

The University of the State of New York

REGENTS HIGH SCHOOL EXAMINATION

REGENTS EXAMINATION

IN

ENGLISH LANGUAGE ARTS

Tuesday, January 23, 2024 — 9:15 a.m. to 12:15 p.m., only

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

A separate answer sheet has been provided for you. Follow the instructions for completing the student information on your answer sheet. You must also fill in the heading on each page of your essay booklet that has a space for it, and write your name at the top of each sheet of scrap paper.

The examination has three parts. For Part 1, you are to read the texts and answer all 24 multiple-choice questions. For Part 2, you are to read the texts and write one source-based argument. For Part 3, you are to read the text and write a text-analysis response. The source-based argument and text-analysis response should be written in pen. Keep in mind that the language and perspectives in a text may reflect the historical and/or cultural context of the time or place in which it was written.

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

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

Part 1

Directions (1–24): Closely read each of the three passages below. After each passage, there are several multiple-choice questions. Select the best suggested answer to each question and record your answer on the separate answer sheet provided for you. You may use the margins to take notes as you read.

Reading Comprehension Passage A

The Accursed House

In this excerpt from a short story, the landlord of an apartment building lowers the rent and the tenants react in an unexpected manner.

The Vicomte¹ de B—, an amiable and charming young man, was peacefully enjoying an income of 30,000 livres yearly, when, unfortunately for him, his uncle, a miser of the worst species, died, leaving him all his wealth, amounting to nearly two millions.

5 In running through the documents of succession, the Vicomte de B— learned that he was the proprietor of a house in the Rue de la Victoire. He learned, also, that the unfurnished building, bought in 1849 for 300,000 francs, now brought in, clear of taxes, rentals of 82,000 francs a year.

10 “Too much, too much, entirely,” thought the generous vicomte, “my uncle was too hard; to rent at this price is usury,² one can not deny it. When one bears a great name like mine, one should not lend himself to such plundering. I will begin tomorrow to lower rents, and my tenants will bless me.”

With this excellent purpose in view, the Vicomte de B— sent immediately for the *concièrge*³ of the building, who presented himself as promptly, with back bent like a bow.

15 “Bernard, my friend,” said the vicomte, “go at once from me and notify all your tenants that I lower their rents by one-third.”

That unheard-of word “lower” fell like a brick on Bernard’s head. But he quickly recovered himself; he had heard badly; he had not understood.

“Low—er the rents!” stammered he. “Monsieur le Vicomte deigns to jest. Lower! Monsieur, of course means to raise the rents.”

20 “I was never more serious in my life, my friend,” the vicomte returned; “I said, and repeat, lower the rents.”

This time the *concièrge* was surprised to the point of bewilderment—so thrown off his balance that he forgot himself and lost all restraint.

25 “Monsieur has not reflected,” persisted he. “Monsieur will regret this evening. Lower the tenants’ rents! Never was such a thing known, monsieur! If the lodgers should learn of it, what would they think of monsieur? What would people say in the neighborhood? Truly—” ...

Staggering like a drunken man, Monsieur Bernard went out from the house of his proprietor. ...

30 Next morning, Bernard, buttoning himself into his best frock coat, made the rounds of the three-and-twenty apartments to announce his great news.

¹Vicomte — a French title of nobility

²usury — robbery

³concièrge — superintendent

Ten minutes afterward the house in the Rue de la Victoire was in a state of commotion impossible to describe. People who, for forty years had lived on the same floor, and never honored each other with so much as a tip of the hat, now clustered together and chatted eagerly.

35 “Do you know, monsieur?”

“It is very extraordinary.”

“Simply unheard of!”

“The proprietor’s lowered my rent!”

40 “One-third, is it not? Mine also.”

“Astounding! It *must* be a mistake!” ...

Three of them actually wrote to the proprietor to tell him what had passed, and to charitably warn him that his *concièrge* had wholly lost his mind. The proprietor responded to these skeptics, confirming what Bernard had said.

45 Then began reflections and commentaries.

“*Why* had the proprietor lowered his rents?”

“Yes, *why*?”

“What motives,” said they all, “actuate this strange man? For certainly he must have grave reasons for a step like this! An intelligent man, a man of good sense, would never deprive himself of good fat revenues, well secured, for the simple pleasure of depriving himself. One would not conduct himself thus without being forced, constrained⁴ by powerful circumstances.”

And each said to himself:

“*There is something under all this!*”

55 “But what?”

And from the first floor to the sixth they sought and conjectured⁵ and delved in their brains. Every lodger had the preoccupied air of a man who strives with all his wits to solve an impossible cipher,⁶ and everywhere there began to be a vague disquiet, as it happens when one finds himself in the presence of a sinister mystery.

60 Some one went so far as to hazard:

“This man must have committed a great and still hidden crime; remorse pushes him to philanthropy.”⁷

It was not a pleasant idea, either, the thought of living thus side by side with a rascal; no, by no means; he might be repentant, and all that, but suppose he yielded to temptation once more!

65 “The house, perhaps, was badly built?” questioned another, anxiously.

Hum-m, so-so! no one could tell; but all knew one thing—it was very old!

“True! and it had been necessary to prop it when they dug the drain last year in the month of March.”

70 “Maybe it was the roof, then, and the house is top-heavy?” suggested a tenant on the fifth floor.

“Or perhaps,” said a lodger in the garret,⁸ “there is a press for coining counterfeit money in the cellar; I have often heard at night a sound like the dull, muffled thud of a coin-stamper.” ...

⁴constrained — controlled

⁵conjectured — guessed

⁶cipher — code

⁷philanthropy — helping others

⁸garret — attic

75 Then began to happen, as they all declared, extraordinary and even frightful things. On the sixth and mansard floors⁹ it appeared that strange and absolutely inexplicable noises were heard. Then the nurse of the old lady on the fourth story, going one night to steal wine from the cellar, encountered the ghost of the defunct proprietor—he even held in his hand a receipt for rent.

80 And the refrain from aloft to cellar was:

“There *is* something under all this!”

From disquietude¹⁰ it had come to fright; from fright it quickly passed to terror. So that the gentleman of the first floor, who had valuables in his rooms, made up his mind to go, and sent in notice by his clerk. . . .

85 From that moment it was a general rout.¹¹ By the end of the week, everybody had given notice. Every one awaited some frightful catastrophe. They slept no more. They organized patrols. The terrified domestics swore that they too would quit the accursed house and remained temporarily only on tripled wages.

90 Bernard was no more than the ghost of himself; the fever of fear had worn him to a shadow. . . .

Meanwhile three-and-twenty “For Rent” placards swung against the façade of the house, drawing an occasional applicant for lodgings.

Bernard—never grumbling now—climbed the staircase and ushered the visitor from apartment to apartment.

95 “You can have your choice,” said he “the house is entirely vacant; all the tenants have given notice as one man. They do not know why, exactly, but things have happened, oh! yes, *things!* a mystery such as was never before known—the *proprietor has lowered his rents!*”

And the would-be lodgers fled away affrighted.

100 The term ended, three-and-twenty vans carried away the furniture of the three-and-twenty tenants. Everybody left. From foundations to garret, the house lay empty of lodgers. . . .

And now on the Rue de la Victoire stands the abandoned house, “The Accursed House,” whose history I have told you. Dust thickens upon the closed slats, grass grows in the court. No tenant ever presents himself now; and in the quarter, where stands this Accursed House, so funereal is its reputation that even the neighboring houses on either side of it
105 have also depreciated in value.

Lower one’s rents!! Who would think of such a thing!!!

—Emile Gaboriau
excerpted from “The Accursed House”
Famous Stories, June 1937
Review of Reviews Corporation

⁹mansard floors — top story

¹⁰disquietude — uneasiness

¹¹rout — retreat

- 1 Lines 8 through 11 reveal the
- (1) tenants' pride in the vicomte's noble heritage
 - (2) tenants' appreciation of the vicomte's good fortune
 - (3) vicomte's respect for his uncle's wishes
 - (4) vicomte's motivation for his novel decision
- 2 The similes in lines 16 and 28 emphasize Bernard's
- (1) shock at the vicomte's ideas
 - (2) exhaustion from his duties
 - (3) impatience with the tenants
 - (4) disregard of the vicomte's demand
- 3 Which statement indicates that Bernard feels the vicomte may have acted impulsively?
- (1) "But he quickly recovered himself; he had heard badly" (lines 16 and 17)
 - (2) " 'Monsieur, of course means to raise the rents' " (line 19)
 - (3) " 'Monsieur has not reflected,' persisted he" (line 24)
 - (4) "One would not conduct himself thus without being forced" (line 51)
- 4 A central idea reflected in lines 32 through 41 is that people
- (1) are easily satisfied
 - (2) are suspicious of change
 - (3) accept gifts graciously
 - (4) reveal secrets of others
- 5 The repetition of the statement in lines 54 and 81 reinforces a shift from
- (1) discomfort to comfort
 - (2) complaint to praise
 - (3) fear to trust
 - (4) uncertainty to certainty
- 6 As used in line 60, the word "hazard" most likely means to
- (1) suggest that
 - (2) rule out that
 - (3) ignore that
 - (4) require proof that
- 7 Lines 61 through 74 reveal that the tenants are
- (1) making excuses for the vicomte's rude behavior
 - (2) imagining reasons why the vicomte lowered the rents
 - (3) investigating the history of the building
 - (4) accusing one another of crimes
- 8 As used in line 85, the phrase "general rout" indicates that the tenants are
- (1) seeking revenge
 - (2) being frugal
 - (3) acting irrationally
 - (4) being responsible
- 9 Which statement reflects a conclusion based on the text?
- (1) Poor communication can generate hysterical behavior.
 - (2) Clear communication facilitates mutual benefits.
 - (3) Good intentions can create positive effects.
 - (4) Negative experiences foster group hostility.
- 10 Which quotation best reflects a central idea in the passage?
- (1) "He learned, also, that the unfurnished building, bought in 1849 for 300,000 francs, now brought in, clear of taxes, rentals of 82,000 francs a year." (lines 5 through 7)
 - (2) "With this excellent purpose in view, the Vicomte de B— sent immediately for the *concièrge* of the building, who presented himself as promptly, with back bent like a bow." (lines 12 and 13)
 - (3) "Staggering like a drunken man, Monsieur Bernard went out from the house of his proprietor." (lines 28 and 29)
 - (4) " 'What motives,' said they all, 'actuate this strange man? For certainly he must have grave reasons for a step like this!' " (lines 48 and 49)

Reading Comprehension Passage B

The Sound of Snow

Snow falls in the dusk of Connecticut. The stranger
Looks up to the glutenous sky, and it is remembrance
That tickles the end of his nose like the fingertips
Of a child and remembrance that touches the end of his
5 Tongue with the antique purity and coolness of the snow,
As if this were almost the beginning, the first snowstorm
Fluttering between his house and the serious hemlocks.¹

And best of all is the sound of snow in the stillness,
A susurrations,² the minute percussion of settling flakes;
10 And the stranger listens, intent to the whispering snow
In the fir boughs, earth's most intimate confiding,
And he thinks that this is the time of sweet cognizance³
As it was once when the house, graying in old dusk,
Knew him and sang to him, before the house forgot.

15 In the last moments of day the earth and the sky
Close in the veils of snow that flutter around him,
Shutting him in the sphere of the storm, where he stands
In his elephantine galoshes,⁴ peering this way and that
At the trees in their aloofness and the nameless house
20 Vanishing into the dark; and he stamps his feet urgently,
Turning as if in anger away from an evil companion.

Yet when, like a warning just at the fall of darkness,
Yellow light cries from the window above in the house,
From the boy's room, from the old sixteen-paned window,
25 The stranger remembers the boy who sits in the light
And turns the glass sphere, watching to see the snowstorm
Whirling inside. And the stranger shivers and listens
To the tranquil and lucid⁵ whispering of the snow.

—Hayden Carruth
“The Sound of Snow”

from *Collected Shorter Poems 1946–1991*, 1992
Copper Canyon Press

¹hemlocks — evergreen trees

²susurrations — murmuring

³cognizance — awareness

⁴galoshes — rubber boots

⁵lucid — clear

- 11 In the first stanza, the stranger is vividly reminded of the
- (1) power he felt during snowstorms in Connecticut
 - (2) enjoyment he found playing in fresh snow as a child
 - (3) relief he found in the winter snow in Connecticut
 - (4) sensations he experienced during snowfall as a child
- 12 In the context of the poem, the personification in lines 13 and 14 serves to
- (1) establish the stranger’s connection with the house
 - (2) transform the stranger’s feelings about the house
 - (3) illustrate the stranger’s dim memory of the house
 - (4) reveal the stranger’s obscured view of the house
- 13 The references to “the sphere of the storm” (line 17) and “the glass sphere” (line 26) create a link between the stranger’s
- (1) health and illness
 - (2) acceptance and rejection
 - (3) present and past
 - (4) insight and confusion
- 14 Lines 15 through 21 signal the stranger’s
- (1) changing attitude towards the storm
 - (2) increasing confidence about finding his way
 - (3) developing sense of control over the storm
 - (4) growing disinterest in continuing his journey
-

Reading Comprehension Passage C

Crikey!

This excerpt from an article presents information regarding Australian saltwater crocodiles.

...Bindi and Robert are the offspring of Steve Irwin, the boisterous, can-do naturalist of “Crocodile Hunter” fame. Perpetually clad in khaki shorts and hiking boots, the elder Irwin’s shtick¹—provocative,² up-close interactions with wild animals and squeals of wonderment (“Crikey!”) at their magnificent deadliness—made him an international TV phenomenon. Irwin’s encounters with lethal animals ended in 2006, when a stingray’s barb pierced his heart while he was filming on the Great Barrier Reef. He was 44. ...



What’s perhaps surprising is that Irwin, though controversial for his flamboyant hands-on approach to wildlife, quietly teamed with serious scientists and conservationists to make a genuine contribution to the systematic natural history of this enigmatic³ critter [the saltwater crocodile]. Their discoveries about the salties’ habits, homing abilities and private lives have prompted a rethink of how they live and how we can coexist with them. Adult crocs have no natural predators except people, possibly because we’re meaner. ...

The research project that Irwin helped launch is led by Craig Franklin, a University of Queensland [Australia] zoologist, who, using capture techniques developed by the Croc Hunter, has trapped, tagged and released scores of salties in Aussie waterways. Data gathered by satellite and acoustic telemetry is beamed to a Brisbane lab, which maps the beasts’ whereabouts and logs their dive times and depths. The project is bankrolled by the Irwins’ zoo, federal grants and private donors—a little over \$6,000 gets you the “exclusive naming rights” to a wild, caught croc.

Far from being just sedentary, solitary animals with one dominant male defending a set territory, as once thought, salties also turn out to be far-ranging creatures with complex social hierarchies. “Crocodiles are misunderstood because they’re not cute and fluffy,” says Bindi, a mainstay of Franklin’s annual field trips since Day 1. ...

Aboriginal people have traditionally hunted crocodiles for their meat, but the animal’s population remained stable until World War II ended and high-powered rifles became widely available. Commercial hunters and trigger-happy sportsmen slaughtered them indiscriminately. Since given protection in Australia during the early 1970s, their numbers have rebounded, then boomed to about 100,000.

¹shtick — style of performance

²provocative — exciting

³enigmatic — puzzling

30 Of the 23 crocodilian species, two inhabit the rivers, billabongs⁴ and mangrove swamps
of the Australian tropics: the freshwater, or Johnson’s, crocodile, which is relatively
harmless, and the formidable estuarine, or saltwater, croc, which can grow to 20 feet in
length and weigh more than a ton. The range of the two overlaps somewhat, and sometimes
the bigger and far more aggressive saltie will make a hearty lunch of the freshie.

35 Robert Irwin got it right: Salties are ruthlessly efficient killing machines. They come
equipped with nearly 70 interlocking teeth, many as sharp as a steak knife. If one breaks off,
there’s another underneath to replace it. Numerous muscles close the brute’s jaws but only
a few open them.

Over the last 70 million years not much has changed in the saltie’s evolutionary design.
This archosaurian behemoth⁵ can see well by day and by night and has three pairs of
40 eyelids, one of which functions like swimming goggles to protect the croc’s vision
underwater. Another membrane holds the tongue in place, preventing water from filling the
lungs, which is why, even in contempt, the crocodile can’t stick it out.

Salties stalk their quarry⁶ with deadly patience—over days if necessary—learning its
habits and feeding times. The croc skulks below the surface near the water’s edge, poised
45 to ambush anything it can clamp those jaws on—cattle, wild boar, kangaroos, even other
crocodiles as they come to drink. In a constant state of awareness, they’ll reveal themselves
and strike only when confident of success. ...

If a crocodile needs to sink in a hurry, it can move its larger internal organs to the back
of its body, like a submarine shifting ballast.⁷ Franklin and [colleague, Michael] Axelsson
50 proposed that the cogged-teeth valves allow crocs to ration oxygen underwater and stay
submerged for hours.

In 2004, Franklin and Irwin joined forces with Australia’s parks and wildlife department
to launch Crocs in Space, the first published satellite-tracking study of wild crocodiles.
Dozens of adult salties were seized, restrained and outfitted with satellite transmitters to
55 keep tabs on them.

Over the years, researchers have determined that saltwater crocs can hold their breath
for nearly seven hours and dive to 23 feet; that they’re capable of walking miles overland
between waterholes; that nesting mothers check out potential nests weeks before laying
eggs; that dominant males maximize reproductive success, while subordinate males roam
60 hundreds of miles of waterway, possibly in search of unguarded females.

“To me,” says Bindi, “their nomadic behavior is so, so fascinating.”

Salties, she notes, invest considerable parental care in the rearing of their young.
The female digs them out of the nest when they start chirping and gently rolls the eggs in
her mouth to assist hatching. Gingerly, if not tenderly, she carries her darlings to the water’s
65 edge and remains at their side for several months. “Adorable!” Bindi says. What she loves
most about the research study is that you can track a crocodile for ten years, and “learn all
its secrets.” Some are caught and recaptured and recaptured again. “It’s kind of like seeing an
old friend. You become attached to an individual and watch it grow and observe all its
changes. It becomes part of your family. Imagine that: a dinosaur in your family! This is our
70 purpose—catching prehistoric creatures and learning to share what we’ve learned with the
world. And maybe, just maybe, someone listens and thinks, ‘Dinosaurs are extinct! These
guys are so precious.’” ...

⁴billabongs — lakes or isolated ponds

⁵archosaurian behemoth — a huge descendant of dinosaurs

⁶quarry — prey

⁷ballast — weights used to balance a ship

Herpetologists⁸ had long wondered how salties—notoriously poor long-distance swimmers—have inhabited so many South Pacific islands separated by wide expanses of ocean. But data gathered by Franklin and others revealed that during long voyages, the crocs ride surface currents, like surfers catching waves or migratory birds using thermal columns. In contrast, on jaunts of 6.2 miles or less the crocs under observation were just as likely to travel with or against the flow. ...

Salties’ uncanny ability to find their way home after being relocated, which Franklin and coworkers have documented in several studies, remains something of a mystery. Perhaps, Franklin speculates, “they swim around when released and realign themselves in their environment by celestial navigation or geomagnetic cues.”

Such findings proved significant because moving salties from one place to another, a practice known as translocation, has been used in Queensland to manage potential safety risks posed by the animals. “Our experiment showed that translocation was ineffective and extremely dangerous,” Franklin says. Residents and tourists got a false sense that the waters were crocodile-free. The government abandoned its program in 2011. ...

“It’s up to us to learn to live with crocs,” she [Bindi] says. “After all, they were here first.”

—Franz Lidz
excerpted and adapted from “Crikey!”
Smithsonian, March 2015

⁸herpetologists — scientists who study reptiles and amphibians

15 Lines 1 through 12 reveal that Steve Irwin sought to

- (1) manage wild animal living areas
- (2) educate the public about wild animals
- (3) protect the public from wild animals
- (4) control wild animal predatory behaviors

16 Steve Irwin was able to use his television fame to

- (1) initiate crocodile research projects
- (2) purchase crocodiles for zoos
- (3) develop crocodile breeding techniques
- (4) fund crocodile hunting preserves

17 As used in line 20, the word “sedentary” most nearly means

- (1) living in large groups
- (2) remaining in one location
- (3) easy to aggravate
- (4) hard to capture

18 Which lines best support the idea that some crocodiles “are ruthlessly efficient killing machines” (line 34)?

- (1) “the formidable estuarine, or saltwater, croc, which can grow to 20 feet in length and weigh more than a ton” (lines 31 and 32)
- (2) “Another membrane holds the tongue in place, preventing water from filling the lungs” (lines 41 and 42)
- (3) “The croc skulks below the surface near the water’s edge, poised to ambush anything it can clamp those jaws on” (lines 44 and 45)
- (4) “it can move its larger internal organs to the back of its body” (lines 48 and 49)

19 Lines 43 through 47 emphasize crocodiles’

- (1) impulsive search for prey
- (2) limited selection of prey
- (3) techniques for hunting prey
- (4) methods for frightening prey

- 20 The implementation of “Crocs in Space” (line 53) is important to crocodile research because it
- (1) supports relocation efforts by predicting crocodile migratory paths
 - (2) provides video and sound feedback of crocodile social interactions
 - (3) is responsible for protecting researchers who study crocodile habitats
 - (4) is capable of tracking and recording crocodile movements for several years
- 21 As used in line 64, “Gingerly” most nearly means
- (1) quickly
 - (2) eagerly
 - (3) cautiously
 - (4) separately
- 22 The description of crocodile behavior in lines 56 through 68 contributes to a central idea by emphasizing the
- (1) responsibilities males share in raising their young
 - (2) care females show in nurturing their young
 - (3) subordinate role played by females
 - (4) courtship rituals employed by males
- 23 Lines 79 through 87 reveal that the practice of translocation in Queensland was ultimately
- (1) unsuccessful
 - (2) practical
 - (3) popular
 - (4) uneconomical
- 24 Which statement best expresses a central idea of the text?
- (1) “Aboriginal people have traditionally hunted crocodiles for their meat” (line 24)
 - (2) “Of the 23 crocodilian species, two inhabit the rivers, billabongs and mangrove swamps of the Australian tropics” (lines 29 and 30)
 - (3) “And maybe, just maybe, someone listens and thinks, ‘Dinosaurs are extinct! These guys are so precious’ ” (lines 71 and 72)
 - (4) “Residents and tourists got a false sense that the waters were crocodile-free” (lines 86 and 87)

Part 2

Argument

Directions: Closely read each of the *four* texts provided on pages 13 through 20 and write a source-based argument on the topic below. You may use the margins to take notes as you read and scrap paper to plan your response. Write your argument beginning on page 1 of your essay booklet.

Topic: Should English curriculum focus on the classics?

Your Task: Carefully read each of the *four* texts provided. Then, using evidence from at least *three* of the texts, write a well-developed argument regarding whether or not English curriculum should focus on the classics. Clearly establish your claim, distinguish your claim from alternate or opposing claims, and use specific, relevant, and sufficient evidence from at least *three* of the texts to develop your argument. Do *not* simply summarize each text.

Guidelines:

Be sure to:

- Establish your claim regarding whether or not English curriculum should focus on the classics
- Distinguish your claim from alternate or opposing claims
- Use specific, relevant, and sufficient evidence from at least *three* of the texts to develop your argument
- Identify each source that you reference by text number and line number(s) or graphic (for example: Text 1, line 4 or Text 2, graphic)
- Organize your ideas in a cohesive and coherent manner
- Maintain a formal style of writing
- Follow the conventions of standard written English

Texts:

Text 1 – The Reading Wars: Choice vs. Canon

Text 2 – Why Kids and Teens Need Diverse Books and Our Recommended Reads

Text 3 – Classic Works of Literature Still Have a Place in Today’s Classrooms

Text 4 – Giving High School Students the Tools to Question Classic Literature

Text 1

The Reading Wars: Choice vs. Canon¹

The day I arrive for the school-wide “Read-In” this past spring, teenagers and books are covering every available surface in Jarred Amato’s English classroom at Maplewood High School in Nashville, Tennessee—flung across lived-in couches, desks, and chairs. But there’s not a book one might traditionally identify as a “classic” in sight, and that’s by design.

5 In the middle of the room, a group of girls are cracking open the third installment of *March*, the graphic novel by Rep. [Representative] John Lewis and Andrew Aydin about the civil rights movement, when a student pushes his way through. “Hey, get out of my way,” he says playfully to the girls, grabbing a copy off the top of the stack. “I’ve wanted to read *March*!”

10 Things weren’t always this way. Four years ago, when Amato arrived at Maplewood High, he assigned his freshmen *Lord of the Flies*—a staple of high school lit [literature] classes for more than 50 years—but he couldn’t get students to read the book. “It’s a classic for some reason, but I don’t know what that reason is. Because it’s not good,” says Calvin, a graduating senior, who laughed when I asked if he finished it.

15 Frustrated, Amato surveyed students about their reading preferences and found that most didn’t know: They almost never read outside of school and generally had negative attitudes about reading. Many students felt like the books they were assigned at school didn’t reflect their experiences, and featured characters who didn’t look, think, or talk like them.

20 The issue of a disconnect between young readers and the books they’re assigned isn’t new, though. Like previous generations, American middle and high school students have continued to spend English class reading from a similar and familiar list from the English and American literature canon: Steinbeck, Dickens, Fitzgerald, Alcott, and, of course, Shakespeare.

25 But now, as social attitudes and population demographics² have shifted, teachers across the country are saying that the disconnect between the canon and its intended audience has become an epidemic, driven by rapid changes in the composition of American schools and the emergence of always-on digital platforms that vie for kids’ attention. By middle and high school, teachers concede, many of today’s students simply aren’t reading at all. . . .

30 To Amato and a growing number of teachers, the solution has been to move away from classics in English class and instead let students choose the books they read, while encouraging literature that is more reflective of the demographics and experiences of students in America’s classrooms. In teacher training programs, in professional publications, and throughout social media, choice reading has become a refrain that can sometimes sound like dogma,³ and for some it has become a call for advocacy.⁴

35 But while the student choice reading movement is growing, it is by no means universally accepted or supported in all classrooms. Other educators have warily pushed back on the approach, worrying that too much student choice is putting young adult (YA) and graphic novels—not highly regarded and vetted⁵ literature—at the center of the English literature curriculum. While not all books are enjoyable (or easy) to read, challenging books help boost

¹canon — a collection of writings considered to be the most important or influential

²population demographics — characteristics such as age, gender, ethnicity, and socio-economic status

³dogma — accepted beliefs

⁴advocacy — support

⁵vetted — critically examined

40 students’ comprehension and reading proficiency, they argue, and force them to grapple⁶
with difficult, timeless questions about love, life and death, and societal dynamics. ...

Doug Lemov, an educator and managing director of the Uncommon Schools charter
network, tells me a story of visiting a special school for elite soccer athletes a few years ago.
Looking around the room, he noticed that many students in their choice-based English
45 classes had selected books about soccer. “They should not be reading books about soccer. All
they know is soccer,” says Lemov, who, along with coauthors Colleen Driggs and Erica
Woolway, has written *Reading Reconsidered*, a book that pushes back on choice reading.

Lemov believes that student choice reading has been overhyped by schools and makes a
couple of assumptions that don’t add up: First, that adolescents know enough about books
50 to know what they like to read; and second, that there’s greater power in the freedom to “do
your own thing” rather than in developing a deep understanding of what you’re reading. ...

And though it may not foster a love of reading, the data also shows that teacher-led
explicit instruction in reading a particular text (especially in different genres), combined with
lots of reading, can reap four to eight times the payoff compared with students’ choosing
55 books and reading on their own, according to Timothy Shanahan, founding director of the
Center for Literacy at the University of Illinois at Chicago. ...

Yet while the data suggests that we are failing to interest many of today’s students in
reading, it seems that educators are starting to find some equilibrium between choice and a
regimented list of must-reads: Shakespeare can exist in class alongside books kids want to
60 read. ...

—Holly Korbey
excerpted and adapted from “The Reading Wars: Choice vs. Canon”
www.edutopia.org, July 9, 2019

⁶grapple — struggle

Text 2

Why Kids and Teens Need Diverse Books and Our Recommended Reads

Think back to your middle or high school English class and the books you read. *Great Gatsby*? *Lord of the Flies*? Maybe *1984* or *Les Misérables*? While those are all important works, the literary canon has long been dominated by white authors, white perspectives, white characters — and those voices are often male. There are so many other voices we need to hear from. ...

Diversity and engagement...

Instead of perpetuating the idea that so-called “classics” are the *only* literature belonging in classrooms — and steadily distancing our modern students from the joys of literature — isn’t it time we ensure that the fiction we teach matches the world in which we live? In the last decade, the young adult and children’s markets have noticeably expanded their offerings of diverse authors, characters, and stories. ...

It’s logical to argue that students would be more engaged if they saw themselves represented in literature. After all, what is literature but a mirror of human experience? Reading the classics is wonderful, but solely providing stories about unrecognizable characters in time periods long past restricts the interconnection and inspiration our young people can and should feel from reading.

“It’s important that more books by authors of color featuring diverse characters make it into schools because all students (no matter their race, ethnicity, or sexual background) should be able to relate to the characters in novels and see that their culture is being represented in literature,” says Tiffany Brownlee, author of *Wrong in All the Right Ways*, a modern YA retelling of Brontë’s *Wuthering Heights*. “As a teacher, I always try to look for ways to include novels by authors of color in my curriculum to expose my students to different lifestyles and cultures that they wouldn’t normally be exposed to. And you’d be surprised at how high the level of engagement can rise when a student’s race or culture is being taught in class. Let me just say, it soars!”

“Reading engagement is the foundation for building successful readers and a strong literacy environment,” says Carrie Kondor, EdD, Associate Professor and Reading Endorsement Chair at Concordia University-Portland. “Diverse books are an essential component of increasing reading achievement for all students because of engagement. As humans, we seek out and enjoy connections. Students must have the opportunity to engage in texts that relate to their experiences, their cultures, and their interests.”

Empathy¹ and representation

Studies have shown that reading fiction builds empathy. A 2013 study in the American Psychological Association’s journal *Psychology of Aesthetics, Creativity, and the Arts* discovered that when readers visualize scenes while reading stories, there is an actual and measurable surge of empathy. Imagine then the impact if schools were full of diverse books — providing a literary peek into the lives of not only students themselves but of those around them. ...

Relevant stories for teens

In the throes² of adolescence, literature can deeply impact one’s emotional development and the way you see the world. “I think teen readers of realistic fiction want to read books where what is going on in the world is reflected back to them,” says Renée Watson, author

¹empathy — an understanding of others’ feelings and experiences

²throes — struggle

40 of numerous books including *Piecing Me Together*, which received a Coretta Scott King
Award and a Newbery Honor. “As an author, I want to create work that helps young people
face and cope with reality, not escape it. I believe books that center around children who are
often underrepresented in literature affirms their experiences and whispers to them, ‘*You are
not alone, your story matters.*’”

45 In an era of technological devices and near-constant stimulation, diversity in literature
may be a pathway toward keeping literature relevant. “Relatable topics and topics of personal
interest get teens to put down their phones and pick up a book. Anything that appeals to
their personal lives and interests (romantic/friend-based/familial relationships/fantastical
worlds/the LGBTQ community/etc.) makes a teen want to read,” says author Tiffany
50 Brownlee. “When the teen can relate to what they’re reading through the characters (with
an emphasis on characters with diverse backgrounds), settings, or topics discussed in the
book, it suddenly becomes so much more engaging for them. They get more out of a text
when their diverse backgrounds are represented, and that’s what’s important. Not just getting
them to read, but getting them to take something away from that experience, too.”

—The Room 241 Team
excerpted from “Why Kids and Teens Need Diverse Books and Our
Recommended Reads”
<https://education.cu-portland.edu>, September 8, 2018

Text 3

Classic Works of Literature Still Have a Place in Today’s Classrooms

When introducing literature to a new class I ask two questions: “Why do we study it and what can we learn from it?” Now, if you’re a teacher you’ll know that it’s not always a smooth ride to the final destination, which is all part of the fun, but the answer we usually get to, albeit with teacher sat-nav [satellite-navigation] switched on, is that through literature, we can visit cultures impossible for us to experience ourselves. From our reading, we can begin to understand what it must have been like to live in a particular time, under certain conditions, in different parts of the world. But the best bit is that we can do all this while honing¹ those oh-so-necessary and desired critical-thinking skills.

And that’s the point: that the study of literature in the contemporary classroom is, perhaps, even more relevant today than it has ever been. So, back in September when the Secret Teacher [a teacher blog] posted that the Alan Bennett monologue A Cream Cracker under the Settee [a literary work] was to be replaced in the curriculum by an episode of Waterloo Road [a British television series], it’s not unimaginable that English teachers stood poised, quills aloft, ready to defend the body of work that has shaped the modern world, to the death. Well, to the staffroom and the discussion forums at least. . . .

From the linguistic² perspective, studying classic literature from the Western canon (Shakespeare, Dickens, Orwell and so on) affords students of English the opportunity to understand, analyse, and evaluate language quite different from their own. Structures, trends in punctuation and in the way we speak have evolved through the ages and being aware of these developments really helps us to understand better, language in its current context.

If we didn’t read and study texts from the past, and only looked to the best seller list, how would we know of this evolution? In my experience, pupils’ creativity runs rampant³ when they can remix particular structures and styles with their own writing to lend authenticity to character, story, and setting.

One of the challenges teachers face is the need to edge learners beyond their comfort zones but in doing so, we challenge their thinking and we bolster their confidence to become even more skilled in the use of their own language. Or as the CBI (Confederation of British Industry) might say, we’re equipping them with essential skills for the real world.

There are more benefits to the study of literature. Understanding a story through the experiences of a character enables us to feel what it could have been like and helps us consider the impact of events, significant or otherwise, on ordinary people. Gaining a broad view of society, through the eyes of another, fosters understanding, tolerance and empathy⁴ and the value of these capacities cannot be underestimated in today’s world.

Understanding the past does, we hope, prevent us from repeating the mistakes of our predecessors but, more than that, it helps us appreciate how attitudes have changed over time. This, in turn, promotes a deeper understanding of why we are who we are today.

While we must safeguard the teaching of classic literature or risk depriving our young people of the wealth of knowledge, enjoyment and sense of heritage and history to be gained from our classics, we should also be open to the idea that more contemporary texts, of varying titles and formats, have a justifiable place in the curriculum too.

¹honing — perfecting

²linguistic — the study of language

³rampant — wild

⁴empathy — an understanding of others’ feelings and experiences

45 Any text, if taught well, will engage on some level or another. A few years ago I received a thank you card from a student at the end of her school career but it didn't convey the usual gratitude for helping her complete the course, or for getting her through the exam. It simply read: "Thank you for introducing me to beautiful literature – I have learned so much from it." And that golden moment is enough to convince me that great literature, from any time, is something that all our young people should be entitled to. That's the point.

—Sally Law

excerpted and adapted from "Classic Works of Literature Still Have a Place in Today's Classrooms"
www.theguardian.com, December 11, 2012

Text 4

Giving High School Students the Tools to Question Classic Literature

Generations of students have read Shakespeare and Hemingway for high school literature class and Jeanne Dyches, assistant professor in Iowa State University’s School of Education, would like students to question that tradition.

5 “As a field, we need to think about how our disciplines are advancing certain stories, silencing certain stories and socializing our students to think that what we’re teaching them is neutral,” Dyches said. “We need to have a conversation around why certain texts are taught year after year.”

10 The titles often at the top of high school reading lists are considered “classics” or required for “cultural literacy,” she said. However, the authors — typically white European men — do not reflect the diversity of students in the classroom. Dyches says assigning these texts without questioning issues of race or gender may exclude students who do not see themselves in the text, and make them feel their voices are not valued. This lack of questioning also normalizes the experiences of students who belong to dominant groups.

15 That is why Dyches encourages educators to consider the ideology ingrained¹ in the texts they assign, and give students the tools to question what they are reading. For a new paper, published by *Harvard Educational Review*, Dyches spent time in a high school literature class teaching students to critically examine and question the discipline of English language arts. ...

20 Her research found the lessons sharpened students’ awareness and recognition of messages of power and oppression within classic literature. By the end of the study, 77 percent of students — a 27 percent increase — recognized the politicized nature of teaching these traditional texts. Dyches says while most students were uncomfortable talking about oppression and injustice in a specific text, students of color demonstrated more awareness of these issues.

25 “We all have different experiences and reactions when we’re having conversations that challenge us to question and consider race, gender, and sexuality and all the messy intersections,” Dyches said. “It’s OK for students who have never heard these things to still be grappling with their own racial understanding and social-cultural identity. But we must still create opportunities for students to learn, wrestle with and apply new critical lenses to their educational experiences and the world around them.”

Bland, yet timeless

35 Dyches surveyed students at the beginning and end of the study to understand their perceptions and relationships with the texts they were reading in literature class. In their responses, students described the texts as “bland and ineffective,” adding that they “can’t relate to any of it,” yet they still considered the titles to be “timeless” and important “to improve upon their reading and writing skills.” Dyches said students read the texts because they believed doing so would prepare them for college.

40 Their responses illustrate a commonly held belief about the “value” of classic literature, which is based more on tradition than literary standards, Dyches said. The problem is students and educators alike do not think to question why this is the case. In fact, Dyches says until she started researching social justice issues, she was unaware of the historical perspectives and ideologies she promoted through the texts she assigned.

¹ingrained — firmly established

Not only does she want to empower students to question what they're reading in class, Dyches also wants teachers to recognize the political context of their decisions. Educators, like all people, have different biases or beliefs, Dyches said. However, if teachers know this
45 and address those biases in the classroom, she says that is a step in the right direction.

“We’re all political beings and whether you recognize it or not, you’re always teaching from your belief systems. It’s essential to recognize and understand how our ideas or beliefs influence our teaching. I would argue you’re being just as political when you assign ‘Macbeth’ as when you assign ‘The Hate U Give,’” Dyches said. ...

—Iowa State University

excerpted from “Giving High School Students the Tools to Question Classic Literature”
www.sciencedaily.com, January 29, 2019

Part 3

Text-Analysis Response

Your Task: Closely read the text provided on pages 22 and 23 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

Why Do We Fly?

...During the five or ten minutes I had watched the herd of game spread like a barbaric invasion across the plain, I had unconsciously observed, almost in their midst, a pool of water bright as a splinter from a glazier's¹ table. ...

5 Like the date palm on the Russian steppes, this crystal pool in the arid roughness of the Serengetti was not only incongruous, it was impossible. And yet, without the slightest hesitation, I flew over it and beyond it until it was gone from sight and from my thoughts.

10 There is no twilight in East Africa. Night tramps on the heels of Day with little gallantry and takes the place she lately held, in severe and humourless silence. Sounds of the things that live in the sun are quickly gone — and with them the sounds of roving aeroplanes, if their pilots have learned the lessons there are to learn about night weather, distances that seem never to shrink, and the perfidy² of landing fields that look like aerodromes by day, but vanish in darkness.

15 I watched small shadows creep from the rocks and saw birds in black flocks homeward bound to the scattered bush, and I began to consider my own home and a hot bath and food. Hope always persists beyond reason, and it seemed futile to nurse any longer the expectation of finding Woody with so much of the afternoon already gone. If he were not dead, he would of course light fires by night, but already my fuel was low, I had no emergency rations — and no sleep.

20 I had touched my starboard rudder, altering my course east for Nairobi, when the thought first struck me that the shining bit of water I had so calmly flown over was not water at all, but the silvered wings of a Klemm monoplane bright and motionless in the path of the slanting sun. ...

25 But before considering any of this, I had already reversed my direction, lost altitude, and opened the throttle again. It was a race with racing shadows, a friendly trial between the sun and me.

30 As I flew, my hunch became conviction. Nothing in the world, I thought, could have looked so much like reflecting water as the wings of Woody's plane. I remembered how bright those wings had been when last I saw them, freshly painted to shine like silver or stainless steel. Yet they were only of flimsy wood and cloth and hardened glue.

35 The deception had amused Woody. 'All metal,' he would say, jerking a thumb toward the Klemm; 'all metal, except just the wings and fuselage³ and prop and little things like that. Everything else is metal — even the engine.'

Even the engine! — as much of a joke to us as to the arrant winds of Equatorial Africa; a toy engine with bustling manner and frantic voice; an hysterical engine, guilty at last perhaps of what, in spite of Woody's jokes and our own, we all had feared.

35 Now almost certainly guilty, I thought, for there at last was what I hunted — not an incredible pool of water, but, unmistakable this time, the Klemm huddled to earth like a shot bird, not crushed, but lifeless and alone, beside it no fire, not even a stick with a fluttering rag. ...

40 I throttled down, allowing just enough revs to prevent the ship from stalling at the slow speed required to land in so small a space. Flattening out and swinging the tail from side to side in order to get what limited vision I could at the ground below and directly ahead, I flew in gently and brought the Avian to earth in a surprisingly smooth run. I made a

¹glazier's — glass cutter's

²perfidy — betrayal

³fuselage — body of the plane

45 mental note at the time that the take-off, especially if Woody were aboard, might be a good deal more difficult.

But there was no Woody.

I climbed out, got my dusty and dented water bottle from the locker, and walked over to the Klemm, motionless and still glittering in the late light. I stood in front of her wings and saw no sign of mishap, and heard nothing. There she rested, frail and feminine, against
50 the rough, grey ground, her pretty wings unmarked, her propeller rakishly tilted, her cockpit empty. ...

I found a path with the grass bent down and little stones scuffed from their hollows, and I followed it past some larger stones into a tangle of thorn trees. I shouted for Woody and got nothing but my own voice for an answer, but when I turned my head to shout again,
55 I saw two boulders leaning together, and in the cleft they made were a pair of legs clothed in grimy work slacks and, beyond the legs, the rest of Woody, face down with his head in the crook of his arm.

I went over to where he was, unscrewed the cap of the water bottle and leaned down and shook him. ...

60 Woody began to back out of the cleft of the rocks with a motion irrelevantly reminiscent⁴ of the delectable crayfish of the South of France. He was mumbling, and I recalled that men dying of thirst are likely to mumble and that what they want is water. I poured a few drops on the back of his neck as it appeared and got, for my pains, a startled grunt. It was followed by a few of those exquisite words common to the vocabularies of
65 sailors, airplane pilots, and stevedores — and then abruptly Woody was sitting upright on the ground, his face skinny beneath a dirty beard, his lips cinder-dry and split, his eyes red-rimmed and sunk in his cheeks. He was a sick man and he was grinning. ...

‘Why do we fly?’ said Woody. ‘We could do other things. We could work in offices, or have farms, or get into the Civil Service. We could...’

70 ‘We could give up flying tomorrow. You could, anyhow. You could walk away from your plane and never put your feet on a rudder bar again. You could forget about weather and night flights and forced landings, and passengers who get airsick, and spare parts that you can’t find, and wonderful new ships that you can’t buy. You could forget all that and go off somewhere away from Africa and never look at an aerodrome again. You might be a very
75 happy man, so why don’t you?’

‘I couldn’t bear it,’ said Woody. ‘It would all be so dull.’ ...

—Beryl Markham

“Why Do We Fly?”

excerpted from *West With the Night*, 2013

North Point Press

⁴reminiscent — suggestive

The State Education Department / The University of the State of New York
Regents Examination in English Language Arts – January 2024

Scoring Key: Part 1

Examination	Date	Question Number	Scoring Key	Question Type	Credit	Weight
RE ELA	January '24	1	4	MC	1	1
RE ELA	January '24	2	1	MC	1	1
RE ELA	January '24	3	3	MC	1	1
RE ELA	January '24	4	2	MC	1	1
RE ELA	January '24	5	4	MC	1	1
RE ELA	January '24	6	1	MC	1	1
RE ELA	January '24	7	2	MC	1	1
RE ELA	January '24	8	3	MC	1	1
RE ELA	January '24	9	1	MC	1	1
RE ELA	January '24	10	4	MC	1	1
RE ELA	January '24	11	4	MC	1	1
RE ELA	January '24	12	1	MC	1	1
RE ELA	January '24	13	3	MC	1	1
RE ELA	January '24	14	1	MC	1	1
RE ELA	January '24	15	2	MC	1	1
RE ELA	January '24	16	1	MC	1	1
RE ELA	January '24	17	2	MC	1	1
RE ELA	January '24	18	3	MC	1	1
RE ELA	January '24	19	3	MC	1	1
RE ELA	January '24	20	4	MC	1	1
RE ELA	January '24	21	3	MC	1	1
RE ELA	January '24	22	2	MC	1	1
RE ELA	January '24	23	1	MC	1	1
RE ELA	January '24	24	3	MC	1	1

MC = Multiple-choice question

Regents Examination in English Language Arts – January 2024

Scoring Key: Parts 2 and 3

Examination	Date	Parts	Scoring Key	Question Type	Max Raw Credit	Weight
RE ELA	January '24	2	-	ES	6	4
RE ELA	January '24	3	-	R	4	2

ES = Essay R = Response

The chart for determining students' final examination scores for the **January 2024 Regents Examination in English Language Arts** will be posted on the Department's web site at: <https://www.nysedregents.org/hsela/> on the day of the examination. Conversion charts provided for the previous administrations of the Regents Examination in English Language Arts must NOT be used to determine students' final scores for this administration.

FOR TEACHERS ONLY

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

ELA

ENGLISH LANGUAGE ARTS

Tuesday, January 23, 2024 — 9:15 a.m. to 12:15 p.m., only

RATING GUIDE

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

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

ENGLISH LANGUAGE ARTS

Mechanics of Rating

Scoring the Multiple-Choice Questions

For this exam all schools must use uniform scannable answer sheets provided by the regional scanning center or large-city scanning center. **If the student's responses for the multiple-choice questions are being hand scored prior to being scanned, the scorer must be careful not to make any marks on the answer sheet except to record the scores in the designated score boxes. Marks elsewhere on the answer sheet will interfere with the accuracy of the scanning.**

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

ENGLISH LANGUAGE ARTS

Rating of Essay and Response Questions

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

Introduction to the Tasks

- Raters read the task and summarize it.
- Raters read the passages or passage and plan a response to the task.
- Raters share response plans and summarize expectations for student responses.

Introduction to the Rubric and Anchor Papers

- Trainer reviews rubric with reference to the task.
- Trainer reviews procedures for assigning holistic scores (i.e., by matching evidence from the response to the language of the rubric and by weighing all qualities equally).
- Trainer leads review of each anchor paper and commentary. (*Note:* anchor papers are ordered in pairs of high and low within each score level.)

Practice Scoring Individually

- Raters score a set of five practice papers individually. Raters should score the five papers independently without looking at the scores provided after the five papers.
- Trainer records scores and leads discussion until raters feel comfortable enough to move on to actual scoring. (Practice papers for Parts 2 and 3 contain scores and commentaries.)

- (2) When actual rating begins, each rater should record his or her individual rating for a student's essay and response on the rating sheets provided in the *Information Booklet*, *not* directly on the student's essay or response or answer sheet. Do *not* correct the student's work by making insertions or changes of any kind.
- (3) Both the 6-credit essay and the 4-credit response must be rated by at least two raters; a third rater will be necessary to resolve scores that differ by more than one point. **Teachers may *not* score their own students' answer papers.** The scoring coordinator will be responsible for coordinating the movement of papers, calculating a final score for each student's essay or response, and recording that information on the student's answer paper.

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



**New York State Regents Examination in English Language Arts
Part 2 Rubric**

Writing From Sources: Argument

Criteria	6 Essays at this Level:	5 Essays at this Level:	4 Essays at this Level:	3 Essays at this Level:	2 Essays at this Level:	1 Essays at this Level:
Content and Analysis: the extent to which the essay conveys complex ideas and information clearly and accurately in order to support claims in an analysis of the texts	-introduce a precise and insightful claim, as directed by the task -demonstrate in-depth and insightful analysis of the texts, as necessary to support the claim and to distinguish the claim from alternate or opposing claims	-introduce a precise and thoughtful claim, as directed by the task -demonstrate thorough analysis of the texts, as necessary to support the claim and to distinguish the claim from alternate or opposing claims	-introduce a precise claim, as directed by the task -demonstrate appropriate and accurate analysis of the texts, as necessary to support the claim and to distinguish the claim from alternate or opposing claims	-introduce a reasonable claim, as directed by the task -demonstrate some analysis of the texts, but insufficiently distinguish the claim from alternate or opposing claims	-introduce a claim -demonstrate confused or unclear analysis of the texts, failing to distinguish the claim from alternate or opposing claims	-do not introduce a claim -do not demonstrate analysis of the texts
Command of Evidence: the extent to which the essay presents evidence from the provided texts to support analysis	-present ideas fully and thoughtfully, making highly effective use of a wide range of specific and relevant evidence to support analysis -demonstrate proper citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material	-present ideas clearly and accurately, making effective use of specific and relevant evidence to support analysis -demonstrate proper citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material	-present ideas sufficiently, making adequate use of specific and relevant evidence to support analysis -demonstrate proper citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material	-present ideas briefly, making use of some specific and relevant evidence to support analysis -demonstrate inconsistent citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material	-present ideas inconsistently and/or inaccurately, in an attempt to support analysis, making use of some evidence that may be irrelevant -demonstrate little use of citations to avoid plagiarism when dealing with direct quotes and paraphrased material	-present little or no evidence from the texts -do not make use of citations
Coherence, Organization, and Style: the extent to which the essay logically organizes complex ideas, concepts, and information using formal style and precise language	-exhibit skillful organization of ideas and information to create a cohesive and coherent essay -establish and maintain a formal style, using sophisticated language and structure	-exhibit logical organization of ideas and information to create a cohesive and coherent essay -establish and maintain a formal style, using fluent and precise language and sound structure	-exhibit acceptable organization of ideas and information to create a coherent essay -establish and maintain a formal style, using precise and appropriate language and structure	-exhibit some organization of ideas and information to create a mostly coherent essay -establish but fail to maintain a formal style, using primarily basic language and structure	-exhibit inconsistent organization of ideas and information, failing to create a coherent essay -lack a formal style, using some language that is inappropriate or imprecise	-exhibit little organization of ideas and information -are minimal, making assessment unreliable -use language that is predominantly incoherent, inappropriate, or copied directly from the task or texts
Control of Conventions: the extent to which the essay demonstrates command of conventions of standard English grammar, usage, capitalization, punctuation, and spelling	-demonstrate control of conventions with essentially no errors, even with sophisticated language	-demonstrate control of conventions, exhibiting occasional errors only when using sophisticated language	-demonstrate partial control of conventions, exhibiting occasional errors that do not hinder comprehension	-demonstrate emerging control of conventions, exhibiting occasional errors that hinder comprehension	-demonstrate a lack of control of conventions, exhibiting frequent errors that make comprehension difficult	-are minimal, making assessment of conventions unreliable

- An essay that addresses fewer texts than required by the task can be scored no higher than a 3.
- An essay that is a personal response and makes little or no reference to the task or texts can be scored no higher than a 1.
- An essay that is totally copied from the task and/or texts with no original student writing must be scored a 0.
- An essay that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored a 0.

Millions of students across the nation read the classic works of Dickens, Fitzgerald, Shakespeare, and many more famous authors. However, the basic principle of whether these classic works should be required reading in schools is being constantly debated in modern day. While some students may not prefer canon literature, it should still remain as an integral part of the English curriculum to promote growth.

One of the main issues with student-based choice in English classrooms is that many students only choose one specific author or genre to read, or they choose a topic they are already knowledgeable about. Holly Korbey perfectly displays this when she shares educator Doug Lemov's observations of a choice-based English class in a special school for elite soccer players. While there, he noted several students were reading books about soccer, a subject they already were well versed in. His response to this was that this approach is based on two false assumptions: "First, that adolescents know enough about books to know what they like to read; and second, that there's greater power in the freedom to 'do your own thing' rather than in developing a deep understanding of what you're reading" (Text 1, lines 49-51). If students only continue to read about what they already know or have a personal interest in, where is there room for growth? Reading the classics can introduce them to new worlds, new ideas, and a more sophisticated vocabulary. This, in turn, will lead to more rounded individuals ~~and with them~~ who are more readily prepared for future experiences.

Sally Law elaborates further on this when she states, "One of the challenges teachers face is the need to edge learners beyond their comfort zones but in doing so, we challenge their

thinking and we bolster their confidence to become even more skilled in the use of their own language" (Text 3, lines 25-27).

If students only pick easy or even mildly challenging books, their vocabulary and overall intelligence or insight will remain stagnant. The adolescent brain requires stimulation and challenge, and presenting classic literature with its unfamiliar people and places and the customs and languages that go with them will fill this need. It allows the student to go above and beyond and rewards them with a sense of accomplishment when the challenge has been met.

However, there are those who argue otherwise. A frustrated English teacher named Jarred Amato surveyed his students and found many students "almost never read outside of school" and "felt like the books they were assigned at school didn't reflect their experiences, and featured characters who didn't look, think, or talk like them" (Text 2, lines 15-18). As a result, he replaced the classic novel with a graphic novel dealing with a more modern topic on the civil rights movement to help eliminate what author Holly Korbey calls a "disconnect" (Text 2, line 19).

~~Students and just that a student~~ An effective educator should be able to take a classic like

Huckleberry Finn or To Kill a Mockingbird and show how such issues are not new. In fact, author Sally Law reasonably counters Amato's and Law's conclusions when stating,

"Understanding a story through the experiences of a character enables us to feel what it could have been like and helps us consider the impact of events, significant or otherwise, on ordinary people. Gaining a broad view of society, through the eyes of another, fosters understanding, tolerance and empathy

and the value of these capacities cannot be underestimated in today's world." (Text 3, Lines 29-33). She further states, "Understanding the past does, we hope, prevent us from repeating the mistakes of our predecessors... it helps us appreciate how attitudes have changed over time... and, in turn, promotes a deeper understanding of why we are who we are today" (Text 3, Lines 34-36). This is what makes the classics so worthwhile. They allow us to go beyond our little present and limited lives and to see the "big picture" of how the past and present do connect, rather than disconnect and how ideas have both grown and remain the same.

Even though when an Iowa State assistant professor surveyed her students and they responded that the classic texts they had read were "bland and ineffective" and they couldn't "relate to any of it", they had to admit them to be "timeless" and important "to improve upon their reading and writing skills" (Text 4, Lines 31-35).

Perhaps if they tried a little harder, they could find ways to relate and understand why this makes them "timeless" and why English classes do need to continue with a focus on the classics.

Anchor Level 6–A

CONTENT AND ANALYSIS:

- The essay introduces a precise and insightful claim, as directed by the task (*While some students may not prefer canon literature, it should still remain as an integral part of the English curriculum to promote growth*).
- The essay demonstrates in-depth and insightful analysis of the texts, as necessary to support the claim (*If students only continue to read about what they already know or have a personal interest in, where is there room for growth?* and *The adolescent brain requires stimulation and challenge, and presenting classic literature with its unfamiliar people and places and the customs and languages that go with them will fill this need*) and to distinguish the claim from alternate or opposing claims (*However, there are those who argue otherwise* and *Even though when ... surveyed ... students ... responded that the classic texts they had read were “bland and ineffective” and they couldn’t “relate to any of it”, they had to admit them to be “timeless” and important “to improve upon their reading and writing skills”*).

COMMAND OF EVIDENCE:

- The essay presents ideas fully and thoughtfully, making highly effective use of a wide range of specific and relevant evidence to support analysis (*While there, he [Doug Lemov] noted several students were reading books about soccer, a subject they already were well versed in and Sally Law reasonably counters ... stating, “Understanding a story through the experiences of a character enables us to feel what it could have been like and helps us consider the impact of events, significant or otherwise, on ordinary people*).
- The essay demonstrates proper citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material [(*Text 3, Lines 25–27*) and (*Text 4, Lines 31–35*)]

COHERENCE, ORGANIZATION, AND STYLE:

- The essay exhibits skillful organization of ideas and information to create a cohesive and coherent essay, first introducing the issue and a claim in favor of *classic works* remaining as *required reading in schools*, followed by one paragraph that supports the claim (*It allows the student to go above and beyond and rewards them with a sense of accomplishment when the challenge has been met*) and then a paragraph that presents the counterclaim (“*many students ... felt like the books ... didn’t reflect their experiences, and featured characters who didn’t look, think, or talk like them*”) and rebuts it (*An effective educator should be able to take a classic ... and show how such issues are not new*), concluding with a reaffirmation of the claim (*English classes do need to continue with a focus on the classics*).
- The essay establishes and maintains a formal style, using sophisticated language and structure (*If students only pick easy or even mildly challenging books, their vocabulary and overall intelligence or insight will remain stagnant* and *They allow us to go beyond our little present and limited lives and to see the “big picture” of how the past and present do connect, rather than disconnect and how ideas have both grown and remain the same*).

CONTROL OF CONVENTIONS:

- The essay demonstrates control of the conventions with essentially no errors, even with sophisticated language.

Reading classics has always been guaranteed in middle and high school English classes. However, society is constantly changing and aiming to include diverse perspectives. Therefore, the English curriculum should not solely focus on the classics.

When students hear "classics in an English class, they are not immediately excited. They know that the book and perspective will be mostly limited to reflect that of a white male. Including a diverse text can expose "students to different lifestyles and cultures that they wouldn't normally be exposed to" (Text 2, lines 21-22). This exposure can help students learn about something they've never thought about and have an urge to continue to read and grasp a better understanding of. ~~Instead~~ students may begin to view reading not as a chore, but as an enjoyable activity. The more students discover something new as they flip through the pages, the more likely they'll remain engaged throughout the reading. Additionally, students feel as though the classics do not "reflect their experiences, and featured characters who didn't look or talk like them" (Text 1, line 18). A lack of representation in classic books limits students to a certain perspective that may not be expressed by a diverse community surrounding them. Not seeing characters or plots that share some similarities with their own experiences reduces the likelihood of a student wanting to be fully engaged because (s)he knows it will be the same, confirmed perspective. As a result, diverse books become more appealing to students since they'll never know what may be lying on the next page.

Empathy is an essential character trait – especially for high school students who are diving into new experiences. With diverse books, students will be able to look into someone else's life and build empathy. This has been proven by a 2013 study in which it was "discovered that when readers visualize scenes while reading, there is an actual and measurable surge of empathy" (Text 2, . Diverse books can express unique experiences that help students visualize what a fellow peer may have been or is going through. This new-found awareness allows for classmates to take into consideration different perspectives from stronger connections. Furthermore, diverse books are a great tool to help readers "wrestle with and apply new critical lenses to their educational experiences and the world around them," (Text 4, lines 29-30). In other words, students are able to gain a better understanding of their diverse community and what may be happening around them. As more students become aware of these unique experiences, more connections are made that ensure they will prosper when they leave high school and head into the "real world".

Some may argue that reading classics is known to boost higher-level reading skills – which readers may not gain through typical YA books. For instance, many classics are known to "help boost students comprehension and reading proficiency," (Text 1, lines 39-40). Classics are highly regarded this way because they typically contain language from 50-100 years ago. It's not fair,

however, to compare a modern text with one that dates back years ago. The language and style are clearly going to be distinct, but that does not mean that diverse books will not boost reading skills. In fact, complex characters, plots, and experiences can make reading more enriching for students. As for language, diverse books often offer a variety of dialects, foreign phrases and such, allowing the students further awareness and growth in understanding the world they live in.

As author Tiffany Browne stated, "When the teen can relate to what they're reading through the characters (with an emphasis on characters with diverse backgrounds), settings, or topics discussed in the book, it suddenly becomes so much more engaging for them" (T2, lines 50-52). Isn't this what classroom literature should be focussed on?

Diverse books will get students reading again and appreciating literature which should be the goal of every English class.

Anchor Level 6–B

CONTENT AND ANALYSIS:

- The essay introduces a precise and thoughtful claim, as directed by the task (*society is constantly changing and aiming to include diverse perspectives. Therefore, the English curriculum should not solely focus on the classics*).
- The essay demonstrates in-depth and insightful analysis of the texts, as necessary to support the claim (*This exposure can help students learn about something they’ve never thought about and have an urge to continue to read and grasp a better understanding of; A lack of representation in classic books limits students to a certain perspective that may not be expressed by a diverse community surrounding them; In other words, students are able to gain a better understanding of their diverse community and what may be happening around them*) and to distinguish the claim from alternate or opposing claims (*Some may argue that reading classics is known to boost higher-level reading skills — which readers may not gain through typical YA books*).

COMMAND OF EVIDENCE:

- The essay presents ideas fully and thoughtfully, making highly effective use of a wide range of specific and relevant evidence to support analysis (*Additionally, students feel as though the classics do not “reflect their experiences, and featured characters who didn’t look or talk like them” and Furthermore, diverse books are a great tool to help readers “wrestle with and apply new critical lenses to their educational experiences and the world around them”*).
- The essay demonstrates inconsistent citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material [(*Text 2, lines 21–22*) and (*T2, lines 50–52*)] and omitting wording from direct quotes (*look or talk and reading, there*).

COHERENCE, ORGANIZATION, AND STYLE:

- The essay exhibits skillful organization of ideas and information to create a cohesive and coherent essay, with an opening paragraph that introduces the topic and claim, a second paragraph that presents and explains the benefits of the reading of a *diverse text*, a third paragraph that places a focus on the creation of empathy (*With diverse books, students will be able to look into someone else’s life and build empathy*) and is followed by a fourth paragraph that addresses the opposing claim. The essay concludes with a final paragraph that reaffirms reasons for having diverse books in the English curriculum.
- The essay establishes and maintains a formal style, using sophisticated language and structure (*Diverse books can express unique experiences that help students visualize what a fellow peer may have been or is going through and As more students become aware of these unique experiences, more connections are made that ensure they will prosper when they leave high school and head into the “real world”*).

CONTROL OF CONVENTIONS:

- The essay demonstrates control of conventions with essentially no errors, even when using sophisticated language.

The "classics" have been praised for decades in classrooms across America. The works of these "great" writers have been revered, and students grow to learn that these, typically white male authors, are ~~historie~~ history's respected and "true" authors. The education system is perpetuating this idea as only some voices and perspectives are being represented in the classroom. While ~~only~~ focusing on only this section of literature, students are missing out on all there is to gain from literature around the world. There is a vast world of writing that still remains undiscovered by America's students.

While much can be said while analyzing Shakespeare, Chaucer, and Dickens, students do not form connections to this type of writing. Educators argue that "students would be more engaged if they saw themselves represented in literature" (text 2, lines 11-12). Reading becomes unenjoyable when students feel they have to force themselves to read a piece of writing written hundreds of years ago by someone they cannot relate to. However, when students are given the opportunities to

discover authors from all kinds of backgrounds and cultures, many will be able to better engage with the writing and its characters. What students read in class should accurately reflect the diversity of communities and include representation of all ages, races, religions, genders, sexual orientations, disabilities, and the unique experiences that make up every individual.

This system that is deeply rooted in society, that things should be done just as they always have been, is apparent in this country's education system. Iowa State University's assistant principal is shining a light on this issue as she examines the reason why these "classics" are so valued in schools. She argues that "This lack of questioning also normalizes the experiences of students who belong to dominant groups" (text 4, lines 12-13).

~~As a~~ Throughout the years, ~~works~~ works of white European men have been made the normal and the ideal school book. Educators have followed along with this idea, until quite recently. Now, educators are realizing that this small group

of privileged people do not accurately represent the student body or this country's population. Writer Sally Law believes that this type of literature provides students with "the wealth of knowledge, enjoyment, and sense of heritage and history" (text 3, line 38). However, this is completely untrue for a large portion of ~~the~~ young students in America. This assumption, that all students can gain a sense of heritage from these "classics" is what perpetuates the idea that there is only one correct perspective.

The value of representation in literature and the media of all individuals is invaluable compared to the value of the "classics." All students should have the right to thrive in school as they see themselves represented in works of literature. This connection creates a whole new level of deeper learning and engagement.

Anchor Level 5–A

CONTENT AND ANALYSIS:

- The essay introduces a precise and thoughtful claim, as directed by the task (*While focusing on only this section of literature [the classics], students are missing out on all there is to gain from literature around the world. There is a vast world of writing that still remains undiscovered by America’s students*).
- The essay demonstrates thorough analysis of the texts, as necessary to support the claim (*Now, educators are realizing that this small group of privileged people do not accurately represent the student body or this country’s population and This assumption, that all students can gain a sense of heritage from these “classics” is what perpetuates the idea that there is only one correct perspective*) and to distinguish the claim from alternate or opposing claims (*Writer Sally Law believes that this type of literature [the classics] provides students with “the wealth of knowledge, enjoyment, and sense of heritage and history”*).

COMMAND OF EVIDENCE:

- The essay presents ideas clearly and accurately, making effective use of specific and relevant evidence to support analysis (*“Students would be more engaged if they saw themselves represented in literature” and she argues that “This lack of questioning also normalizes the experiences of students who belong to dominant groups”*), although it mistakenly refers to Iowa State University’s assistant professor as the *assistant principal*.
- The essay demonstrates proper citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material [(*text 2, lines 11–12*) and (*text 3, line 38*)].

COHERENCE, ORGANIZATION, AND STYLE:

- The essay exhibits logical organization of ideas and information to create a cohesive and coherent essay, with an opening paragraph that presents the issue with a claim against focusing on the classics in the English curriculum, followed by two paragraphs explaining why reading contemporary books instead of the classics gives students *the opportunities to discover authors from all kinds of backgrounds and cultures* as well as learn about *the unique experiences that make up every individual* and refuting a counterclaim that students learn about their *heritage and history* from the classics as *completely untrue for a large portion of young students*. The essay concludes with a reaffirmation of the claim that contemporary literature *creates a whole new level of deeper learning and engagement*.
- The essay establishes and maintains a formal style, using fluent and precise language and sound structure (*The education system is perpetuating this idea as only some voices and perspectives are being represented in the classroom* and *The value of representation in literature and the media of all individuals is invaluable compared to the value of the “classics”*).

CONTROL OF CONVENTIONS:

- The essay demonstrates control of conventions with essentially no errors (*privileged*), even with sophisticated language.

Ever since English has been taught in schools books have been an important source of learning and understanding grammar, spelling, and structure of sentences. Many genres of books exist such as drama, or mystery. Any of them can be studied in school education but one is more studied than the rest. This is the classics, old books that have been written and remembered throughout time. While these books have aged greatly they can still bring lots of knowledge and experience into the classroom.

The classics are books that, since they were written long ago, sometimes have different words in English that are not as common in normal speech today, thus students in school might have trouble understanding what they mean. This on the other hand can bring the opportunity to learn the new words and understand complex topics. From Text 1, lines 39 to 41, "While not all books are enjoyable (or easy) to read, challenging books help boost students' comprehension and reading proficiency, they argue, and force them to grapple with difficult, timeless questions about love, life, and death, and societal dynamics." Old books were naturally written with a complex style of English that is difficult to recreate in new books.

The older books have information about old events and concepts at the time that could be difficult to imagine today. Our thoughts and acceptance have greatly evolved since then and are still growing more today. While not all these concepts are accepted it is important to know where they came

from Text 3, lines 34 to 36, "Understanding the past does, we hope, prevent us from repeating the mistakes of our predecessors, but, more than that, it helps us appreciate how attitudes have changed over time. This, in turn, promotes a deeper understanding of why we are who we are today." Past writing may be outdated but that's the point of it, to analyze and dissect what was thought back then.

The ideas of the past are a great way for students to comprehend advanced topics that could help them later in life. Creating arguments and debating are a part of life that can be understood from these texts. From Text 4, lines 28 to 30 "but we must still create opportunities for students to learn, wrestle with and apply new critical lenses to their educational experiences and the world around them." It's important that all students earlier and later in education figure out how to think outside the box and challenge current knowledge because how can a person think of something different without knowing the old?

While yes the classics are meant to understand the past some people say that this is the reason they're unnecessary. In Text 1, lines 17 and 18, "Many students felt like the books they were assigned at school didn't reflect their experiences, and featured characters who didn't look, think, or talk like them." This is true about these books but it is also the part that makes them good in learning systems. Learning about characters who are different is what can improve

and broaden your scope of different personalities and ideas. The old stories can increase creativity and maybe influence others to write about something new, while it is not what students and people are like today, it can still be a learning opportunity.

Anchor Level 5–B

CONTENT AND ANALYSIS:

- The essay introduces a precise and thoughtful claim, as directed by the task (*While these books [the classics] have aged greatly they can still bring lots of knowledge and experience into the classroom*).
- The essay demonstrates thorough analysis of the texts, as necessary to support the claim (*This on the other hand can bring the opportunity to learn the new words and understand complex topics* and *It's important that all students earlier and later in education figure out how to think outside the box and challenge current knowledge*) and to distinguish the claim from alternate or opposing claims (*While yes the classics are meant to understand the past some people say that this is the reason they're unnecessary*).

COMMAND OF EVIDENCE:

- The essay presents ideas clearly and accurately, making effective use of specific and relevant evidence to support analysis (*"But we must still create opportunities for students to learn, wrestle with and apply new critical lenses to their educational experiences and the world around them"* and *"Many students felt like the books they were assigned at school didn't reflect their experiences and featured characters who didn't look, think, or talk like them"*).
- The essay demonstrates proper citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material (*From Text 4, lines 28 to 30* and *In Text 1, lines 17 and 18*).

COHERENCE, ORGANIZATION, AND STYLE:

- The essay exhibits logical organization of ideas and information to create a cohesive and coherent essay, with an introductory paragraph that presents a claim in favor of keeping classic literature the focus of English curriculums, followed by three paragraphs of support focusing on the benefits of using the classics (*Past writing may be outdated but that's the point of it, to analyze and dissect what was thought back then*) and concludes with a paragraph that addresses a counterclaim and reiterates the claim (*while it is not what students and people are like today, it can still be a learning opportunity*).
- The essay establishes and maintains a formal style, using precise and appropriate language and structure (*Old books were naturally written with a complex style of English that is difficult to recreate in new books* and *The old stories can increase creativity and maybe influence others to write about something new*).

CONTROL OF CONVENTIONS:

- The essay demonstrates partial control of conventions, exhibiting occasional errors (*taught in schools books; geners; drama, or; education but one is; This on the other hand can; oppurtunity; dissect; unnecesary; your*) that do not hinder comprehension.

As the struggle to get students to read and the diversity of the books around increase, the English curriculum should not focus on the classic works of literature. Despite there being benefits to reading classics such as "The Great Gatsby" and "Lord of the Flies", reading itself has been a diminishing activity in today's world and to get students to read more and understand different viewpoints in the art of literature, the school boards should ~~also study~~ not focus on the classics in the English curriculum.

Reading ~~itself~~^{itself} has been a struggle in today's world, students do not read the classics that are assigned to them. The point of reading the classics is to read and improve your literature with them, but how is that ~~possible~~ possible when students do not read them in the first place? "Many students set like the books they were assigned at school didn't reflect their experiences, and featured characters who didn't look, think or talk like them (Text 1 line 17-18). This quote shows that the students have no interest in reading because they do not relate or connect with the art itself. In order for them to gain a passion in reading and more importantly get better in the aspect of literature, students have to start reading books about what interests them. Having said this, students will gain an interest for reading and read more. Assigning students the classics will not get them motivated or to learn any literature which would just be a lost cause since they won't read. English curriculum should not force the classics on the students because chances are they will not read it."

Classics have also been written in the same viewpoint as they were all written by white males. History and literature sees

no color one should touch all viewpoints. The increase in diversity in books whether it be authors or more. The increase of diversity is needed in the art of literature. It's important that more books by authors of color featuring diverse characters make it into schools because all students should be able to relate to the characters in novels and see that their culture is being represented in literature. (Text 2 lines 16-19). This is a solid reason to let students choose their own books and get to know more things about themselves and others from different cultures and experiences. Literature is an art of the world and it should not be limited to only the classics. The classics do provide a strong base to the students. The classics do apparently "reap four to eight times the payoffs compared to students' choosing books" (Text 1 lines 54-55). But the truth about literature is that it is more about connection to the reader and knowledge. Limiting the students to classics will only decrease the connection they have and stop them from learning more about the world and other cultures and more importantly things that relate to them. Jeanne Dychy, assistant professor in Iowa State University's school of Education surveyed ~~the~~ students on the classic texts the students were reading and "In their responses, students described the texts as 'bland and ineffective' (Text 4 lines 32-33). This shows that the texts were not connecting to the reader and not gaining their interest. Focusing on the classics has decreased the will to read and allowing students to choose what they

~~The biggest advantage~~ read will ultimately give more to literature ~~because~~ since they will actually partake in the reading. Having students read what they want exposes them to more things than sticking to the classics. Literature is the art of the world and should not be held to only the classics in the English curriculum.

Anchor Level 4–A

CONTENT AND ANALYSIS:

- The essay introduces a precise and thoughtful claim, as directed by the task (*As the struggle to get students to read and the diversity of the books around increase, the English curriculum should not focus on the classic works of literature*).
- The essay demonstrates thorough analysis of the texts, as necessary to support the claim (*This quote shows that the students have no interest in reading because they do not relate or connect with the art itself and This is a solid reason to let students choose their own books and get to know more things about themselves and others from different cultures and experiences*) and to distinguish the claim from alternate or opposing claims (*The classics do provide a strong base to the students ... But the truth about literature is that it is more about connection to the reader*).

COMMAND OF EVIDENCE:

- The essay presents ideas sufficiently, making adequate use of specific and relevant evidence to support analysis (*“Many students felt like the books they were assigned at school didn’t reflect their experiences, and featured characters who didn’t look, think or talk like them and Jeanne Dyches ... surveyed students on the classic texts the students were reading and “In their responses, students described the texts as ‘bland and ineffective’*).
- The essay demonstrates proper citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material [(*Text 2 lines 16–19*) and (*Text 4 lines 32–33*)].

COHERENCE, ORGANIZATION, AND STYLE:

- The essay exhibits acceptable organization of ideas and information to create a coherent essay, opening with a paragraph that introduces the issue and a negative claim of not focusing *on the classics in the English curriculum*, followed by a supportive paragraph that discusses how *in order for them to gain a passion in reading ... students have to start reading books about what interests them*. A third paragraph addresses the need for *diversity* in order to create a *connection* between the literature and the student while also presenting a counterclaim, which it refutes, and is followed by a paragraph of summation.
- The essay establishes and maintains a formal style, using precise and appropriate language and structure (*Reading itself has been a struggle in today’s world* and *Having said this, students will gain an interest for reading and read more*), although some imprecision exists (*The increase in diversity in books whether it be authors or more, to for “for”, on for “about” and then for “than”*).

CONTROL OF CONVENTIONS:

- The essay demonstrates partial control of the conventions, exhibiting occasional errors (*increase; literature: the; students ... your; “Many ... them (text; History and Literature sees; apparently, ultimatly*) that do not hinder comprehension.

English curriculums should focus on the classics because they are challenging, diverse, and explain history.

The classics challenge us to think about what we are reading. "Challenging books help boost students' comprehension and reading proficiency..." (Korbey 39-40). By engaging our mind, students will start to develop faster. By challenging students they will focus and try and understand the text. "... developing a deep understanding of what you're reading..." (Korbey 51). Understanding the text in a deeper way is what the author is trying to get you to do.

Classic literature can also be diverse. They help explain other cultures. "... the opportunity to understand, analyse, and evaluate language quite different from their own." (Law 17-18). Classic literature is from many different time periods and cultures. Learning about how they lived creates empathy for them. The way they talked in different time periods helps us understand our language and where it came from. "Gaining a broad view of society, through the eyes of another, fosters understanding, tolerance, and empathy..." (Law 31-32).

Focusing on the classics gives a diverse understanding of literature.

The classics can also teach us history. "it helps us appreciate how attitudes have changed over time!" (Law 35-36). We can start to see why we are who we are. We can understand our past in hopes not to repeat it.

Although we can relate more to books of our choosing it will not help us understand where our literature came from. "Relatable topics and topics of personal interest get teens to put down their phones and pick up a book." (Text 2 46-47). We can

still relate to people in our past by putting ourselves in their shoes." Understanding a story through the experiences of a character enables us to feel what it could have been like and helps us consider the impact of events,..." (Text 3 29-31).

English curriculums should focus on the classic because it will challenge us, help us understand different cultures, and teach us history.

Anchor Level 4–B

CONTENT AND ANALYSIS:

- The essay introduces a precise claim, as directed by the task (*English curriculums should focus on the classics because they are challenging, diverse, and explain history*).
- The essay demonstrates appropriate and accurate analysis of the texts, as necessary to support the claim (*The way they talked in differnt time periods helps us understand our language and where it came from and we can still relate to people in our past by putting ourselves in their shoes*) and to distinguish the claim from alternate or opposing claims (*Although we can relate more to books of our choosing it will not help us understand where our literature came from*).

COMMAND OF EVIDENCE:

- The essay presents ideas briefly, making use of some specific and relevant evidence to support analysis (*“Challenging books help boost students’ comprehension and reading proficiency”* and *“Relatable topics and topics of personal intrest get teens to put down their phones and pick up a book*).
- The essay demonstrates inconsistent citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material (*Law 17–18* and *Text 3 29–31*), including one paraphrase that is not cited.

COHERENCE, ORGANIZATION, AND STYLE:

- The essay exhibits acceptable organization of ideas and information to create a coherent essay, with an introductory sentence that presents a positive claim, followed by three body paragraphs of support that focus on how *classics challenge us to think about what we are reading*, how *classic literature can also be diverse*, and how *the Classics can also teach us history*. A fifth paragraph briefly addresses a counterclaim and is followed by a concluding, one sentence paragraph that reiterates the claim.
- The essay establishes and maintains a formal style, using precise and appropriate language and structure (*Focusing on the classics gives a diverse understanding of literature*).

CONTROL OF CONVENTIONS:

- The essay demonstrates partial control of conventions, exhibiting occasional errors (*our mind, students ... you; devolp; literature ... They; own.*” (*Law 17–18*); *history. “it; of our choosing it; intrest; on the classic*) that do not hinder comprehension.

I think ~~that~~ that students in America should be given the optional to read what they want to read so they don't get barred reading what every one else reads.

It is often too boring or monotone to read novels sometimes hundreds of years old or a book about a bunch of boys in the 1950s like "Lord of the Flies," because none of us were alive back then. A good book in my mind requires you to relate to something. Not like boys on a island. Some kids want to read about soccer because they like soccer ~~or~~ or play soccer but "they should not be reading books about soccer. All they know is soccer", said Lemov. (45-46, Korbey). This shows the disconnect between what kids want vs. what teachers' think they need.

In addition I think it would be better if students had more engagement as they read. "Reading engagement is the foundation for building successful readers and a strong literacy environment," ^{MS Carrie Kondor} (25-26, Room 241) ~~is~~. This shows one of the things teachers' understand pretty well because they try to make boring books interesting. This makes kids engaged because it's fun but it's better if they get engaged because they like it too.

Finally the last major problem is how teachers' should ask themselves why they keep doing this. "We need to have a conversation around why certain texts are taught year after year." (6-7, Iowa). ~~They~~ ^{They} would actually be trying to help solve the problem if they asked this. If they got this they might find out kids are barred. ~~is~~

Some think it doesn't matter that kids are barred but I think them doing this would be beneficial to know and help the kids not be

horred. Carrie Konder then said it matters because of engagement.
So teachers' should ask why they do it if it really does matter.
In conclusion this is why students should have more freedom
in what they get to read, not what teachers' have them read.

Anchor Level 3–A

CONTENT AND ANALYSIS:

- The essay introduces a reasonable claim, as directed by the task (*students in America should be given the optional to read what they want ... so they don't get borred*).
- The essay demonstrates appropriate and accurate analysis of the texts as necessary to support the claim (*This shows the disconnect between what kids want vs. what teachers' think they need and teachers' ... try to make boring books intresting. This makes kids engaged because its fun but its better if they get engaged because they like it too*) and to distinguish the claim from alternate or opposing claims (*Some think it dosen't matter that kids are borred but I think them doing this would be benifical to know and help the kids not be borred*).

COMMAND OF EVIDENCE:

- The essay presents ideas briefly, making use of some specific and relevant evidence to support analysis (*"Reading engagement is the foundation for buildin succesfull readers and a strong literacy environment"* and *"We need to have a conversation around why certain texts are taught year after year"*).
- The essay demonstrates proper citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material [(25–26, *Room 241*) and (6–7, *Iowa*)].

COHERENCE, ORGANIZATION, AND STYLE:

- The essay exhibits some organization of ideas and information to create a mostly coherent essay, by introducing a single sentence claim centered around the idea that *a good book ... requires you to relate to something* and that *novels ... like "Lord of the Flies" are too borring* and supported with three body paragraphs, each providing a quote from the texts and a fourth, short body paragraph that addresses the counterclaim with a rebuttal that alludes to a previous quote (*Carrie Kondor even said it matters because of engagement*), and a concluding statement that reiterates the claim (*students should have more freedom in what they get to read*).
- The essay establishes but fails to maintain a formal style (*It is often too borring ... to read novels sometimes hundreds of years old ... because non of us were alive*), using primarily basic language and structure (*This shows one of the things teachers' understnd pretty well*) with occasional imprecision (*optional* for "option," *monitone* for "monotonous," *I* for "it").

CONTROL OF CONVENTIONS:

- The essay demonstrates emerging control of conventions exhibiting occasional errors that hinder comprehension (*borred; every one; a iland; soccer", said Lemov. (95–96, Korbey).; buildin; succesfull; teachers' understand; intresting; its fun; Finaly; dosen't; them doing; benifical; In conclusion this*).

Reading classics don't ~~allow~~ always have benefits. Teachers are trying to find new way to keep kids engaged in reading. There's a easy solution to this ~~tho~~, which is letting the kids decide what to read.

When student aren't given ~~to~~ the choice to choose what to read, teachers can't get them to be engaged in class (text 1, PP2, line 12). A survey was conducted and it shows that students don't like ~~the~~ the classics because it doesn't reflect who they are (text 2, line 15-18). To add on to this, study's has shown that with kids reading what they want they can be more engaged (text 2, line 22-23). And can show more interest in reading ^{also}. Student ^{also} said that it restricting for them (text 2, line 13-15).

However there is a ~~bright~~ side of ~~the~~ ~~reading~~ reading class. Reading classics gives students ~~experiences~~ experiences ~~about~~ like what the world, culture, language, and life was ~~like~~ like back then (text 3, line 6-7). TA can also ~~show~~ show ^{the} ~~that~~ evolution in time (text 3, line 17).

Although it gives the kid experience, shows them the evolution, the main thing is, is getting the kids engaged. Take away the key points, learn to enjoy reading. So how can a student do this if they don't like what they read? The answer is, letting them choose for themselves.

Anchor Level 3–B

CONTENT AND ANALYSIS:

- The essay introduces a claim (*There's a easy solution to this tho, which is letting the kids decide what to read*).
- The essay demonstrates unclear analysis of the texts (*study's has shown that with kids reading what they want ... student also said that it restricting for them*), insufficiently distinguishing the claim from alternate or opposing claims (*However there is a bright side of reading classics. Reading classics gives students expirences like what the world ... was like Back then and Although ... the main thing is, is getting the kids engaged, take away the key points & learn & enjoy reading*).

COMMAND OF EVIDENCE:

- The essay presents ideas briefly, making use of some specific and relevant evidence to support analysis through a series of paraphrases from three texts (*A survey was conducted and it shows that sudents don't like the classics Because it doesn't reflect who they are and with kids reading what they want they can Be more engaged*) although one reference is attributed to the wrong speaker.
- The essay demonstrates inconsistent citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material [(*text 1, ¶ 2, line 12*) and (*text 2, line 22–23*)] with the paragraph number and line numbers being incorrectly identified in the given examples.

COHERENCE, ORGANIZATION, AND STYLE:

- The essay exhibits some organization of ideas and information to create a mostly coherent essay, with an introductory paragraph that presents a claim that supports student choice over the classics, a second paragraph of support that focuses on the need to get students engaged in reading, a third that briefly suggests a counterclaim, and a concluding paragraph that returns to the claim (*the answer is, letting them choose for themselves*).
- The essay establishes but fails to maintain a formal style, using primarily basic language and structure (*Teachers are trying to find new way to keep kids engaged in reading and It can also show the evolution in time*) that is sometimes inexact (*student also said that it restricting for them*). The response further breaks from formality through the use of the ampersand.

CONTROL OF CONVENTIONS:

- The essay demonstrates emerging control of conventions, exhibiting occasional errors (*don't all way have Benifits; new way; a easy; tho; cant; classics ... it doesn't; study's has Shown; intrest; expirences; kid ... them*) that hinder comprehension.

~~just~~ ~~should~~ ~~English~~ ^{should not only} ~~focus~~ focus
 on the classic or maybe in the middle
 because on the 4 ~~text~~ ~~show~~ based
 on English. Show the reason and effect
 of it because on text 4 show that
 say that they should ~~add~~ add more stuff in
 English and now they want to add ~~a~~ student
 ideas and belief. "not only does ~~a~~ she want
 to empower students to questions what they're
 reading in class Dyches also want teachers
 to recognize the political context of their
 decision. Educators like all people have different
 biases or beliefs." so it show that ~~people~~
 people ~~do~~ does not want only reading
 but political.

That English show not only focus on
 that because reading it a little bored
 but I love reading and also want to
 focus on ~~a~~ ~~stuff~~ other stuff in English
 because on text 3 their saying "we
 should also be ~~open~~ open to the idea that
 more contemporary texts of varying titles
 and formats have a justifiable place in
 the curriculum too." that not only books
 to read but the ideas of it and
 also the meaning of the book.

~~My~~ ~~idea~~ ~~that~~ In my idea
about the question "should English
Curriculum focus on the classics?" I
still say no because how I said
before I love book but some time it bored
I just wanna learn some thing else
like anything tho.

Anchor Level 2–A

CONTENT AND ANALYSIS:

- The essay introduces a claim (*English should not only focus on the classic*).
- The essay demonstrates confused and unclear analysis of the texts (*so it show that people does not want only reading but political and that not only books to read but the ideas of it and also the meaning of the book*).

COMMAND OF EVIDENCE:

- The essay presents ideas inaccurately (*because on text 4 show their say that they should add more stuff in english and how they want to add student ideas and belief*).
- The essay demonstrates little use of citations to avoid plagiarism when dealing with direct quotes and paraphrased material (*text 4 show and on text 3*), with some miscopying within the two quoted examples and no line numbers given.

COHERENCE, ORGANIZATION, AND STYLE:

- The essay exhibits inconsistent organization of ideas and information, failing to create a coherent essay, consisting of three paragraphs that introduce a confused claim that sways from a firm stand to *maybe im in the middle* and the idea that the four texts show the *reason and effect* of the negative claim which is not followed through with. The essay presents two quotes from the passages but fails to coherently expound upon them or connect clearly back to the expressed ideas of reason and effect, and inserts irrelevant comments about loving books. The essay concludes with a reaffirmation of the claim, followed by a personal comment.
- The essay lacks a formal style, using some language that is inappropriate and imprecise (*their for “they”, because reading it a little bored, focus on other stuff, I just wanna learn some thing else like anything tho*).

CONTROL OF CONVENTIONS:

- The essay demonstrates a lack of control of conventions, exhibiting frequent errors (*im; students to questions what; Dyches also want; Educators like all people have; belifefs; it show; people does; too.”) that; book ... it; classice*) that make comprehension difficult.

English Curriculum should focus on the classics because in the text it states surveys students about their reading preferences and that most didn't know how to read. they almost never read outside of school and generally had negative attitudes about reading. But not focusing on the classic is not learning it's just a waste of time you gotta start from the bottom to make your way to the top.

Anchor Level 2–B

CONTENT AND ANALYSIS:

- The essay introduces a claim (*English curriculn should focus on the classics*).
- The essay demonstrates unclear analysis of the texts (*But not focusing on the classic is not learning its Just a waste Of time*), failing to distinguish the claim from alternate or opposing claims.

COMMAND OF EVIDENCE:

- The essay presents little or no evidence from the texts, citing information from one unidentified text (*it states surveyed students about there reading preferences*) which is partially misinterpreted (*most didn't know how to read*).
- The response does not make use of citations, simply stating *in the text* and including no specific text or line numbers.

COHERENCE, ORGANIZATION, AND STYLE:

- The essay exhibits inconsistent organization of ideas and information, first introducing a claim, then presenting a quote that lacks in accuracy and lacks in transitioning from the claim to an attempt at analysis, concluding with an irrelevant personal comment (*you gotta start from the bottom to make your way to the top*), all within a single paragraph, failing to create a coherent essay.
- The essay lacks a formal style, using some language that is inappropriate and imprecise (*it states surveyed students, there* for “their”, *gotta*).

CONTROL OF CONVENTIONS:

- The essay demonstrates a lack of control of conventions, exhibiting frequent errors (*curriculn; negtive; the classic is; learning its just; time you; and switching from the 3rd to 2nd person pronoun*) that make comprehension difficult.

All teens and kids should have the education with literature in need, past information in different cultures can teach you a lot about how generations are now. Most teens use it very normally. Teachers may have a hard time teaching because of race or the culture they were brought up in. In fact, most students that are a different race may feel like their name isn't heard or brought up in the ~~right~~^{wrong} conflict or statement. That can lead teens to stay away from it. Literature is a subject that teens should be aware of but it has a lot of pros and cons. Culture from the past is important today because of how the world was brought up. Most kids enjoy the literature, it's just their thing. A wide variety of students ~~read~~^{read} a text just so they can prepare for college. Those teens are more likely to enjoy the subject. Different teachers and students know the difficulty because some things that are being said could bring in culture and race. Most though, know that it's a learning subject. Things may be said but words will never be bigger than actions.

Anchor Level 1–A

CONTENT AND ANALYSIS:

- The essay introduces a claim (*All teens and kids should have the education with Literature in need*).
- The essay does not demonstrate analysis of the texts.

COMMAND OF EVIDENCE:

- The essay presents little or no evidence from the text.
- The essay does not make use of citations.

COHERENCE, ORGANIZATION, AND STYLE:

- The essay exhibits inconsistent organization of ideas and information, failing to create a coherent essay, with a single paragraph that opens with an implied claim relating to literature, followed by an attempt to support the claim with generalizations about literature and education (*Teachers may have a hard time teaching because of race or the culture they were brought up in and students that are a different race may feel like their name isn't heard ... in the wrong conflict*, and concluding with an incoherent statement (*Things may be said but words will never be big then actions*).
- The essay lacks a formal style, using some language that is inappropriate or imprecise (*Teens use it [literature] very normally, Most kids, just their thing, words will never be big, then* for “than”).

CONTROL OF CONVENTIONS:

- The essay demonstrates emerging control of conventions, exhibiting occasional errors (*in need, Past; alot; Most Teens; aware of but; its just their; likey; Most though, know*) that hinder comprehension.
- Holistically, this is a Level 1 essay because it is a personal response that makes little reference to the task and no reference to the texts and can be scored no higher than a 1.

English Curriculum Classic helps students learn about history and what going in life. These stories show an connection point to teens in life.

Anchor Level 1–B

CONTENT AND ANALYSIS:

- The essay introduces a claim (*English Curriculum Classic helps students learn about history and what going in life*).
- The essay does not demonstrate analysis of the texts.

COMMAND OF EVIDENCE:

- The essay presents no evidence from the texts.
- The essay does not make use of citations.

COHERENCE, ORGANIZATION, AND STYLE:

- The essay is minimal, making assessment of organization unreliable.
- The essay is minimal, making assessment of language unreliable.

CONTROL OF CONVENTIONS:

- The essay is minimal, making assessment of conventions unreliable.

As time goes by more and more books are made and older books start to fade into obscurity. This brings up the question Should English classes focus on classic literature? yes! Though ~~other~~ classic literature may not be as relevant to things happening now a days they can still teach us important lessons.

People against the English curriculum focusing on the classics might say that classic books are not relatable to students anymore, and that it would be hard for students to learn from them if they are not interested. Some might say "When a teen can relate to what they're reading through the characters (with an emphasis on characters with diverse backgrounds), settings, or topics discussed in the book, it suddenly becomes so much more engaging for them." (Text 2, line 50-52). Sure teens might not be as engaged when reading classic literature but, this does not mean they can not be learning something or understanding the literature. Other people might say that "Many students felt like the books they were assigned at school didn't reflect their experiences." (Text 1, line 17-18). While reading about something or someone that had a similar experience as you can be nice, it is also important to learn how other people can experience or interpret the same thing differently. The reason we learn about classic literature is so we can see and feel how the author felt on a subject.

Reading classic literature helps us learn about the past and how literature has evolved over time. A major argument for focusing on classic literature is that "If we didn't read and study texts from the past, and only looked at the best seller list, how would we know of this evolution." (Text 3, line 21-22). If we didn't read classic literature we would not see how literature has evolved ~~write~~ throughout time. Another good reason for reading classic literature is that "Understanding the past does, we hope, prevent us from repeating the mistakes of our predecessors but, more than that, it helps us appreciate how attitudes have changed over time." (Text 3, line 34-36). If we don't learn about our history and our mistakes we will be doomed to eventually make the same wrong decisions that were made in the past. Reading classic literature helps us learn about cultural changes and mistakes made in the past that we may never learn about otherwise.

Reading classic literature can also just help us increase our reading skills and learn of other cultures. ~~People say that~~ Advocates for classic literature argue that "while not all books are enjoyable (or easy) to read, challenging books help boost students' comprehension and reading proficiency." (Text 1, line 39-40). If students got to read whatever they want they would pick something easy to read which does not benefit them as much. Another ~~argument~~ for

argument for classic literature is that "from a linguistic perspective, studying classic literature from the western canon (Shakespeare, Dickens, Orwell and so on) affords students of English the opportunity to understand, analyse, and evaluate language quite different from their own" (Text 3, line 16-18). Reading classic literature can help people understand and appreciate cultures from other countries. Classic literature not only challenges the reader but helps the reader learn of different cultures.

Overall, yes, the English curriculum should focus on the classics. If we only read books that were easy we would never learn anything valuable for ourselves. Classic literature also helps us learn of different and past cultures that we might have never learned about.

It's easily distancing our modern students from the joys of literature isn't it time we ensure that the fiction we teach matches the world in which we live? In the past diverse authors, characters, and stories,

it's logical to argue that students would be more engaged if they saw themselves reading the classics is wonderful, but solely providing stories about unrecognizable characters in time periods long past restricts the interconnection and imagination our young people can and should feel from reading.

Studies have shown that reading fiction builds empathy. 2013 study in the American Psychological Association's Journal Psychology of Aesthetics, Creativity, and the Arts discovered that when readers visualize scenes while reading stories, there is an actual and measurable surge of empathy. I imagine then the impact if schools were full diverse books providing literary peek into lives of not only students themselves but of those around them,

English should focus on the classics I say this because in text 2 it says "Student must have opportunity to engage in texts that relate to their experiences, their cultures and their interest." It shows that kids or students should start reading on what their interest in so they can learn more about others or about themselves another thing I agree on how English should focus on the classics The author Tiffany brownlee say herself "Anything that appeals to their personal lives and interest (romantic/ friend-based/ familial relationships/ fantastical worlds/ The LGBTQ community/etc. make teens want to read." I agree what she said cause get to read what they like that what all matter that what important.

Many teachers are beginning to question, are the classics really engaging and beneficial to their students? Most students find the classics to be boring and would have a much more enjoyable time reading a book of their choosing. In other words it can be described as, "out with the old, in with the new" a popular saying amongst many. If teens could read more relevant stories they could have a deeper connection with it. Students might actually find the will to read a book that interests them. It's also important to expose students to books by authors of many different backgrounds, races, ethnicity and much more.

In order to keep the students in their classrooms attentive, teachers may need to introduce more relevant stories that teens can relate to. Lots of students often get distracted during class and it harms their learning but, when teachers introduce, "Relatable topics and topics of personal interest..." teens may "...put down their phones and pick up a book." (T.2 L.46-47) This would result in less texting and more learning inside and outside of the classroom.

Many students think of reading poorly due to the books that they are assigned in school so they don't read almost at all when outside of school. Since teachers want students to read, the solution has been to move away from classics in English.

Class and instead let students choose the books they read." (T.1 L.22-30) So in order to keep the newer generations reading we must incorporate less literature and more students choice' reads.

Lastly it's important for students to gain a better understanding of the world around them, and reading books made by people of different races, ethnicities, and backgrounds would do just that. If the schools include, "... more books by authors of color featuring diverse characters, ... all students (no matter their race, ethnicity, or sexual background) should be able to relate to the characters in novels..." (T.2 L.16-18) Using a more cultural diverse method of teaching will keep many students on task because they can relate to the story they are reading.

Some might say that literature can provide "... Challenging books... that help boost students' comprehension and reading proficiency." (T.1 L.31-40) But, even though this may be true it has been found that "... students described the texts as "bland and ineffective", adding that they "can't relate to any of it" ... (T.4 L.33-34) So even though literature may expand your vocabulary many students don't find it to be worth their time.

All and all, students would gain a lot more from the classroom if teachers incorporated less literature and more relevant, interesting, and culturally diverse topics into the books that the students read.

The debate between classic and contemporary has been in effect for what seems like forever. Whether it references music, literature, or even pastimes, there will always be opposing views on the topic. The discussion ~~was~~ within this essay will reflect on the topic of literature. It is imperative to understand that during high school, the English Curriculum should not solely focus on classic and canon literature.

A main aspect in the recent disconnect between adolescents and reading has been due to the lack of personal reflection in the literature assigned in school. "... Teachers across the country are saying that the disconnect between the canon and its intended audience has become an epidemic" (Text 1, line 24). It has become a big deal to teachers across the country that students do not enjoy nor care much for what^{is} assigned. Considering how large of an issue this has become nationwide, there must be something wrong with the current way of teaching. "The solution has been to move away from classics in English class and instead let students choose the books they read, while encouraging literature that is more reflective of the demographics and experiences of students in America's classrooms" (Text 1, line 29). It

has clearly been noticed that the inclusion of ~~contemporary~~^{contemporary} works is substantial for student engagement with literature in and out of the classroom. With this, classic works have found a place in curriculum, however, said contemporary texts have a place within the curriculum just as well (Text 3, line 37). Considering a large majority of literature that is "canon" or "classic" is made from white Europeans, it leaves a large portion of the current demographic out of the loop. With their personal experiences and cultures almost completely invisible in classic works, readers have a difficult time relating and reflecting on such a text. "And you'd be surprised at how high the level of engagement can rise when a student's race or culture is being taught in class. Let me just say, it soars!" (Text 2, line 22). This tiny change of allowing a diverse selection of books in the curriculum could change the dynamic of English classes for the better, leaving a large impact on many more students. If many other teen interests were considered in modern times such as relationships, fictional wonderlands, sexual orientation differences, and more, teens would want to read more. (Text 2, line 47). All in all, the inclusion and introduction to diverse and contemporary works will benefit the current demographic

in extensive ways, rather forcing canon texts upon them.

Although it is very important to allow student choice and the inclusion of modern, individualistic literature, it is just as important to shed light on the opposing side of classic literature. Seeing the immense shift from past to present is needed to understand the modern life much more. "Structures, trends in punctuation and in the way we speak have evolved through the ages and being aware of these developments really helps us to understand better, language in its current context" (Text 3, line 18). The idea of comparing old texts to new and modern life allows people of all demographics to truly see the shift and be involved in change. If students were allowed the option to pick only that which they liked or were interested in, there would be a lack of diversity and understanding of everything else the world has to offer. It takes a lot to understand a classic piece of literature and that will typically come with failure or giving up. "Adolescents know enough about books to know what they like to read; and second, that there's greater power in the freedom to "do your own thing" rather than in developing a deep understanding

of what you're reading" (Text 1, line 51). All kids would read is what interests them, rather than opening up to an unfamiliar and even text that could be considered uncomfortable. This is not the goal of English teachers. What is needed is also the ability to understand and dive into classics that are difficult to read. With this being said, classics still very much have a place in the current curriculum as without them, there would be no way to challenge students. The introduction of student choice within the curriculum is also just as important as it can keep engagement.

All together, it is equally as important to give readers the opportunity to read what they want, but also be challenged by classics. The development of readers plays largely into the need for diversity and understanding within oneself as well as being challenged by unfamiliar and uncomfortable literature. Without a healthy mix of both, the English curriculum would run flat and have no readers, or too much power in the students could lead to a lack of understanding of the past in comparison to the present. If a healthy mix is achieved, a surge of new readers and literary enjoyers could be accomplished and the future of young adults could potentially be happier and more fulfilling.

Practice Paper A – Score Level 5

Holistically, this essay best fits the criteria for Level 5. The essay introduces a thoughtful claim, demonstrates thorough analysis and distinguishes the claim from alternate claims. The essay presents ideas clearly and accurately with proper citation of sources. It exhibits logical organization to create a cohesive and coherent essay, maintaining a formal style, using fluent language and demonstrates control of conventions, exhibiting occasional errors only when using sophisticated language.

Practice Paper B – Score Level 0

Holistically, this essay best fits the criteria for Level 0. The essay is totally copied from Text 2 with no original student writing and must be scored a 0.

Practice Paper C – Score Level 2

Holistically, this essay best fits the criteria for Level 2. The essay introduces a claim and demonstrates a confused, contradictory analysis of the text, failing to distinguish the claim from alternate or opposing claims. The essay presents ideas inconsistently, in an attempt to support analysis with evidence that opposes, rather than supports, the claim. The essay demonstrates little use of citations to avoid plagiarism when dealing with direct quotes and paraphrased material. The essay exhibits inconsistent organization of ideas and information, failing to create a coherent essay. The essay lacks a formal style, using some language that is imprecise and demonstrates a lack of control of conventions that make comprehension difficult.

Practice Paper D – Score Level 4

Holistically, this essay best fits the criteria for Level 4. The essay introduces a precise claim with appropriate and accurate analysis and distinguishes the claim from an opposing claim. The essay presents ideas sufficiently with proper citations and exhibits acceptable organization with a formal style, demonstrating partial control of conventions.

Practice Paper E – Score Level 6

Holistically, this essay best fits the criteria for Level 6. The essay introduces a precise and insightful claim supported by an in-depth and insightful analysis, which includes distinguishing the claim from opposing claims. Ideas are presented fully and thoughtfully, employing a wide range of specific and relevant evidence that is properly cited. The essay exhibits skillful organization of ideas and information in a cohesive and coherent manner while maintaining a formal style that uses sophisticated language and structure. The essay demonstrates control of conventions with essentially no errors.



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

- 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.

Beryl Markham's short story, "Why Do We Fly?" follows a pilot as he flies around the night-filled African landscape in order to rescue his friend, Woody. The pilot faced many challenges along the way, from limited vision due to the dark skies to just a lack of hope in finding his friend in such a vast ~~esse~~ desert. But despite these challenges, he persevered, finally finding and saving Woody. Though not explicitly stated, a central idea becomes clear: Even when we are ~~kid~~ forced to face many difficult challenges, we must face them head on because it will surely lead to success.

In developing this central idea, Markham's use of ~~diction~~ vivid diction helps to portray both the challenges the pilot faces and how he successfully conquers them. In the third paragraph, the pilot explains the negatives of having to fly ~~to~~ during the night, even if you're a trained professional. ~~words~~ Words and phrases such as "severe and humourless" silence," "gone," "shrink," "perfidy," ~~and vanish in the~~ "vanish," and "darkness" helped portray this idea. All these words have negative connotations, expressing the isolation and hopelessness the pilot must've felt while ~~to~~ trying to find Woody at night. Similarly, he goes on to explain how Woody should've already made survival efforts at a time like that, such as making a fire. Here ~~words~~ the words "light" and "fire" portrays feelings of hope but are shut down by the phrases "low," "no emergency rations," and "no sleep" which continue to portray the sense of hopelessness also portrayed in the third paragraph. On the contrary, in paragraph three, the pilot

explains how he ~~deat~~ successfully dealt with these feelings of being isolated ~~and~~ and without hope. Words such as "home," "hot bath," "food," "hope," and "nurse" have positive connotations. Unlike before, these words ~~feel~~ portray feelings of ~~comfort~~ ~~hope~~, comfort and hope which inspire the pilot to persevere through the challenges of the night sky. It's because of this small bit of hope that he's able to successfully find Woody at the end.

Anchor Level 4–A

CONTENT AND ANALYSIS:

- The response introduces a well-reasoned central idea (*Even when we are forced to face many difficult challenges, we must face them head on because it will surely lead to success*) and a writing strategy (*Markham’s use of vivid diction helps to portray both the challenges the pilot faces and how he successfully conquers them*) that clearly establish the criteria for analysis.
- The response demonstrates a thoughtful analysis of the author’s use of diction to develop the central idea (*All these words have negative connotations, expressing the isolation and hopelessness the pilot must’ve felt and Unlike before, these words portray feelings of comfort and hope which inspire the pilot to persevere*).

COMMAND OF EVIDENCE:

- The response presents ideas clearly and consistently, making effective use of specific and relevant evidence to support analysis (*Here the words “light” and “fire” portrays feelings of hope but are shut down by the phrases “low,” “no emergency rations,” and “no sleep” and Words such as “home,” “hot bath,” “food,” “hope,” and “nurse” have positive connotations*).

COHERENCE, ORGANIZATION, AND STYLE:

- The response exhibits logical organization of ideas and information to create a cohesive and coherent response, with an opening paragraph that introduces a central idea developed by the pilot’s *difficult challenges he persevered* through, followed by a second paragraph that introduces the writing strategy and focuses on how the author’s diction highlights *the negatives of having to fly during the night* as well as the word choices that have *positive connotations*, concluding with a statement that reaffirms the central idea (*It’s because of this small bit of hope that he’s able to successfully find Woody at the end*).
- The response establishes and maintains a formal style, using precise language and sound structure (*The pilot faced many challenges along the way, from limited vision due to the dark skies to just a lack of hope in finding his friend in such a vast desert and On the contrary ... the pilot explains how he successfully dealt with these feelings of being isolated and without hope*).

CONTROL OF CONVENTIONS:

- The response demonstrates control of conventions with infrequent errors (*flys; the words ... portrays*).

In the excerpt "Why Do We Fly?" by Beryl Markham, the central idea of hope is developed through the writing strategy of point-of-view. Point-of-view is the way a character views a certain situation, and in this excerpt the narrator is giving his point-of-view while searching for his friend Woody who has gone missing. The central idea of hope is developed through point of view starting with the loss of hope, to the reemergence of hope, and finally to the fulfillment of hope.

In the beginning of the excerpt the narrator has been scanning the Serengeti all day for his friend and night is coming and he begins to lose hope. The narrator states, "it seemed futile to nurse any longer the expectation of finding Woody with so much of the afternoon already gone. If he were not dead, he would of course light fires by night." (lines 15-17). In this quote the narrator shares his point of view that he believes his friend Woody is dead and this contributes to the idea that the narrator is beginning to lose hope because he is about to go home since he believes Woody wouldn't have survived the whole day and if he was alive he would make a fire during the night. In the middle of the passage the central idea of hope develops from the loss of it to the reemergence of it. The narrator thinks back to a pool of water he had seen earlier in the day and thinks, "Nothing in the World, I

thought, could have looked so much like reflecting water as the wings of Woody's plane." (lines 26-27). This quote shows the reemergence of hope in the narrator because he now believes he might know where his friend Woody is. The writing strategy of point-of-view helps develop this idea because the narrator is sharing his point-of-view of how before he believed the plane to be a small pool of water and now he knows it was actually his friend's plane. Finally at the end of the excerpt the narrator shares how he has found his friend and states, "and then abruptly Woody was sitting upright on the ground, his face skinny beneath a dirty beard, his lips cinder-dry and split, his eyes red-rimmed and sunk in his cheeks. He was a sick man and he was grinning." (lines 65-67).

This final quote proves the development of hope because the narrator has fulfilled his hope in finding his friend. This is shown through point-of-view because the narrator shares with the reader what it was like to find his friend and described him after being abandoned in the desert.

In the excerpt "Why Do We Fly?" the central idea of hope is developed through the writing strategy of point-of-view. It starts with loss of hope, to reemergence of hope, and finally to the fulfillment of hope.

Anchor Level 4–B

CONTENT AND ANALYSIS:

- The response introduces a well-reasoned central idea (*The central idea of Hope is developed ... starting with the loss of Hope, to the reemergence of Hope, and finally to the fulfillment of hope*) and a writing strategy (*Point-of-view is the way a character views a certain situation ... the narrator is giving his point-of-view while searching for his friend*) that clearly establish the criteria for analysis.
- The response demonstrates an appropriate analysis of the author’s use of point-of-view to develop the central idea (*In this quote the narrator shares his point of view that he believes his friend Woody is dead and ... the narrator is beginning to lose hope and This quote shows the reemergence of hope in the narrator because he now believes he might know where his friend Woody is*).

COMMAND OF EVIDENCE:

- The response presents ideas clearly and consistently, making effective use of specific and relevant evidence to support analysis (*The narrator states, “it seemed futile to nurse any longer the expectation of finding Woody with so much of the afternoon already gone” and “and then abruptly Woody was sitting upright on the ground, his face skinny ... his eyes red-rimmed and sunk in his cheeks. He was a sick man and he was grinning”*).

COHERENCE, ORGANIZATION, AND STYLE:

- The response exhibits logical organization of ideas and information to create a cohesive and coherent response, with an opening paragraph that introduces the central idea and the writing strategy, followed by a paragraph that focuses on the narrator’s point of view and how it reflects the feelings of hopelessness transitioning into hope (*he is about to go home since he believes Woody wouldn’t have survived the whole day and the narrator shares with the reader what it was like to find his friend ... abandoned in the desert*), concluding with a reiteration of the central idea (*It starts with loss of hope, to reemergence of hope, and finally to the fulfillment of hope*).
- The response establishes and maintains a formal style, using precise language and sound structure (*the narrator has been scanning the Serengeti all day for his friend and night is coming and he begins to lose hope and The narrator thinks back to a pool of water he had seen earlier in the day and thinks, “Nothing in the world, I thought, could have looked so much like ... the wings of Woody’s plane”*).

CONTROL OF CONVENTIONS:

- The essay demonstrates partial control of conventions with occasional errors (*view; fulfillment; excerpt the narrator; night.*” (lines 15-17).; *believes; was alive he; shows; sharring; shares ... described*) that do not hinder comprehension

In his work, "Why Do We Fly?," Beryl Markham writes of a pilot flying in search of his fellow pilot, Woody. He doesn't give up, and at the last second he finds him. The author uses setting to bring out the central idea of his work, that even if it seems impossible, a person should never give up. Sometimes circumstances can make a situation seem hard, but if we don't give up we'll be able to accomplish our goal.

On lines 7, and 8, the author uses setting to bring out his theme - "There is no twilight in East Africa. Night tramps on the heels of Day with little gallantry and takes the place she lately held..." From this quote we can see how the circumstances could have caused the pilot to give up, but he didn't, which brings out the central idea of the author. An additional example is on lines 13 and 14 the author writes, "I watched small shadows creep from the rocks and saw birds in black flocks homeward bound..." We can see from this quote how the sun was setting, which can cause many people to give up hope, but he persisted. Later, the author writes how the pilot was racing with the shadows, "a friendly trial between the sun and me." This quote further shows us how pressured for time the pilot was, yet he didn't give up hope. These examples show us the central idea of the story, that no matter the circumstances that were in, we should never give up hope.

Beryl Markham uses setting to bring out his central idea. By describing the late hour, and extenuating circumstances, he clearly shows us that no matter what, we should never give up.

Anchor Level 3–A

CONTENT AND ANALYSIS:

- The response introduces a clear central idea and a writing strategy that establish the criteria for analysis (*The author uses setting to bring out the central idea of his work, that even if it seems impossible, a person should never give up*).
- The response demonstrates an appropriate analysis of the author’s use of setting to develop the central idea (*from this quote we can see how the circumstances could have caused the pilot to give up, but he didn’t, which brings out the central idea of the author and We can see from this quote how the sun was setting, which can cause many people to give up hope, but he persisted*).

COMMAND OF EVIDENCE:

- The response presents ideas sufficiently, making adequate use of relevant evidence to support analysis (“*There is no twilight in East Africa. Night tramps on the heels of Day with little gallantry and takes the place she lately held...*” and “*I watched small shadows creep from the rocks and saw birds in black flocks homeward bound...*”).

COHERENCE, ORGANIZATION, AND STYLE:

- The response exhibits acceptable organization of ideas and information to create a coherent response with an introductory paragraph that presents the central idea and the writing strategy, followed by a second paragraph that focuses on elements of setting and their effect on the pilot (*This quote further shows us how pressured for time the pilot was, yet he didn’t give up*) and a final paragraph that reiterates the central idea (*By describing the late hour ... he clearly shows us ... we should never give up*).
- The response establishes and maintains a formal style, using appropriate language and structure (*He doesn’t give up, and at the last second he finds him and Later, the author writes how the pilot was racing with the shadows, “... a friendly trial between the sun and me”*).

CONTROL OF CONVENTIONS:

- The response demonstrates control of conventions with infrequent errors (*On lines 7, and 8; 13 and 14 the author; pressured; examples shows; extenuating*).

"Why Do We Fly" has an underlying meaning of perseverance and to not give up when things are rough. The author of this story, Beryl Markham, portrays this idea through the use of conflict. The main premise of the story is that a pilot ~~by the name of~~ which ~~is~~ is not named, is looking for their friend Woody, who is lost after his plane crashed landed. The author uses this conflict to portray the central idea.

The story "Why Do We Fly" has a central idea of not giving up. In the story the pilot has everything against them ~~being~~ having "no emergency rations, - and no sleep" (lines 17-18), ~~along with~~ and "fuel was low" (line 17). ~~Despite~~ Despite all of this they kept pushing onward in order to find their friend. Another example of perseverance is that when they found Woody, he asks "why do we fly?" ~~the~~ (line 68), but the protagonist responds by saying, "We could give up flying tomorrow. You could anyhow. You could walk away from your plane and never put your feet on a rubber bar again.... You might be a very happy man, so why don't you?" (lines 70-75). After Woody responds by saying "I couldn't bear it" and "I would all be so dull." Despite crash landing and having the possibility of dying he wants to push on and keep it because he loves it.

All in all the story "Why Do We Fly" by Beryl Markham has a central idea of not giving up and persisting onward.

Anchor Level 3–B

CONTENT AND ANALYSIS:

- The response introduces a clear central idea (“*Why Do We Fly*” has an underlying meaning of perseverance and to not give up when things are rough) and a writing strategy (The author of this story, Beryl Markham, portrays this idea through the use of conflict), that establish the criteria for analysis.
- The response demonstrates a superficial analysis of the author’s use of conflict to develop the central idea (The main premise of the story is that a pilot which is not named, is looking for their friend Woody, who is lost after his plane crashed landed. The author uses this conflict to portray the central idea and Despite crash landing and having the possibility of dying he wants to push on and keep at it because he loves it). The use of conflict to develop perseverance is only implied.

COMMAND OF EVIDENCE:

- The response presents ideas sufficiently, making adequate use of relevant evidence to support analysis (In the story the pilot has everything against them having “no emergency rations – and no sleep” (lines 17-18) and “fuel was low” (line 17); the protagonist responds by saying, “We could give up flying tomorrow. You could anyhow. You could walk away from your plane and never put your feet on a rubber bar again You might be a very happy man, so why don’t you?” and “I couldn’t bear it” and “I would all be so dull”) although some evidence is miscopied.

COHERENCE, ORGANIZATION, AND STYLE:

- The response exhibits acceptable organization of ideas and information to create a coherent response, with an opening paragraph that introduces the central idea and names a writing strategy, followed by a second paragraph that focuses on perseverance (Another example of perseverance) and on the characters’ approach to the question (“Why do we fly?”), concluding with a one sentence reiteration of the central idea (the story ... has a central idea of not giving up and persisting onward).
- The response establishes and maintains a formal style, using appropriate language and structure (Despite all of this they kept pushing onward in order to find their friend) although at times language is inexact (pilot which, rubber for “rudder”, I for “It”).

CONTROL OF CONVENTIONS:

- The response demonstrates partial control of conventions with occasional errors (premise, pilot ... them, this they, could anyhow, dont, dyig he) that do not hinder comprehension.

The main idea of this passage is I rather be happy than doing something I don't like to do the things you love and don't do it for money. ~~And~~ ~~some~~ People will always do stuff for money they will risk their whole life for it. The author is clearly wants people to know is do the things you love and be happy.

In this passage there is a lot of characterization because Woody doesn't like the job he has he wants to stop going on airplanes he almost died and now he is scared he wants to be happy and not risk his life again. ~~Woody~~ There were people dying of thirst and then he saw ~~as~~ Woody with his face down and with his head in his arms. In line 73 Woody says "You could forget all that and go off somewhere away from Africa and never look at an aerodrome again. You might be a very happy man. So why don't you." Woody wants to forget everything that has happened and get a new ~~job~~ job and he wants to be happy and not scared that he might die one day flying a plane. This proves that Woody wants to be a happy man and he wants to look after himself before something else happens that can end up worse for him.

In conclusion people should be happy and safe with the job they have. They shouldn't do a job were they get paid a lot but also they don't like it and they are risking their life for it.

Anchor Level 2–A

CONTENT AND ANALYSIS:

- The response introduces a central idea (*The main idea of this passage is I rather be happy than doing something I don't like to, do the things you love and don't do it for money*) and a writing strategy (*In this passage there is a lot of Characterization*).
- The response demonstrates a superficial analysis of the author's use of characterization to develop the central idea, projecting imaginative conclusions not merited by the text (*This proves that Woody wants to be a happy man and he wants to look after himself before something else happens*).

COMMAND OF EVIDENCE:

- The response presents ideas inaccurately and inadequately in an attempt to support analysis, misinterpreting much of the passage's content (*he almost died and now he is scared he wants to be happy and not risk his life again. There were people dying of thirst and then he saw Woody with his face down and with his head in his arms*). The one direct quote included misidentifies the speaker.

COHERENCE, ORGANIZATION, AND STYLE:

- The response exhibits inconsistent organization of ideas and information, failing to create a coherent response. The response opens with a paragraph that focuses on the *main idea* that *people should do the things you love and be happy*, followed by a paragraph that erroneously characterizes Woody as wanting a new job and he wants to be happy and not scared that he might die one day flying a plane, followed by a concluding paragraph which presents a central idea that deviates from the central idea initially presented, (*do the things you love and don't do it for money*) to (*They shouldn't do a job were they get paid a lot, but also they don't like it and they are risking their life for it*).
- The response lacks a formal style, using language that is basic (*he wants to stop going on airplanes*) and imprecise (*do stuff, their* for "there", *were* for "where").

CONTROL OF CONVENTIONS:

- The response demonstrates partial control of conventions with occasional errors (*I rather be; to, do; always; clearly; people ... you; has he; airplanes he; scared he; their life*) that do not hinder comprehension.

Liking something is easy but pursuing it
take interest and a good mentality, to show
that you can do anything you're heart tells
you too do. In this passage "Why do we Fly"
Berly Markham she shows the central
idea as If you put the time and hard work
into something anything is possible. In this
passage it talks about the ups and downs
about the jobs, and why they love it so much.

One writing strategy Berly uses is
Imagery, she uses Imagery by putting
these images in peoples heads to get a
better understanding. So you can picture
what the picture is seeing. The Author
is showing that giving up is easy but
loving something is better, she is writing
all the good image to show that life can be
anything you want as long as you love it.

Anchor Level 2–B

CONTENT AND ANALYSIS:

- The response introduces a central idea (*Markham she shows the central idea as If you put the time and hard work into something anything is possible*) and a writing strategy (*One writting stragety Berly uses is Imagery*).
- The response demonstrates a superficial analysis of the author’s use of *Imagery* to develop the central idea (*it talks about the ups and downs about the jobs, and why they love it so much and she uses Imagery by putting these images in peoples heads to get a better understanding*).

COMMAND OF EVIDENCE:

- The response presents little evidence from the text, merely referencing the title and author of the passage and only alluding to its content (*the ups and downs about the jobs* and *So you can picture what the piolets seeing*).

COHERENCE, ORGANIZATION, AND STYLE:

- The response exhibits inconsistent organization of ideas and information, failing to create a coherent response, with an opening paragraph that randomly moves from needing *intrest an a good mantality, to ... do anything you’re heart tells you too*, to the stated claim, and then to a comment about the *jobs*. A second paragraph introduces the author’s use of imagery but offers no further specific evidence of support and concludes with a comment that moves away from the original claim (*he is writting all the good image to show that life can be anything you want*).
- The response lacks a formal style, using language that is basic (*it talks about and giving up is easy but loving something is better*) and imprecise (*you’re* for “your”, *too* for “to”, *Markham she shows, in peoples heads, writting all the good*).

CONTROL OF CONVENTIONS:

- The response demonstrates emerging control of conventions with some errors (*prusuing, it take; intrest; mantality,to; jobs ... it; peoples heads; piolets seeing; Authoer; easy but; writting all the good image*) that hinder comprehension.

fear is something that we remember and choose to forget because it's was something we was scary of and wishing to never feel that same fear again.

In the "short story" of the "Why Do we Fly" written by "Beryl Markham" the story use "tone" because oftentime we as people hold a fear that we can't let go and causing that fear to grow even stronger. If we choose face that fear head on we can decrease it and releases the sence of guilty, pain, and anxiety.

one exmple you see tone is "an hysterical engine, guilty at last perhaps of what, in spite of woody's jokes and our own, we all had feared."

Anchor Level 1–A

CONTENT AND ANALYSIS:

- The response introduces a confused central idea (*fear is Something that we remeber and choose to forget*) and an incomplete writing strategy. While the concept of *fear* is the focus of the response, its connection to the text is vague and unclear. The writing strategy “*tone*” is simply mentioned twice.
- The response demonstrates no analysis of tone to develop the central idea.

COMMAND OF EVIDENCE:

- The response presents little evidence from the text, providing only one quote that is loosely related to the concept of fear.

COHERENCE, ORGANIZATION, AND STYLE:

- The response exhibits little organization of ideas and information, relying on frequent repetition of the existence of *fear* and people’s response to *fear* (*it’s was something we was scary of and wishing to never feel that same fear again*). The opening paragraph consists of one sentence conveying the focus on “fear.” A second paragraph offers insight into people’s experiences with “fear.” A one-sentence conclusion incorporates a quote from the text but the connection to the task is vague.
- The response lacks a formal style, using language that is basic and imprecise (*If we choose face that fear head on we can conqare it and releses the sence of guilty, pain, and anxiety*).

CONTROL OF CONVENTIONS:

- The response demonstrates a lack of control of conventions with frequent errors (*remeber, it’s was, scary of, “shortstory,” story use, head on we, conqare, releses, sence of guilty, anxiety, exmple*) that make comprehension difficult.

The author shows point of view by saying if he gives up flying it would be dull and was showing a few other spots of it to. As the author worked it in lines 2 to 3 were he thought he was flying over a ~~body~~ body of water but was not. ~~Woody~~ Woody also kept all his ~~stuff~~ stuff close to me but the wings.

The over all point of the passage ~~is~~ is. Flying at night ~~could~~ could lead to a bad ~~ending~~ ending if not care full or know the area you are in. As the author describes it Woody landed but all most crashed landing his plane.

Anchor Level 1–B

CONTENT AND ANALYSIS:

- The response introduces a confused central idea (*The over all point of the passegs is. Flying at night could lead to a bad ending*) and writing strategy (*The author shows point of vews by saying if he gives up flying it would be dull and was showing a few other spots of it to*).
- The response demonstrates no analysis of the writing strategy to develop the central idea.

COMMAND OF EVIDENCE:

- The response presents little evidence from the text that is directly connected to the central idea (*saying if he gives up flying it would be dull and he thought he was flying over a boddy of watier but was not*) and evidence that has been misinterpreted (*Woody ... all most crashed*).

COHERENCE, ORGANIZATION, AND STYLE:

- The response exhibits little organization of ideas and information, consisting of two paragraphs of loosely connected ideas, the first opening with the writing strategy, followed by two unrelated sentences, the second paragraph opening with an erroneous central idea, followed by personal commentary and misinformation.
- The response uses language that is predominantly incoherent (*a few other spots of it to, Woody also kept all his stuff closse to the mettle but the wings, Woody landed but all most, crashed landing*).

CONTROL OF CONVENTIONS:

- The response demonstrates a lack of control of conventions with frequent errors (*vews; boddy; watier; kept; close; mettle; passegs; is. Flying; care full; it Woody; landed but; all most; playn*) that make comprehension difficult.

The main idea in this text is to show how even though it seems scary and could potentially cause a negative effect, we don't stop doing the things we find joy in or love. In the text, the main character takes Woody's plane to go and find him. The main character explains the dangers they may face and doesn't even know if they will ever find Woody. An example in the text lies in line 55 when it states "I saw two boulders leaning together, and in the cleft they made were a pair of legs clothed in grimy work slacks and, beyond the legs, the rest of Woody, face down with his head in the crook of his arm." This shows that yes, the main character did find Woody in critical condition and yes it was very dangerous for him. In line 75, the text states "Somewhere away from Africa and never look at an aerodrome again. You might be a very happy man, so why don't you?" "I couldn't bear it," said Woody. "It would be so dull..." This connects back to the central idea that people won't give up doing the things they love if it gives them lots of joy.

Markham uses the writing strategy of Imagery to get the central idea across to the reader. Imagery is seen all throughout

the passage and gives the reader a better view on what exactly is happening. For example, in the text on line 62-64, states "I recalled that men dying of thirst are likely to mumble and that what they want is water. I poured a few drops on the back of his neck as it appeared and got, for my pains, a startled grunt. This clearly shows the reader the pain Woody is in and how he is struggling. The text also states as seen in line 65-67, "-and then abruptly Woody was sitting upright on the ground, his face skinny beneath a dirty beard, his lips cinder-dry and splint, his eyes red-rimmed and sunk in his cheeks. He was a sick man and he was grinning..." This also shows the reader that by Woody grinning, it's showing although he knows things like this can happen he continues to do it anyway because like the central idea in the end no matter how crazy or dangerous something might come off as, we will continue to do it if it brings us joy.

The Reason why we fly planes because it transports goods in and out countries. Also Another reason for flying is that it can get you to your Destination but it depends where your going.

I think flying should still happen because it's important Especially for military troops other countries that physically Are in need of they need major help.

The story "Why do we fly?" by Beryl Markham shows a lot of figurative languages. There are similes in the story. One example is in the first paragraph "like a barbaric invasion across the plain." We see that Beryl meant that like bad, ~~terrible~~ ~~conditions~~ not good conditions compared to the people how they were, and how they felt. Another example of a simile is "huddled to Earth like a shot bird." Here Beryl is comparing walking or flying like hunting a bird. When a bird gets shot." We see Beryl uses a metaphor again. When animals are shot, they are hurt or injured. So we see he compare us or the main character to a injured bird. The overall theme of "Why do we fly?" by Beryl Markham is about a person on a plane flying and he compares himself or herself to bird being hurt or being in bad ~~conditions~~ places. In conclusion, the author uses similes to help the readers like us to imagine ourselves on a plane.

In the passage, "Why do we fly" by Beryl Markham, the central idea that the main character and Woody couldn't live without flying is developed with the use of irony.

In the ^{last} few paragraphs there are a lot of examples of irony. One the main character finds Woody, who is dehydrated. He gives him water. "He was a sick man grinning!" Shows how ironic it is for him to be grinning after nearly dying. This further emphasizes the main idea that flying fulfills them and they are so passionate that they would risk their lives to fly.

In the last two paragraphs, the main character goes on about how they could give up flying and not deal with all of the trouble and danger to which Woody ends the excerpt with "I couldn't bear it, it would all be so dull." This displays the irony of the passage that though they risk their lives, there is nothing else they would rather do.

These examples of irony contribute to the main idea and displays the passion for flying that they have.

In this short excerpt of "West With the Night" by Beryl Markham, we see a pilot's quest to find his downed friend in the desert region of Africa. The pilot does find his friend in the end of the excerpt. ~~Markham~~ ^{The} central ~~idea~~ ^{idea} ~~of~~ ^{at} ~~this~~ ^{this} ~~excerpt~~ ^{excerpt} is once we love something in life, we can never afford to lose it because life becomes dull and boring without. Markham develops this central idea through the use of repetition.

At the end of this excerpt, the pilot rescues his friend Woody and he poses a question to the pilot about why do they fly.

This is where the central idea begins ~~to~~ ^{to} take shape. Through the repetition of the word "could" in the final lines, the pilot and Woody here are saying to each other "you could walk away..." and "we could give up flying tomorrow,". ~~By doing these things~~ But the repetition of the word "could" establishes a sense of doubt in the pilots. They could do these things, but do they really want to. They could go and live a new life, but is that the life they really want. The pilot even says to Woody

"You might be a very happy man, so why don't you?" Woody responds by saying "I couldn't bear it," and "~~the~~ It would all be so dull...". Woody loves flying and no matter what better lives he could have, life would be too dull without flying.

Mantham's repetition of the word "could" in the final lines of this excerpt beautifully develop a central idea of once we love something in life, we can never afford to live without it because life will become dull and boring, which I believe many can relate to this central idea.

Practice Paper A – Score Level 4

Holistically, this response best fits the criteria for Level 4 because the response introduces a well-reasoned central idea and a writing strategy that clearly establish the criteria for analysis. The response demonstrates a thoughtful analysis of the author’s use of the writing strategy to develop the central idea. The response presents ideas clearly and consistently, making effective use of specific and relevant evidence and exhibits logical organization of ideas and information to create a cohesive and coherent response. The response establishes and maintains a formal style using precise language and sound structure with infrequent errors in conventions.

Practice Paper B – Score Level 1

Holistically, this response best fits the criteria for Level 1 because the response introduces a confused central idea unrelated to the task with no analysis of the author’s use of a writing strategy. The response presents no evidence from the text and exhibits inconsistent organization of ideas, lacking a formal style, using language that is basic, but demonstrates partial control of conventions. It is a personal response that makes little reference to the task or text and can be scored no higher than a 1.

Practice Paper C – Score Level 2

Holistically, this response best fits the criteria for Level 2 because the response introduces and demonstrates a superficial analysis of the author’s use of the writing strategy to develop a central idea. The response presents ideas inconsistently and inaccurately in an attempt to support analysis. The response exhibits inconsistent organization of ideas, failing to create a coherent response as it lacks a formal style and uses language that is basic and imprecise. The response demonstrates emerging control of conventions with some errors that hinder comprehension.

Practice Paper D – Score Level 3

Holistically, this response best fits the criteria for Level 3 because the response introduces a clear central idea and a writing strategy that establish the criteria for analysis. The response demonstrates an appropriate analysis of the author’s use of the writing strategy to develop the central idea, presenting ideas sufficiently with adequate use of relevant evidence to support analysis. The response exhibits acceptable organization and a formal style, using appropriate language and structure to create a coherent response. The response demonstrates partial control of conventions with occasional errors that do not hinder comprehension.

Practice Paper E – Score Level 4

Holistically, this response best fits the criteria for Level 4 because the response introduces a well-reasoned central idea and a writing strategy that clearly establish the criteria for analysis. The response demonstrates an appropriate analysis of the author’s use of the writing strategy to develop the central idea, presenting ideas clearly and consistently, making effective use of specific and relevant evidence to support analysis. The response exhibits logical organization of ideas and information to create a cohesive and coherent response. The response establishes and maintains a formal style, using precise language and sound structure. The response demonstrates partial control of conventions with occasional errors that do not hinder comprehension.

**Map to the Learning Standards
Regents Examination in English Language Arts
January 2024**

Question	Type	Credit	Weight	Standard
1	MC	1	1	RL.3 (11-12)
2	MC	1	1	RL.4 (11-12)
3	MC	1	1	RL.4 (11-12)
4	MC	1	1	RL.2 (11-12)
5	MC	1	1	RL.5 (11-12)
6	MC	1	1	L.4 (11-12)
7	MC	1	1	RL.3 (11-12)
8	MC	1	1	RL.4 (11-12)
9	MC	1	1	RL.2 (11-12)
10	MC	1	1	RL.2 (11-12)
11	MC	1	1	RL.3 (11-12)
12	MC	1	1	L.5 (11-12)
13	MC	1	1	RL.5 (11-12)
14	MC	1	1	RL.6 (11-12)
15	MC	1	1	RI.3 (11-12)
16	MC	1	1	RI.3 (11-12)
17	MC	1	1	L.4 (11-12)
18	MC	1	1	RI.4 (11-12)
19	MC	1	1	RI.3 (11-12)
20	MC	1	1	RI.3 (11-12)
21	MC	1	1	L.4 (11-12)
22	MC	1	1	RI.6 (11-12)
23	MC	1	1	RI.2 (11-12)
24	MC	1	1	RI.2 (11-12)
Part 2 Argument Essay	Essay	6	4	RI.1–6&10(11–12) W.1, 4&9(11–12) L.1–6(11–12)
Part 3 Expository Response	Response	4	2	RI.1–6&10(11–12) W.2, 4&9(11–12) L.1–6(11–12)

The *Chart for Determining the Final Examination Score for the January 2024 Regents Examination in English Language Arts* will be posted on the Department’s web site at <https://www.nysed.gov/state-assessment/high-school-regents-examinations/> on the day of the examination. Conversion charts provided for previous administrations of the Regents Examination in English Language Arts must NOT be used to determine students’ final scores for this administration.

Online Submission of Teacher Evaluations of the Test to the Department

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

1. Go to <https://www.nysed.gov/state-assessment/teacher-feedback-state-assessments>.
2. Select the test title.
3. Complete the required demographic fields.
4. Complete each evaluation question and provide comments in the space provided.
5. Click the SUBMIT button at the bottom of the page to submit the completed form.

Regents Examination in English Language Arts – January 2024

Chart for Converting Total Weighted Raw Scores to Final Exam Scores (Scale Scores)

(Use for the January 2024 examination only.)

Weighted Raw Score*	Scale Score	Performance Level	Weighted Raw Score*	Scale Score	Performance Level
56	100	5	27	55	2
55	99	5	26	53	1
54	98	5	25	50	1
53	97	5	24	47	1
52	95	5	23	44	1
51	94	5	22	41	1
50	92	5	21	38	1
49	91	5	20	35	1
48	90	5	19	32	1
47	89	5	18	29	1
46	88	5	17	26	1
45	87	5	16	22	1
44	86	5	15	19	1
43	85	5	14	16	1
42	84	4	13	13	1
41	83	4	12	10	1
40	82	4	11	9	1
39	80	4	10	8	1
38	79	4	9	7	1
37	77	3	8	6	1
36	76	3	7	5	1
35	74	3	6	4	1
34	72	3	5	3	1
33	70	3	4	2	1
32	67	3	3	2	1
31	65	3	2	1	1
30	63	2	1	1	1
29	60	2	0	0	1
28	58	2			

To determine the student’s final exam score (scale score) find the student’s total weighted raw score in the column labeled “Weighted Raw Score” and then locate the scale score that corresponds to that weighted raw score. The scale score is the student’s final exam score. Enter this score in the space labeled “Scale Score” on the student’s answer sheet.

Schools are not permitted to rescore any of the open-ended questions on this exam after each question has been rated the required number of times, regardless of the final exam score. Schools are required to ensure that the weighted raw scores have been calculated correctly and that the resulting scale score has been determined accurately.

Because scale scores corresponding to weighted raw scores in the conversion chart change from one administration to another, it is crucial that for each administration the conversion chart provided for that administration be used to determine the student’s final exam score. The chart above can be used only for this administration of the Regents Examination in English Language Arts.

* For guidance in calculating the total weighted raw score see the *Information Booklet for Scoring the Regents Examination in English Language Arts* found at:

[High School General Information](https://www.nysed.gov/state-assessment/high-school-regents-examinations)

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