province in China killing 800,000 people. The damage caused was unestimatable and the loss of life was unbelievable due to fires and structural collapse. When it comes to nature and its unpredictable, immense power, we are helpless to do much at all.

Wind is another force of nature that is out of our control and that is extremely powerful. Wind, in essence, is essential to life on earth. Wind can be a very helpful

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

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

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

Anchor Level 1–A

Quality	Commentary
Meaning	Provides minimal understanding of the texts and task, asserting that <i>man is utterly at the mercy and whims of nature</i> but making no connections with either passage.
Development	Is minimal. The response uses no direct evidence from the passages to support the idea of humanity's helplessness in the face of nature. Instead, the response relies on generalities (<i>Earthquakes are ... the most powerful forces nature can throw at us</i>), prior knowledge (<i>Wind ... [diverts] the paths of hurricanes away from densely populated regions</i>), and events in history (<i>an earthquake shook Shenzu Province in China</i>) to develop a personal essay about earthquakes and wind.
Organization	Establishes an appropriate focus on nature's power over humanity but fails to maintain that focus. The response wanders from nature's awesome force to the beauty of nature to the <i>force that created such beauty</i> in the first paragraph. Subsequent paragraphs address the effects of such <i>powerful forces</i> as earthquakes, fires, and wind. The final paragraph departs from the stated focus, asserting instead that the <i>power of nature is both a blessing and a curse</i> .
Language Use	Generally uses appropriate language. Word choice is sometimes effective (<i>decimate, infrastructure, rendered useless</i>) but occasionally imprecise (<i>unestimatable</i>) or redundant (<i>Wind, in essence, is essential</i>). The response exhibits some attempts to vary sentence structure and length but with uneven success, as in the final sentence.
Conventions	Demonstrates control of the conventions, exhibiting occasional errors in spelling (<i>densly</i> and <i>unstopable</i>), capitalization (<i>Cyclones, Hurricanes, Tornadoes</i>), punctuation (<i>it's</i> for <i>its</i>), and misuse of commas before parentheses. These errors are a small percentage of the words in the response and do not hinder comprehension.
<p>Conclusion: The response fits criteria from Levels 1, 3, and 4. The absence of any reference to the texts automatically places the score at Level 1.</p>	

Anchor Paper - Part B - Level 6 - A

"When writers write from a place of insight and real caring about the truth, they have the ability to throw the lights on for the reader."

This means that writers sometimes illuminate some great universal truths for the readers although that reader may be separated from those writers by time, distance, and experience. That statement is certainly true in the case of The Crucible by Arthur Miller and The Adventures of Huckleberry Finn by Mark Twain.

Miller set his play in 17th Century Salem, Massachusetts. By drawing upon an actual historical event, he makes the play more credible. The characters all speak an old-fashioned kind of English. They say "aye" for "yes". A doll is a "poppet." Housewives are called "Goody." Setting the play in the historical past makes one truth inescapable: this really happened. This is what happened when fear, hysteria, and superstition were allowed to dominate common sense.

Characterization is important in The Crucible. The characters are all clear representations of good and evil. At one end we see the saintly Rebecca Nurse, who will not confess to save her life, because the confession is a lie. At the other end we see Hathorne, the "hanging judge," who carries out his work with a passion. We also see Abigail, who is cunning, seductive, and vengeful. Somewhere in the middle we see Cheever, a weasly little man who enjoys his moment of glory as a court clerk, and Reverend Hale, who meant well, but is ultimately horrified at his own role. The main character is John Proctor, a decent but flawed man, who, unlike Rebecca Nurse,

agrees to confess to save his life. At the end, however, he refuses to sacrifice his ^{good} name to such a lie and goes to the gallows with his honor restored. With his characters representing a continuum of good and evil, Miller reveals a truth: The sort of hysteria which occurred at Salem -- or the McCarthy hearings -- requires not only those evil persons who start it, but the self-important and well-meaning persons who carry it out.

Huckleberry Finn also depends upon setting to reveal its truths. At the heart of the book lies the Mississippi river of the 19th Century. It carries Huck and Jim away from Huck's abusive father, away from Jim's slavery, and through many adventures. One adventure involves the Grangerfords and the Shepherdsons, two wealthy "quality" families that have been feuding -- for what reason nobody can remember -- for generations. Huck is at the center of it and nearly gets killed. He weeps at the carnage, for he has become friendly with the victims. Although Twain was revealing a truth about Family-Honor and Southern Aristocracy, it's a truth that reaches into the modern day. Perhaps, when you've forgotten what the fight was about in the first place, it's time to stop.

Although as readers we are far removed from 19th Century South or 17th Century Salem, Miller and Twain have "thrown the lights on" the truth of those times -- and the truth of today.

man for seducing a woman into an affair but then condemned the woman for submitting. Stripping her of the person she is and of all she holds dear. The reader is shown the views of Tolstoy by the way Anna is portrayed as pitifully. The reader has sympathy for Anna's undeserving plight. That in turn is what Tolstoy wants the readers to feel.
^{exactly}

In *Jude the Obscure*, Thomas Hardy discusses through his novel the issues of love in society in the past. Jude and Sue are portrayed as intellectual beings who both feel and think on a deep level. That are two spirits who were obviously meant for one another but who were brought down by the injustices of society. Jude and Sue desired to be together, to be one with each other. However, they did not desire to be married due to their prior marriages. They both felt that the legality of marriage would taint their true love and later dissolve it. They felt it would bind them together legally and not for the love they had. So they chose to not take that road. They remained together, excluding wedlock from their lives. This, however, only led to heartache. Society, in this time period, did not accept such a situation. Others felt that it was *im Godly* for a man and woman to remain with each other in such a way, out of wedlock. This put unbearable strains on their love and it could not survive it. The icy stares and vicious talk of the towns people struck Sue right ^{to} the heart. She simply could not bear it. So Jude and Sue were torn apart. Thomas Hardy also portrays the two as pitiful. They both had a good intention but it all went wrong. It is obvious to the reader that Hardy feels very strongly about the view of society by the way he deeply tells their plight and their impossible love.

Anchor Paper – Part B—Level 5 – B

In conclusion, a writer can indeed transmit to the reader his or her view on a specific topic and make them understand through the work. This is evident in Anna Karenina by Leo Tolstoy and Jude the Obscure by Thomas Hardy

Anchor Level 5-B

Quality	Commentary
Meaning	Provides a thoughtful interpretation of the critical lens, asserting that when a writer reveals his views through a character, he also <i>inform[s] the reader of a way of thinking which enables them to interpret the work</i> . The response clearly analyzes <i>Anna Karenina</i> and <i>Jude the Obscure</i> by identifying, for each work, the character(s) through which the author reveals his views, an explanation of those views, and a discussion of how those views are revealed in the work.
Development	Develops ideas clearly and consistently, using specific evidence of characterization (<i>an upper class woman in Russian society who is yearning for a sense of love and intellectual beings who both feel and think on a deep level</i>) and theme (<i>Tolstoy's objection to the accepted rules of behavior</i>).
Organization	Maintains the focus on the ways that writers reveal their views through specific characters. Ideas are logically sequenced. Paragraph 2, for example, moves from a general statement of Tolstoy's concern with Russian society to a discussion of the novel, then to a more specific statement of Tolstoy's view of the standards for men and women in society, and finally to an explanation of how that view is reflected in the character of Anna.
Language Use	Uses language that is generally fluent and original, but occasionally redundant (<i>She has been entrapped in an arranged loveless marriage that holds her captive</i>). Varying sentence structures are generally effective. For example, a long complex sentence about Anna's affair is followed by a short sentence: <i>The consequences of this are indeed severe</i> . However, occasionally long sentences are uncontrolled, resulting in sentence fragments and a lack of clarity (<i>He felt that society praised a man for seducing a woman into an affair but then condemned the woman for submitting. Stripping her of the person she is and of all she holds dear</i>).
Conventions	Demonstrates partial control, exhibiting occasional errors in spelling (<i>there for their, deed seeded for deep seated, was for we, trys</i>) and usage (<i>when a writer discusses there own personal views</i>) that do not hinder comprehension.
Conclusion: Overall, the response best fits the criteria for level 5, although it is somewhat weaker in conventions.	

"When writers write from a place of insight and real caring about the truth, they have the ability to throw the lights on for the reader." (Anne Lamott) This statement explains that when a writer discusses their own personal views in their book through a character, they inform the reader of a way of thinking which enables them to interpret the work. This is indeed a truth in writing and can be seen in specific works of literature. In the novel *Anna Karenina* by Leo Tolstoy, the views and cares of Leo Tolstoy are expressed in the protagonist, Anna.

Also in the novel *Jude the Obscure* by Thomas Hardy, he expresses his views on society and love through the characters of Jude and Sue.

In Leo Tolstoy's *Anna Karenina*, he expresses his deep seeded views on the supposed behavior of society and how he feels Russian society should work. Through the character of Anna we see unraveling Tolstoy's objection to the accepted rules of behavior. He portrays Anna as an upper class woman in Russian society who is yearning for a sense of love. She has been entrapped in an arranged loveless marriage that holds her captive. She later encounters a young soldier by the name of Vronsky who has fallen in love with her. As much as she tries to fight committing to an affair, which is severely condemned by society, Anna gives in to her unquenchable desire for love and to be loved. The consequences of this are indeed severe. She is now looked down upon by all. She loses friends and her most prized creation; her son. Due to her obvious rejection from society she falls into deep depression and ends her life on the train tracks. Tolstoy portrays Anna as a character deserving pity because he disagrees strongly with the workings of society. He felt that society praised a

"When writers write from a place of insight and real caring about the truth, they have the ability to throw the lights on for the reader." This quotation by Anne Lamott lends itself to many different interpretations, but my take on it is this: We get the most out of a read when the author takes his own feelings and emotions, and maybe even a little bit out of his own personal life, and ~~portrays it~~ lays it out in front of everyone for them to relate with or disregard based on their personal feelings and emotions.

I have to say that I agree with this statement 100%. I highly respect those people who are able risk a little criticism in order to get their point across. The two works of literature which come to mind when I think about authors "putting themselves on the line" and taking chances to enhance the pleasure of the reader are Pigman and A Prayer For Owen Meany. The fact that these two books are hands-down my favorite demonstrate the support I feel for Ms. Lamott's statement.

Pigman was a story which touched my heart and even caused the shedding of a few tears. To get his point across, the author took a few literary chances like alternating the narrator of the story chapter by chapter so the reader got the ~~view~~ view of the story from both a male and female perspective. The way which the author wrote each of ~~a~~ incidents involving the kids and the pigman, such as the party the kids threw at his house when one of the porcelain pigs, given to the pigman by his wife, was broken, were so specific

that it would not be a surprise to me if the entire story was true and the author himself had the experience of either the kids or the pigman himself. This intricate detail was so clear and contributed greatly to my understanding of the work from both a literal and emotional point of view.

A Prayer For Owen Meany is the second book that ~~which~~ I have read in my entire literary career which has ejected tears from my eyes. Whether John Irving had a personal experience which triggered the telling of this heart-felt story or he just has a knack for telling great stories, he goes down in my book for "throwing the lights on for me!" Each and every minute detail contained in that book like "the shot" which was a continuously practiced basketball play by Owen and his best friend which eventually saved many lives, or the experience at the Christmas pageant where Owen experienced an embarrassing welcome to manhood, kept my attention and just urged me to keep on reading.

Both of these works were, for me, demonstrations of writings which were written from "a place of insight and real caring about the truth", and they were definitely able to "throw the lights on" for me as the reader.

Anchor Level 4–B

Quality	Commentary
Meaning	The response: Provides a reasonable interpretation of the critical lens, suggesting that readers get the most out of texts when writers expose their own feelings and experience. The response applies this interpretation to <i>The Pigman</i> and <i>A Prayer for Owen Meany</i> , implying a connection between the characters and the authors' own experiences.
Development	Develops ideas briefly, referring specifically to narration in <i>Pigman</i> and alluding to characterization in both works.
Organization	Maintains a focus on the idea that readers respond most strongly to those works in which writers use their own feelings and experiences. Ideas are logically sequenced, although on occasion the personal response is somewhat intrusive (<i>the second book that I have read in my entire literary career</i>).
Language Use	Uses language that is generally appropriate, but sometimes colloquial (<i>these two books are hands-down my favorite</i>) or imprecise (<i>ejected tears, embarrassing welcome</i>). Sentences vary in structure and length, but are sometimes unsuccessful (The last sentence in paragraph 4 is correctly constructed but too long).
Conventions	Demonstrates control of the conventions, exhibiting only an omission (<i>people who are able [to] risk ...</i>), and an error in punctuation (missing comma in a long, complex sentence at the end of paragraph 4).
Conclusion: Overall, the response best fits the criteria for Level 4, although it is somewhat weaker in development and somewhat stronger in conventions.	

Anchor Level 3–B

Quality	Commentary
Meaning	<p>The response: Provides a simple, though somewhat confused, interpretation of the critical lens (that a reader is drawn in when a writer writes about something that is true). The response makes superficial connections between the criteria and the chosen texts by indicating that the killing and torture of “witches” as shown in <i>The Crucible</i> were true, making the reader think, and the war that provides the setting for <i>A Separate Peace</i> makes the reader empathize with the young men who were shipped off to war.</p>
Development	<p>Makes vague references to the texts, identifying no character by name (and few by action) in either text. The response is largely undeveloped and only hints at ideas, indicating in the discussion of <i>The Crucible</i> that the theme is true, but not identifying the theme. The discussion of <i>A Separate Peace</i> notes that a character in the novel suffered but does not elaborate on the nature of the suffering.</p>
Organization	<p>Fails to maintain an appropriate internal focus. For example, the last sentence in paragraph 2 (<i>I believe . . . bad</i>) does not follow logically from the sentences that precede it. The overall structure is rudimentary (interpretation, play, novel, brief conclusion). Transitions that are evident are also rudimentary (<i>In the play</i> and <i>In the novel</i>).</p>
Language Use	<p>Relies on basic vocabulary. Word choice is often imprecise or awkward. For example, the response indicates that one character in the novel was forced to live in the time of war and that in the play the Salem witch trials were discussed and some fiction was added.</p>
Conventions	<p>Demonstrates partial control of the conventions with occasional errors in spelling (<i>Crucibile</i> and <i>Seperate</i>), usage (<i>the boys that</i>), and syntax (<i>The fact that young men, like the boy in the story suffered as he did, makes you feel differently about the events that take place</i>). The latter error hinders comprehension somewhat.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 3, although it is somewhat weaker in development.</p>	

When a writer writes from what they really care about and are true to the facts, the reader knows it. The reader is drawn in by the fact that these things really happened.

In the play The Crucible, the Salem witch trials were discussed. Even though some fiction was added the theme was true. The fact that "witches" were accused and tortured was true, and it makes you think. It makes you realize how bad and how unfair those times were. I believe that the truth moves everyone whether good or bad.

In the novel A Separate Peace by John Knowles, a young boy is forced to ~~live~~ live in the time of war. The fact that young men, like the boy in the story, suffered as he did, makes you feel differently about the events that take place. As you read the story you feel the suffering, that all the boys that were eighteen were shipped off to war.

I believe when an author takes the time to pay attention to the truth he/she moves the reader even more.

Anchor Paper – Part B—Level 2 – B

When writers know alot about what they are wriiting about ~~about~~ and they care about wriiting the truth, they have the ability to throw in every little detail about the topic for the reader. I agree with this statement.

Two works I have read to support this statement is *Oedipus King of Thebes* and *Oedipus at Colonus*. The reason I pick these two works is because the author throws in a lot of details of everything that happens to Oedipus. He even describes the characters and who they are alot.

The author also puts details in about what the setting looks like in these plays. That's why I believe writers write from a place of insight and real caring about the truth, they have the ability to throw the lights on for the reader.

Anchor Level 2-B

Quality	Commentary
Meaning	Provides a confused and incomplete interpretation of the critical lens, implying that if writers care about the truth, they <i>throw in</i> more details. The response reflects minimal analysis of <i>Oedipus, King of Thebes</i> and <i>Oedipus at Colonus</i> , merely asserting that the author uses a lot of details.
Development	Is largely undeveloped, offering little evidence from the text beyond vague references to everything that happened to Oedipus, the characters, and what the setting looks like.
Organization	Suggests a focus on <i>details</i> and some organization (beginning and ending with the critical lens and offering brief statements of interpretation, chosen works, and support). However, the response offers too little material to establish a structure.
Language Use	Relies on basic vocabulary and the language of the critical lens. The use of simple sentences and the repetition of words (<i>about, alot, wriitters</i>) betray a lack of awareness of how to use sentences to achieve an effect.
Conventions	Demonstrates a lack of control, exhibiting frequent errors in spelling (<i>alot, wriitters, wriiting</i>), use of the apostrophe (<i>play's</i> for <i>plays, thats</i> for <i>that's</i>), agreement (<i>Two works ... is</i>), usage (<i>The reason ... is because</i> and <i>alot of details of</i>), and sentence structure (the comma splice in the final lines) that, taken together, somewhat hinder comprehension.

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

IN the book Barbabe The Giant the writer shows how there is one person and there is another person that is in that person but Barbabe doesn't let the other person do the work. because he was lazy. Now in a Street Car Named Desire the guy stands and they let the reader know every single thing they do and the writer likes to put the reader in the action.

I think that both of these books have the ability to throw the lights on the reader because of all the action that the writer puts in his work.

most of the writer like to put there readers in to there work so that the reader would not fall a sleep.

Anchor Level 1–A

Quality	Commentary
Meaning	<p>The response: Provides a confused and incomplete interpretation of the critical lens, associating that statement with <i>all the action that the writer puts in his work</i>. The response analyzes neither <i>Bartleby the Scrivener</i> nor <i>A Streetcar Named Desire</i>.</p>
Development	<p>Is minimal, relying on a simple, vague reference to each work (<i>Barrbae dosen't let the other person do the work because he was lazy and the guy Stanly</i>).</p>
Organization	<p>Begins with an inappropriate focus (<i>Barrbae the Script</i>). The placement of the critical lens in the middle of the response and the repetition of <i>The writer likes to put the reader in the action</i> suggest a lack of organization.</p>
Language Use	<p>Is minimal, using language that is sometimes incoherent, as in the first sentence. Inappropriate expressions (<i>the guy Stanly, every single thing, so the reader would not fall a sleep</i>) betray a lack of audience awareness.</p>
Conventions	<p>Demonstrates a lack of control, exhibiting frequent errors in agreement (<i>the guy ... they and both of thess book</i>) and spelling (<i>Barrbae the Script, Street Car, Dessire, Stanly, wrighter, dosen't, thess for these</i>). Some errors hinder comprehension, such as the run-on sentence in the first paragraph.</p>
<p>Conclusion: Overall, the response best fits the criteria for Level 1, although it is somewhat stronger in meaning and conventions.</p>	

Regents Comprehensive Examination in English—January 2000

Chart for Determining the Final Examination Score (Use for January 2000 examination only.)

To determine the student's final examination score, locate the student's total essay score across the top of the chart and the student's total multiple-choice score down the side of the chart. The point where those two scores intersect is the student's final examination score. For example, a student receiving a total essay score of 18 and a total multiple-choice score of 22 would receive a final examination score of 80.

Total Essay Score →	Total Multiple-Choice Score																									
	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	
0	0	13	15	17	19	22	24	27	28	31	33	36	38	40	43	45	48	49	52	54	57	59	62	64	67	
1	12	13	16	18	21	23	25	28	30	32	34	37	39	42	43	46	48	51	53	56	58	61	63	66	68	
2	13	15	17	19	22	24	27	28	31	33	36	38	40	43	45	48	49	52	54	57	59	62	64	67	70	
3	13	16	18	21	23	25	28	30	32	34	37	39	42	43	46	48	51	53	56	58	61	63	66	68	71	
4	15	17	19	22	24	27	28	31	33	36	38	40	43	45	48	49	52	54	57	59	62	64	67	70	72	
5	16	18	21	23	25	28	30	32	34	37	39	42	43	46	48	51	53	56	58	61	63	66	68	71	73	
6	17	19	22	24	27	28	31	33	36	38	40	43	45	48	49	52	54	57	59	62	64	67	70	72	75	
7	18	21	23	25	28	30	32	34	37	39	42	43	46	48	51	53	56	58	61	63	66	68	71	73	76	
8	19	22	24	27	28	31	33	36	38	40	43	45	48	49	52	54	57	59	62	64	67	70	72	75	77	
9	21	23	25	28	30	32	34	37	39	42	43	46	48	51	53	56	58	61	63	66	68	71	73	76	78	
10	22	24	27	28	31	33	36	38	40	43	45	48	49	52	54	57	59	62	64	67	70	72	75	77	80	
11	23	25	28	30	32	34	37	39	42	43	46	48	51	53	56	58	61	63	66	68	71	73	76	78	82	
12	24	27	28	31	33	36	38	40	43	45	48	49	52	54	57	59	62	64	67	70	72	75	77	80	83	
13	25	28	30	32	34	37	39	42	43	46	48	51	53	56	58	61	63	66	68	71	73	76	78	82	84	
14	27	28	31	33	36	38	40	43	45	48	49	52	54	57	59	62	64	67	70	72	75	77	80	83	85	
15	28	30	32	34	37	39	42	43	46	48	51	53	56	58	61	63	66	68	71	73	76	78	82	84	87	
16	28	31	33	36	38	40	43	45	48	49	52	54	57	59	62	64	67	70	72	75	77	80	83	85	87	
17	30	32	34	37	39	42	43	46	48	51	53	56	58	61	63	66	68	71	73	76	78	82	84	87	88	
18	31	33	36	38	40	43	45	48	49	52	54	57	59	62	64	67	70	72	75	77	80	83	85	87	90	
19	32	34	37	39	42	43	46	48	51	53	56	58	61	63	66	68	71	73	76	78	82	84	87	88	91	
20	33	36	38	40	43	45	48	49	52	54	57	59	62	64	67	70	72	75	77	80	83	85	87	90	92	
21	34	37	39	42	43	46	48	51	53	56	58	61	63	66	68	71	73	76	78	82	84	87	88	91	93	
22	36	38	40	43	45	48	49	52	54	57	59	62	64	67	70	72	75	77	80	83	85	87	90	92	94	
23	37	39	42	43	46	48	51	53	56	58	61	63	66	68	71	73	76	78	82	84	87	88	91	93	96	
24	38	40	43	45	48	49	52	54	57	59	62	64	67	70	72	75	77	80	83	85	87	90	92	94	98	
25	39	42	43	46	48	51	53	56	58	61	63	66	68	71	73	76	78	82	84	87	88	91	93	96	99	
26	40	43	45	48	49	52	54	57	59	62	64	67	70	72	75	77	80	83	85	87	90	92	94	97	100	