

Part 3

Text-Analysis Response

Your Task: Closely read the text provided on pages 20 and 21 and write a well-developed, text-based response of two to three paragraphs. In your response, identify a central idea in the text and analyze how the author's use of *one* writing strategy (literary element or literary technique or rhetorical device) develops this central idea. Use strong and thorough evidence from the text to support your analysis. Do *not* simply summarize the text. You may use the margins to take notes as you read and scrap paper to plan your response. Write your response in the spaces provided on pages 7 through 9 of your essay booklet.

Guidelines:

Be sure to:

- Identify a central idea in the text
- Analyze how the author's use of *one* writing strategy (literary element or literary technique or rhetorical device) develops this central idea. Examples include: characterization, conflict, denotation/connotation, metaphor, simile, irony, language use, point-of-view, setting, structure, symbolism, theme, tone, etc.
- Use strong and thorough evidence from the text to support your analysis
- Organize your ideas in a cohesive and coherent manner
- Maintain a formal style of writing
- Follow the conventions of standard written English

Text

He always feels hot, I always feel cold. In the summer when it really is hot he does nothing but complain about how hot he feels. He is irritated if he sees me put a jumper¹ on in the evening.

5 He speaks several languages well; I do not speak any well. He manages — in his own way — to speak even the languages that he doesn't know.

10 He has an excellent sense of direction, I have none at all. After one day in a foreign city he can move about in it as thoughtlessly as a butterfly. I get lost in my own city; I have to ask directions so that I can get back home again. He hates asking directions; when we go by car to a town we don't know he doesn't want to ask directions and tells me to look at the map. I don't know how to read maps and I get confused by all the little red circles and he loses his temper.

15 He loves the theatre, painting, music, especially music. I do not understand music at all, painting doesn't mean much to me and I get bored at the theatre. I love and understand one thing in the world and that is poetry.

He loves museums, and I will go if I am forced to but with an unpleasant sense of effort and duty. He loves libraries and I hate them.

He loves travelling, unfamiliar foreign cities, restaurants. I would like to stay at home all the time and never move. ...

20 He tells me I have no curiosity, but this is not true. I am curious about a few, a very few, things. And when I have got to know them I retain scattered impressions of them, or the cadence² of phrase, or a word. But my world, in which these completely unrelated (unless in some secret fashion unbeknown to me) impressions and cadences rise to the surface, is a sad, barren place. His world, on the other hand, is green and populous and richly cultivated; it is a fertile, well-watered countryside in which woods, meadows, orchards and
25 villages flourish.

Everything I do is done laboriously, with great difficulty and uncertainty. I am very lazy, and if I want to finish anything it is absolutely essential that I spend hours stretched out on the sofa. He is never idle, and is always doing something; when he goes to lie down in the afternoons he takes proofs to correct or a book full of notes; he wants us to go to the cinema, then to a reception, then to the theatre — all on the same day. In one day he succeeds in
30 doing, and in making me do, a mass of different things, and in meeting extremely diverse kinds of people. If I am alone and try to act as he does I get nothing at all done, because I get stuck all afternoon somewhere I had meant to stay for half an hour, or because I get lost and cannot find the right street, or because the most boring person and the one I least
35 wanted to meet drags me off to the place I least wanted to go to. ...

I don't know how to dance and he does.

I don't know how to type and he does.

40 I don't know how to drive. If I suggest that I should get a licence too he disagrees. He says I would never manage it. I think he likes me to be dependent on him for some things. ...

And so — more than ever — I feel I do everything inadequately or mistakenly. But if I once find out that he has made a mistake I tell him so over and over again until he is exasperated. I can be very annoying at times. ...

When he was a young man he was slim, handsome and finely built; he did not have a beard but long, soft moustaches instead, and he looked like the [British] actor Robert

¹jumper — sweater

²cadence — rhythm

45 Donat. He was like that about twenty years ago when I first knew him, and I remember that
he used to wear an elegant kind of Scottish flannel shirt. I remember that one evening he
walked me back to the *pensione*³ where I was living; we walked together along the *Via*
Nazionale.⁴ I already felt that I was very old and had been through a great deal and had
50 made many mistakes, and he seemed a boy to me, light years away from me. I don't
remember what we talked about on that evening walking along the *Via Nazionale*; nothing
important, I suppose, and the idea that we would become husband and wife was light years
away from me. Then we lost sight of each other, and when we met again he no longer looked
like Robert Donat, but more like Balzac [French writer]. When we met again he still wore
55 his Scottish shirts but on him now they looked like garments for a polar expedition; now he
had his beard and on his head he wore his ridiculous crumpled woollen hat; everything
about him put you in mind of an imminent⁵ departure for the North Pole. Because,
although he always feels hot, he has the habit of dressing as if he were surrounded by snow,
ice and polar bears; or he dresses like a Brazilian coffee-planter, but he always dresses
differently from everyone else.

60 If I remind him of that walk along the *Via Nazionale* he says he remembers it, but
I know he is lying and that he remembers nothing; and I sometimes ask myself if it was us,
these two people, almost twenty years ago on the *Via Nazionale*; two people who conversed
so politely, so urbanely,⁶ as the sun was setting; who chatted a little about everything
perhaps and about nothing; two friends talking, two young intellectuals out for a walk; so
65 young, so educated, so uninvolved, so ready to judge one another with kind impartiality; so
ready to say goodbye to one another for ever, as the sun set, at the corner of the street.

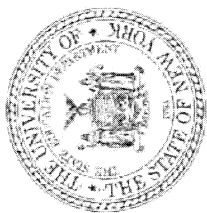
—Natalia Ginzburg
excerpted and adapted from “He and I”
The Little Virtues, 1962
Arcade Publishing

³pensione — boarding house

⁴Via Nazionale — a grand boulevard

⁵imminent — upcoming or about to occur

⁶urbanely — elegantly



**New York State Regents Examination in English Language Arts
Part 3 Rubric**

Text Analysis: Exposition

Criteria	4 Responses at this Level:	3 Responses at this Level:	2 Responses at this Level:	1 Responses at this Level:
Content and Analysis: the extent to which the response conveys complex ideas and information clearly and accurately in order to respond to the task and support an analysis of the text	-introduce a well-reasoned central idea and a writing strategy that clearly establish the criteria for analysis -demonstrate a thoughtful analysis of the author's use of the writing strategy to develop the central idea	introduce a clear central idea and a writing strategy that establish the criteria for analysis -demonstrate an appropriate analysis of the author's use of the writing strategy to develop the central idea	-introduce a central idea and/or a writing strategy -demonstrate a superficial analysis of the author's use of the writing strategy to develop the central idea	-introduce a confused or incomplete central idea or writing strategy and/or -demonstrate a minimal analysis of the author's use of the writing strategy to develop the central idea
Command of Evidence: the extent to which the response presents evidence from the provided text to support analysis	-present ideas clearly and consistently, making effective use of specific and relevant evidence to support analysis	-present ideas sufficiently, making adequate use of relevant evidence to support analysis	-present ideas inconsistently, inadequately, and/or inaccurately in an attempt to support analysis, making use of some evidence that may be irrelevant	-present little or no evidence from the text
Coherence, Organization, and Style: the extent to which the response logically organizes complex ideas, concepts, and information using formal style and precise language	-exhibit logical organization of ideas and information to create a cohesive and coherent response -establish and maintain a formal style, using precise language and sound structure	-exhibit acceptable organization of ideas and information to create a coherent response -establish and maintain a formal style, using appropriate language and structure	-exhibit inconsistent organization of ideas and information, failing to create a coherent response -lack a formal style, using language that is basic, inappropriate, or imprecise	-exhibit little organization of ideas and information -use language that is predominantly incoherent, inappropriate, or copied directly from the task or text -are minimal, making assessment unreliable
Control of Conventions: the extent to which the response demonstrates command of conventions of standard English grammar, usage, capitalization, punctuation, and spelling	-demonstrate control of conventions with infrequent errors	-demonstrate partial control of conventions with occasional errors that do not hinder comprehension	-demonstrate emerging control of conventions with some errors that hinder comprehension	-demonstrate a lack of control of conventions with frequent errors that make comprehension difficult -are minimal, making assessment of conventions unreliable

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored a 0.