

The University of the State of New York

REGENTS HIGH SCHOOL EXAMINATION

**REGENTS EXAMINATION**

**IN**

**ENGLISH LANGUAGE ARTS**

**(Common Core)**

**Tuesday, June 14, 2016 — 1:15 to 4:15 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

...When the short days of winter came dusk fell before we had well eaten our dinners. When we met in the street the houses had grown sombre. The space of sky above us was the colour of ever-changing violet and towards it the lamps of the street lifted their feeble lanterns. The cold air stung us and we played till our bodies glowed. Our shouts echoed in  
5 the silent street. The career of our play brought us through the dark muddy lanes behind the houses where we ran the gauntlet of the rough tribes<sup>1</sup> from the cottages, to the back doors of the dark dripping gardens where odours arose from the ashpits, to the dark odorous stables where a coachman smoothed and combed the horse or shook music from the buckled harness. When we returned to the street light from the kitchen windows had  
10 filled the areas. If my uncle was seen turning the corner we hid in the shadow until we had seen him safely housed. Or if Mangan's sister came out on the doorstep to call her brother in to his tea we watched her from our shadow peer up and down the street. We waited to see whether she would remain or go in and, if she remained, we left our shadow and walked up to Mangan's steps resignedly. She was waiting for us, her figure defined by the light from  
15 the half-opened door. Her brother always teased her before he obeyed and I stood by the railings looking at her. Her dress swung as she moved her body and the soft rope of her hair tossed from side to side.

Every morning I lay on the floor in the front parlour watching her door. The blind was pulled down to within an inch of the sash so that I could not be seen. When she came out  
20 on the doorstep my heart leaped. I ran to the hall, seized my books and followed her. I kept her brown figure always in my eye and, when we came near the point at which our ways diverged, I quickened my pace and passed her. This happened morning after morning. I had never spoken to her, except for a few casual words, and yet her name was like a summons to all my foolish blood. ...

25 At last she spoke to me. When she addressed the first words to me I was so confused that I did not know what to answer. She asked me was I going to *Araby*. I forget whether I answered yes or no. It would be a splendid bazaar,<sup>2</sup> she said she would love to go.

'And why can't you?' I asked.

30 While she spoke she turned a silver bracelet round and round her wrist. She could not go, she said, because there would be a retreat<sup>3</sup> that week in her convent.<sup>4</sup> Her brother and two other boys were fighting for their caps and I was alone at the railings. She held one of the spikes, bowing her head towards me. The light from the lamp opposite our door caught the white curve of her neck, lit up her hair that rested there and, falling, lit up the hand upon the railing. It fell over one side of her dress and caught the white border of a petticoat,  
35 just visible as she stood at ease.

'It's well for you,' she said.

'If I go,' I said, 'I will bring you something.'

What innumerable follies laid waste my waking and sleeping thoughts after that evening! I wished to annihilate the tedious intervening days. I chafed against the work of

<sup>1</sup>tribes — gangs

<sup>2</sup>bazaar — fair

<sup>3</sup>retreat — a time set aside for prayer and reflection

<sup>4</sup>convent — religious school

40 school. At night in my bedroom and by day in the classroom her image came between me  
and the page I strove to read. The syllables of the word *Araby* were called to me through  
the silence in which my soul luxuriated and cast an Eastern enchantment over me. I asked  
for leave to go to the bazaar on Saturday night. My aunt was surprised and hoped it was not  
45 some Freemason<sup>5</sup> affair. I answered few questions in class. I watched my master's face pass  
from amiability to sternness; he hoped I was not beginning to idle. I could not call my  
wandering thoughts together. I had hardly any patience with the serious work of life which,  
now that it stood between me and my desire, seemed to me child's play, ugly monotonous  
child's play.

On Saturday morning I reminded my uncle that I wished to go to the bazaar in the  
50 evening. He was fussing at the hallstand, looking for the hat-brush, and answered me curtly:  
'Yes, boy, I know.' ...

At nine o'clock I heard my uncle's latchkey in the halldoor. I heard him talking to  
himself and heard the hallstand rocking when it had received the weight of his overcoat.  
I could interpret these signs. When he was midway through his dinner I asked him to give  
55 me the money to go to the bazaar. He had forgotten.

'The people are in bed and after their first sleep now,' he said.

I did not smile. My aunt said to him energetically: 'Can't you give him the money and  
let him go? You've kept him late enough as it is.' ...

I held a florin<sup>6</sup> tightly in my hand as I strode down Buckingham Street towards the  
60 station. The sight of the streets thronged with buyers and glaring with gas recalled to me  
the purpose of my journey. I took my seat in a third-class carriage of a deserted train. After  
an intolerable delay the train moved out of the station slowly. It crept onward among  
ruinous houses and over the twinkling river. At Westland Row Station a crowd of people  
65 pressed to the carriage doors; but the porters moved them back, saying that it was a special  
train for the bazaar. I remained alone in the bare carriage. In a few minutes the train drew  
up beside an improvised wooden platform. I passed out on to the road and saw by the  
lighted dial of a clock that it was ten minutes to ten. In front of me was a large building  
which displayed the magical name. ...

Remembering with difficulty why I had come I went over to one of the stalls and  
70 examined porcelain vases and flowered tea-sets. At the door of the stall a young lady was  
talking and laughing with two young gentlemen. I remarked their English accents and  
listened vaguely to their conversation. ...

Observing me the young lady came over and asked me did I wish to buy anything.  
The tone of her voice was not encouraging; she seemed to have spoken to me out of a sense  
75 of duty. I looked humbly at the great jars that stood like eastern guards at either side of the  
dark entrance to the stall and murmured:

'No, thank you.'

The young lady changed the position of one of the vases and went back to the two young  
men. They began to talk of the same subject. Once or twice the young lady glanced at me  
80 over her shoulder.

I lingered before her stall, though I knew my stay was useless, to make my interest in  
her wares seem the more real. Then I turned away slowly and walked down the middle of  
the bazaar. I allowed the two pennies to fall against the sixpence in my pocket. I heard a

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<sup>5</sup>Freemason — a fraternal organization

<sup>6</sup>florin — coin

85 voice call from one end of the gallery that the light was out. The upper part of the hall was now completely dark.

Gazing up into the darkness I saw myself as a creature driven and derided by vanity; and my eyes burned with anguish and anger.

—James Joyce  
excerpted from “Araby”  
*Dubliners*, 1914  
Grant Richards LTD.

- 1 The description of the neighborhood in lines 1 through 9 contributes to a mood of
  - (1) indifference
  - (2) gloom
  - (3) anxiety
  - (4) regret
- 2 Which quotation from the text best illustrates the narrator’s attitude toward Mangan’s sister?
  - (1) “we watched her from our shadow” (line 12)
  - (2) “We waited to see whether she would remain or go in” (lines 12 and 13)
  - (3) “yet her name was like a summons” (lines 23 and 24)
  - (4) “She asked me was I going to *Araby*” (line 26)
- 3 Lines 25 through 32 reveal Mangan’s sister’s
  - (1) disinterest
  - (2) silliness
  - (3) disappointment
  - (4) tension
- 4 Lines 38 through 48 help to develop the idea that the narrator has
  - (1) recognized that his priorities have changed
  - (2) determined the academic focus of his studies
  - (3) eliminated distractions from his daily routine
  - (4) reassessed his relationship with his family
- 5 The description of the narrator’s train ride (lines 59 through 66) supports a theme of
  - (1) confusion
  - (2) isolation
  - (3) persecution
  - (4) deception
- 6 The description in lines 73 through 82 suggests that the bazaar symbolizes
  - (1) excessive greed
  - (2) future wealth
  - (3) false promise
  - (4) lasting love
- 7 It can be inferred from the text that the narrator’s behavior is most guided by his
  - (1) school experience
  - (2) family situation
  - (3) childhood memories
  - (4) romantic feelings
- 8 As used in line 86, the word “derided” most nearly means
  - (1) taunted
  - (2) restrained
  - (3) rewarded
  - (4) flattered
- 9 Based on the text as a whole, the narrator’s feelings of “anguish and anger” (line 87) are most likely a result of his having
  - (1) ignored his opportunities
  - (2) defended his family
  - (3) realized his limitations
  - (4) denied his responsibilities
- 10 Which quotation best reflects a central theme of the text?
  - (1) “Her brother and two other boys were fighting for their caps” (lines 30 and 31)
  - (2) “ ‘Can’t you give him the money and let him go?’ ” (lines 57 and 58)
  - (3) “It crept onward among ruinous houses and over the twinkling river” (lines 62 and 63)
  - (4) “I lingered before her stall, though I knew my stay was useless” (line 81)

## Reading Comprehension Passage B

### Assembly Line

- In time's assembly line  
Night presses against night.  
We come off the factory night-shift  
In line as we march towards home.
- 5 Over our heads in a row  
The assembly line of stars  
Stretches across the sky.  
Beside us, little trees  
Stand numb in assembly lines.
- 10 The stars must be exhausted  
After thousands of years  
Of journeys which never change.  
The little trees are all sick,  
Choked on smog and monotony,
- 15 Stripped of their color and shape.  
It's not hard to feel for them;  
We share the same tempo and rhythm.
- Yes, I'm numb to my own existence  
As if, like the trees and stars
- 20 —perhaps just out of habit  
—perhaps just out of sorrow,  
I'm unable to show concern  
For my own manufactured fate.

—Shu Ting  
from *A Splintered Mirror: Chinese Poetry from the  
Democracy Movement*, 1991  
translated by Carolyn Kizer  
North Point Press

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|---|--|
| 11 In the first stanza, a main idea is strengthened through the poet's use of<br>(1) repetition (3) allusion<br>(2) simile (4) understatement   | 13 The structure and language of lines 20 and 21 suggests the narrator's<br>(1) bitterness (3) selfishness<br>(2) determination (4) uncertainty                              |
| 12 Line 17 contributes to a central idea by pointing out a parallel between<br>(1) profit and industrialization<br>(2) humans and nature<br>(3) recreation and production<br>(4) sound and motion | 14 The phrase "manufactured fate" (line 23) emphasizes the narrator's<br>(1) resignation to life<br>(2) desire for control<br>(3) hope for change<br>(4) rejection of nature |
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## Reading Comprehension Passage C

...Memory teaches me what I know of these matters. The boy reminds the adult. I was a bilingual child, but of a certain kind: “socially disadvantaged,” the son of working-class parents, both Mexican immigrants. ...

5 In public, my father and mother spoke a hesitant, accented, and not always grammatical English. And then they would have to strain, their bodies tense, to catch the sense of what was rapidly said by *los gringos*. At home, they returned to Spanish. The language of their Mexican past sounded in counterpoint to the English spoken in public. The words would come quickly, with ease. Conveyed through those sounds was the pleasing, soothing, consoling reminder that one was at home.

10 During those years when I was first learning to speak, my mother and father addressed me only in Spanish; in Spanish I learned to reply. By contrast, English (*inglés*) was the language I came to associate with gringos, rarely heard in the house. I learned my first words of English overhearing my parents speaking to strangers. At six years of age, I knew just enough words for my mother to trust me on errands to stores one block away—but no  
15 more.

I was then a listening child, careful to hear the very different sounds of Spanish and English. Wide-eyed with hearing, I'd listen to sounds more than to words. First, there were English (*gringo*) sounds. So many words still were unknown to me that when the butcher or the lady at the drugstore said something, exotic polysyllabic sounds would bloom in the  
20 midst of their sentences. Often the speech of people in public seemed to me very loud, booming with confidence. The man behind the counter would literally ask, “What can I do for you?” But by being so firm and clear, the sound of his voice said that he was a gringo; he belonged in public society. There were also the high, nasal notes of middle-class American speech—which I rarely am conscious of hearing today because I hear them so  
25 often, but could not stop hearing when I was a boy. Crowds at Safeway or at bus stops were noisy with the birdlike sounds of *los gringos*. I'd move away from them all—all the chirping chatter above me.

My own sounds I was unable to hear, but I knew that I spoke English poorly. My words could not extend to form complete thoughts. And the words I did speak I didn't know well  
30 enough to make distinct sounds. (Listeners would usually lower their heads to hear better what I was trying to say). But it was one thing for *me* to speak English with difficulty; it was more troubling to hear my parents speaking in public: their high-whining vowels and guttural<sup>1</sup> consonants; their sentences that got stuck with “eh” and “ah” sounds; the confused syntax; the hesitant rhythm of sounds so different from the way gringos spoke. I'd notice,  
35 moreover, that my parents' voices were softer than those of gringos we would meet.

I am tempted to say now that none of this mattered. (In adulthood I am embarrassed by childhood fears.) And, in a way, it didn't matter very much that my parents could not speak English with ease. Their linguistic difficulties had no serious consequences. My mother and father made themselves understood at the county hospital clinic and at  
40 government offices. And yet, in another way, it mattered very much. It was unsettling to hear my parents struggle with English. Hearing them, I'd grow nervous, and my clutching trust in their protection and power would be weakened. ...

But then there was Spanish: *español*, the language rarely heard away from the house; *español*, the language which seemed to me therefore a private language, my family's  
45 language. To hear its sounds was to feel myself specially recognized as one of the family, apart from *los otros*.<sup>2</sup> A simple remark, an inconsequential comment could convey that

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<sup>1</sup>guttural — throaty

<sup>2</sup>los otros — the others

assurance. My parents would say something to me and I would feel embraced by the sounds of their words. Those sounds said: *I am speaking with ease in Spanish. I am addressing you in words I never use with los gringos. I recognize you as someone special, close, like no one outside. You belong with us. In the family. Ricardo.*

At the age of six, well past the time when most middle-class children no longer notice the difference between sounds uttered at home and words spoken in public, I had a different experience. I lived in a world compounded of sounds. I was a child longer than most. I lived in a magical world, surrounded by sounds both pleasing and fearful. I shared with my family a language enchantingly private—different from that used in the city around us. ...

If I rehearse here the changes in my private life after my Americanization, it is finally to emphasize a public gain. The loss implies the gain. The house I returned to each afternoon was quiet. Intimate sounds no longer greeted me at the door. Inside there were other noises. The telephone rang. Neighborhood kids ran past the door of the bedroom where I was reading my schoolbooks—covered with brown shopping-bag paper. Once I learned the public language, it would never again be easy for me to hear intimate family voices. More and more of my day was spent hearing words, not sounds. But that may only be a way of saying that on the day I raised my hand in class and spoke loudly to an entire roomful of faces, my childhood started to end. ...

—Richard Rodriguez  
excerpted from “Aria: A Memoir of a Bilingual Childhood”  
*The American Scholar*, Winter 1981  
The Phi Beta Kappa Society

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|---|---|
| <p>15 The phrase “the boy reminds the adult” in the first paragraph establishes the narrator’s</p> <ul style="list-style-type: none"><li>(1) mood</li><li>(2) perspective</li><li>(3) creativity</li><li>(4) disposition</li></ul> <p>16 The use of the word “counterpoint” in line 7 helps to develop a central idea by presenting</p> <ul style="list-style-type: none"><li>(1) differing memories</li><li>(2) opposing principles</li><li>(3) contrasting cultures</li><li>(4) conflicting philosophies</li></ul> <p>17 The use of figurative language in line 17 demonstrates the narrator’s</p> <ul style="list-style-type: none"><li>(1) eagerness to learn</li><li>(2) desire for recognition</li><li>(3) frustration with authority</li><li>(4) anxiety about adulthood</li></ul> <p>18 The use of the word “public” in line 23 emphasizes the narrator’s feeling of</p> <ul style="list-style-type: none"><li>(1) accomplishment</li><li>(2) disillusionment</li><li>(3) satisfaction</li><li>(4) separation</li></ul> | <p>19 The description of the narrator speaking English in lines 28 through 31 emphasizes his inability to</p> <ul style="list-style-type: none"><li>(1) communicate effectively</li><li>(2) understand the culture</li><li>(3) distinguish between languages</li><li>(4) express emotions</li></ul> <p>20 In lines 38 through 42 the narrator’s reaction to his parents’ “linguistic difficulties” (line 38) reveals his</p> <ul style="list-style-type: none"><li>(1) low expectations</li><li>(2) conflicting feelings</li><li>(3) educational concerns</li><li>(4) hostile thoughts</li></ul> <p>21 Lines 43 through 50 contribute to a central idea in the text by focusing on the</p> <ul style="list-style-type: none"><li>(1) narrator’s sense of security</li><li>(2) family’s economic status</li><li>(3) family’s traditional beliefs</li><li>(4) narrator’s feeling of confusion</li></ul> |
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- 22 Which quotation best reflects the narrator’s overall experience with language?
- (1) “The words would come quickly, with ease” (lines 7 and 8)
  - (2) “I’d listen to sounds more than to words” (line 17)
  - (3) “My own sounds I was unable to hear, but I knew that I spoke English poorly” (line 28)
  - (4) “Hearing them, I’d grow nervous” (line 41)
- 23 The phrase “the loss implies the gain” (line 58) contributes to a central idea in the text by indicating that when the narrator speaks English comfortably he is
- (1) disconnected from his family
  - (2) distressed by hearing English sounds
  - (3) uninterested in his school work
  - (4) undeterred from making new friends
- 24 The narrator’s tone in lines 63 through 65 suggests
- (1) distrust
  - (2) respect
  - (3) confidence
  - (4) intolerance
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## Part 2

### Argument

**Directions:** Closely read each of the *four* texts provided on pages 10 through 17 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 celebrities become the voice of humanitarian causes?

**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 celebrities should become the voice of humanitarian causes. 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 celebrities should become the voice of humanitarian causes
- 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 Celebrity Solution

Text 2 – Ethics of Celebrities and Their Increasing Influence in 21st Century Society

Text 3 – Do Celebrity Humanitarians Matter?

Text 4 – The Rise of the Celebrity Humanitarian

## Text 1

### The Celebrity Solution

In 2004, Natalie Portman, then a 22-year-old fresh from college, went to Capitol Hill to talk to Congress on behalf of the Foundation for International Community Assistance, or Finca, a microfinance organization for which she served as “ambassador.” She found herself wondering what she was doing there, but her colleagues assured her: “We got the meetings because of you.” For lawmakers, Natalie Portman was not simply a young woman — she was the beautiful Padmé from “Star Wars.” “And I was like, ‘That seems totally nuts to me,’ ” Portman told me recently. [*sic*] It’s the way it works, I guess. I’m not particularly proud that in our country I can get a meeting with a representative more easily than the head of a nonprofit can.”

Well, who is? But it *is* the way it works. Stars — movie stars, rock stars, sports stars — exercise a ludicrous influence over the public consciousness. Many are happy to exploit that power; others are wrecked by it. In recent years, stars have learned that their intense presentness in people’s daily lives and their access to the uppermost realms of politics, business and the media offer them a peculiar kind of moral position, should they care to use it. And many of those with the most leverage — Bono and Angelina Jolie and Brad Pitt and George Clooney and, yes, Natalie Portman — have increasingly chosen to mount that pedestal. Hollywood celebrities have become central players on deeply political issues like development aid, refugees and government-sponsored violence in Darfur.

Activists on these and other issues talk about the political power of stars with a mixture of bewilderment and delight. But a weapon that powerful is bound to do collateral damage. Some stars, like George Clooney, regard the authority thrust upon them with wariness; others, like Sean Penn or Mia Farrow, an activist on Darfur, seize the bully pulpit with both hands. “There is a tendency,” says Donald Steinberg, deputy president of the International Crisis Group, which seeks to prevent conflict around the world, “to treat these issues as if it’s all good and evil.” Sometimes you need the rallying cry, but sometimes you need to accept a complex truth. ...

An entire industry has sprung up around the recruitment of celebrities to good works. Even an old-line philanthropy like the Red Cross employs a “director of celebrity outreach.” Oxfam has a celebrity wrangler in Los Angeles, Lyndsay Cruz, on the lookout for stars who can raise the charity’s profile with younger people. In addition to established figures like Colin Firth and Helen Mirren, Oxfam is affiliated with Scarlett Johansson, who has visited South Asia (where the organization promotes girls’ education) and is scheduled to go to Mali. Cruz notes that while “trendy young people” are attracted to the star of “Match Point” and “Lost in Translation,” Johansson had “great credibility with an older audience because she’s such a great actress.” ...

Microfinance is a one-star cause. Though for some reason the subject appeals to female royalty, including Queen Rania of Jordan and Princess Maxima of the Netherlands, Natalie Portman is the only member of Hollywood royalty who has dedicated herself to it. Perhaps this is because microfinance is a good deal more complicated than supplying fresh water to parched villages, and a good deal less glamorous than confronting the janjaweed<sup>1</sup> in Darfur. The premise of microfinance is that very poor people should have access to credit, just as the middle class and the rich do. They typically don’t have such access because banks that operate in the developing world view the poor as too great a credit risk, and the processing cost of a \$50 loan is thought to wipe out much of the potential profit. But small nonprofit organizations found that tiny loans could not only raise the incomes of the rural and small-town poor but also, unlike aid and other handouts, could help make them self-sufficient. And they found as well that if they harnessed the communities’ own social bonds to create group

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<sup>1</sup>janjaweed — militia

50 support, repayment rates among the very poor could be higher than among the more  
well-off. (Indeed, commercial banks, apparently having recognized their error, have now  
begun to extend loans to the poor.) The idea of microfinance is thus to introduce the poor to  
capitalism. This is not, it's true, star material. ...

55 There's no question that causes do a great deal for the brand identity of the stars and the  
sponsors who embrace them. But what, exactly, do stars do for causes? They raise money,  
of course. But that is often less important than raising consciousness, as Natalie Portman has  
done. John Prendergast, a longtime activist on African issues and the chairman of Enough,  
an organization that brings attention to atrocities around the world, says: "Celebrities are  
60 master recruiters. If you're trying to expand beyond the already converted, there's no better  
way to do instant outreach than to have a familiar face where people want to know more  
about what they're doing in their personal lives." People come to see Natalie Portman, and  
they go away learning about microfinance. ...

—James Traub  
excerpted from "The Celebrity Solution"  
[www.nytimes.com](http://www.nytimes.com), March 9, 2008

## Text 2

### Ethics of Celebrities and Their Increasing Influence in 21st Century Society

The global influence of celebrities in the 21st century extends far beyond the entertainment sector. During the recent Palestinian presidential elections, the Hollywood actor Richard Gere broadcast a televised message to voters in the region and stated,

Hi, I'm Richard Gere, and I'm speaking for the entire world. (Richard Gere, actor)

5        Celebrities in the 21st century have expanded from simple product endorsements to sitting on United Nations committees, regional and global conflict commentators and international diplomacy. The Russian parliament is debating whether to send a global celebrity to its International Space Station. The celebrities industry is undergoing, “mission creep”, or the expansion of an enterprise beyond its original goals.

10        There has always been a connection between Hollywood and politics, certainly in the USA. However, global celebrities in the 21st century are involved in proselytising<sup>1</sup> about particular religions, such as Scientology, negotiating with the Taliban in Afghanistan and participating in the Iraqi refugee crisis. The Hollywood actor, Jude Law’s attempt to negotiate with the Taliban in Afghanistan was not successful; but the mere fact that Jude Law tried, and  
15        that it was discussed widely over the global internet, shows the expansion of celebrities’ domain in today’s society. The global entertainment industry, especially based in Hollywood, has vastly exceeded their original mandate in society. ...

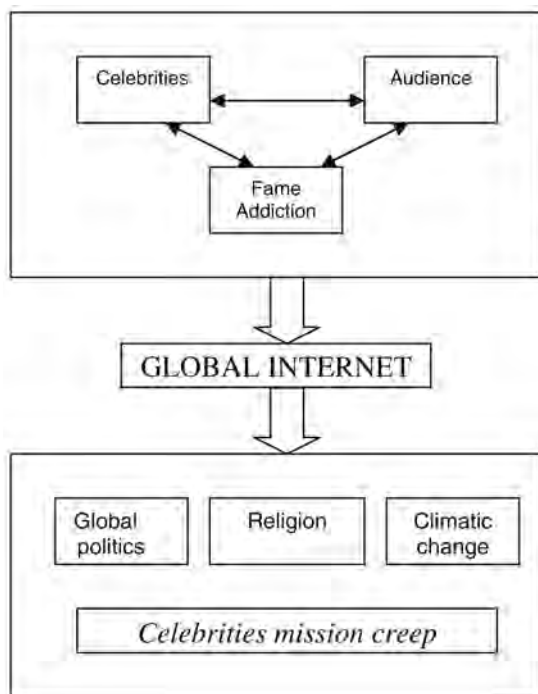
      How is it that celebrities in the 21st century are formulating foreign aid policy, backing political bills or affecting public health debates? Traditionally, the economic value or market  
20        price of the entertainment industry and its various components was seen as intangible and difficult to measure. Movie stars and films, artists and the quality of art is often seen as difficult to measure in terms of value and price without the role of expert opinions. But global internet-driven 21st century seems to be driven by a general growth of the idea that celebrity can be measured in a tangible way. ...

25        The 21st century’s internet society seems to thrive on a harmonious three-way relationship among celebrities, audiences and fame addiction. The global internet in turns [*sic*] moulds this three-way relationship and accelerates its dissemination<sup>2</sup> and communication. This in turn allows celebrities in the 21st century to “mission creep”, or expand and accelerate their influence into various new areas of society. This interaction of forces is shown in Figure 1. ...

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<sup>1</sup>proselytising — trying to persuade or recruit others

<sup>2</sup>dissemination — wide distribution



**Figure 1. Celebrities' mission creep in the 21st century.**

30 In turn, the global popularity of internet-based social networking sites such as MySpace  
 or individual blogspots all show the need to discuss events, but also things that are famous  
 (Choi and Berger, 2009). Traditionally, celebrities were seen as people that needed to be  
 seen from afar and while keeping one's distance. In this sense, celebrities were similar to art  
 35 pieces, better to be seen from a distance (Halpern, 2008; Hirsch, 1972; Maury and Kleiner,  
 2002). This traditional distance has been reduced due to global technologies in  
 communications. Celebrities, and famous people in turn, help to bring people, including  
 adults, together in conversation and social interaction. The global role of the internet in the  
 21st century society will further accelerate such social and psychological trends throughout  
 today's global knowledge-based society. Global internet communications have increased the  
 40 availability of "fame" and access to the lives of celebrities, which in turn will further accelerate  
 the global influence of celebrities in the 21st century society. ...

—Chong Ju Choi and Ron Berger  
 excerpted from "Ethics of Celebrities and  
 Their Increasing Influence in 21st Century Society"  
*Journal of Business Ethics*, 2009  
[www.idc.ac.il](http://www.idc.ac.il)

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### Text 3

#### Do Celebrity Humanitarians Matter?

...Recent years have seen a growth industry for celebrities engaged in humanitarian activities. The website *Look to the Stars* has calculated that over 2,000 charities have some form of celebrity support. UNICEF has dozens of “Goodwill Ambassadors” and “Advocates” such as Angelina Jolie and Mia Farrow. Celebrities have entered forums for global governance to pressure political leaders: George Clooney has spoken before the United Nations while Bob Geldof, Bono, and Sharon Stone have attended summits like DAVOS<sup>1</sup> and the G8<sup>2</sup> to discuss third world debt, poverty, and refugees. In the U.S. policy arena, [Ben] Affleck joins Nicole Kidman, Angelina Jolie, and other celebrities who have addressed the U.S. Congress on international issues.<sup>3</sup> The increase in celebrity involvement has spurred debate in academic circles and mainstream media. Celebrity humanitarianism is alternately lauded for drawing media attention and fostering popular engagement and criticized on a number of ethical grounds. According to *Mother Jones*, Africa is experiencing a “recolonization” as celebrities from the U.S. and UK lay claim to particular countries as recipients of their star power: South Africa (Oprah), Sudan (Mia Farrow), and Botswana (Russell Simmons). As the involvement of American celebrities in humanitarian causes grows, let us consider the activities of Affleck and his Eastern Congo Initiative [ECI].

#### Celebrity Humanitarians

Affleck can be considered a “celebrity humanitarian,” a celebrity figure who has moved beyond his/her day job as an entertainer to delve into the areas of foreign aid, charity, and development. These activities can involve fundraising, hosting concerts and events, media appearances, and engaging in advocacy. Celebrities are distinguished by their unique ability to attract and engage diverse audiences ranging from their fan base and the media to political elites and philanthropists. Celebrity humanitarians often play an important bridging role, introducing Northern publics to issues in the developing world. They also use their star power to gain access to policy-making circles to effect social and political change. Since 1980, the U.S. Congress has seen the frequency of celebrity witnesses double to around 20 a year with most celebrity appearances taking place before committees addressing domestic issues. Interestingly, fewer than 5 percent of celebrity witnesses testify before committees dealing with foreign relations, where celebrity humanitarians push the United States to address global concerns.<sup>4</sup>

The rise and influence of celebrity humanitarians activate debates on the consequences of their involvement. For some academics and practitioners, celebrities are welcome figures in humanitarianism: educating the public on global issues, raising funds, and using their populist appeal to draw attention to policy-making arenas. For others, celebrity humanitarians are highly problematic figures who dilute debates, offer misguided policy proposals, and lack credibility and accountability. Celebrity humanitarianism privileges and invests the celebrity figure with the responsibility of speaking on behalf of a “distant other” who is unable to give input or consent for their representation. Stakeholders in the developing world unwittingly rely on the celebrity humanitarian as their communicator, advocate, and fundraiser.

<sup>1</sup>DAVOS — an annual meeting of The World Economic Forum, hosted in Davos-Klosters, Switzerland, on global partnership

<sup>2</sup>G8 — A group of 8 industrialized nations that hold a yearly meeting to discuss global issues

<sup>3</sup>ProQuest, “Quick Start: Congressional Hearing Digital Collections: Famous (Celebrity) Witnesses,” [http://proquest.libguides.com/quick\\_start\\_hearings/famouscelebs](http://proquest.libguides.com/quick_start_hearings/famouscelebs)

<sup>4</sup>See Demaine, L.J., n.d. Navigating Policy by the Stars: The Influence of Celebrity Entertainers on Federal Lawmaking. *Journal of Law & Politics*, 25 (2), 83-143

40 Finally, celebrities are held to be self-serving, engaging in humanitarian causes to burnish<sup>5</sup>  
their careers. . . .

Celebrity humanitarians should do their homework to earn credibility while also  
respecting their bounded roles as celebrity figures. As a celebrity humanitarian, Affleck's  
proposals are based on serious preparation: spending years to gain an in-depth understanding,  
45 consulting with professionals, narrowing his advocacy efforts to a single region, and enduring  
the scrutiny of the cameras and the blogosphere. Besides this self-education, his credibility  
is based on ECI's dual mission of re-granting and policymaking. Since ECI has operations and  
partnerships in the DRC [Democratic Republic of the Congo], the content of Affleck's  
writings and Congressional testimonies are grounded in the realities of the DRC, peppered  
with first-hand accounts, and supported by statistics and other research. However, there are  
50 limits to his knowledge—Affleck is not a development expert or on-the-ground professional;  
his day job and main career lie elsewhere. And while the decision to found an organization  
suggests that Affleck's commitment to the DRC will extend beyond his nascent<sup>6</sup> efforts,  
rumors that he may seek political office distort this image.

Celebrity humanitarians must find a way to avoid diverting resources and attention.  
55 Rather than bring his star power and ample financial support to existing Congolese  
organizations, ECI furnished a platform for Affleck's advocacy and leadership that amplifies  
his voice over those of the Congolese. Nor was ECI crafted inside eastern Congo but in the  
offices of a strategic advisory firm based in Seattle. ECI is privately funded by a network of  
financial elites and does not rely on means-tested grant cycles or public support. While  
60 Affleck has received multiple awards in the short period he has been a celebrity humanitarian,  
his star power also distracts us from the people who work in the field of humanitarianism on  
a daily basis and rarely receive such recognition.<sup>7</sup> And by concentrating attention and money  
for Affleck's issue of Eastern Congo, other causes and countries may go unnoticed. . . .

—Alexandra Cosima Budabin  
excerpted and adapted from “Do Celebrity Humanitarians Matter?”  
[www.carnegiecouncil.org](http://www.carnegiecouncil.org), December 11, 2014

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<sup>5</sup>burnish — improve or enhance

<sup>6</sup>nascent — beginning

<sup>7</sup>Marina Hyde, “Angelina Jolie, Paris Hilton, Lassie and Tony Blair: here to save the world,” *The Guardian*,  
27 November 2014 [http://www.theguardian.com/lifeandstyle/lostinshowbiz/2014/nov/27/angelina-jolie-paris-hilton-tony-blair-lassie-save-the-children-award?CMP=share\\_btn\\_fb](http://www.theguardian.com/lifeandstyle/lostinshowbiz/2014/nov/27/angelina-jolie-paris-hilton-tony-blair-lassie-save-the-children-award?CMP=share_btn_fb)

## Text 4

### The Rise of the Celebrity Humanitarian

...One of the most effective methods of attracting a wide, although perhaps not a deep, following is the use of a celebrity humanitarian: An A-Lister who has delved into areas of foreign aid, charity and international development. The United Nations is the leader in this attention-getting ploy, with at least 175 celebrities on the books as goodwill ambassadors<sup>1</sup> for one cause or another. Some celebrities even leverage their star power to promote their very own foundations and philanthropic projects.

It's a mutually beneficial relationship, really. Hollywood's elite get to wield their unique ability to engage diverse audiences, and the power of celebrity is put to good use effecting change—whether it's out of the good of their hearts, or because their publicists insist.

There is some downside that comes with publicly linking a campaign to a celebrity. For some, celebrity humanitarians are problematic figures<sup>2</sup> who dilute debates, offer misguided policy proposals, and lack credibility and accountability. Take Scarlett Johansson, who became embroiled in a scandal after partnering with soft drink maker SodaStream, which operated a factory in occupied Palestinian territory. This alliance was in direct conflict with her seven-year global ambassador position for Oxfam, which opposes all trade with the occupied territories. In the end, she stepped down from her role with Oxfam, stating a fundamental difference of opinion.

Moreover, if the star's popularity takes a hit, it can affect the reception of the cause. For example, when Lance Armstrong's popularity plummeted in the wake of doping allegations, it tarnished the brand of the Livestrong Foundation,<sup>3</sup> the nonprofit he founded to support people affected by cancer. Livestrong does, however, continue today, after cutting ties with Armstrong and undergoing a radical rebranding.

Even so, the following big names substantiate the idea that celebrity involvement brings massive amounts of attention and money to humanitarian causes and that, usually, this [*sic*] is a good thing. ...

Bono participates in fundraising concerts like Live 8, and has co-founded several philanthropies, like the ONE Campaign and Product (RED). He also created EDUN, a fashion brand that strives to stimulate trade in Africa by sourcing production there. He has received three nominations for the Nobel Peace Prize, was knighted by the United Kingdom in 2007, and was named Time's 2005 Person of the Year. ...

Popular singer Akon may not be as famous for his philanthropic work as Angelina Jolie or Bono, but he is in a unique position to help, as he has deep roots in the areas in which he works: He was raised in Senegal in a community without electricity, which inspired his latest project, Akon Lighting Africa. He also founded the Konfidence Foundation, raising awareness of conditions in Africa and providing underprivileged African youth access to education and other resources. ...

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<sup>1</sup>Bunting, Madeline. "The Issue of Celebrities and Aid Is Deceptively Complex" <http://www.theguardian.com>, Dec. 17, 2010

<sup>2</sup>Budabin, Alexandra Cosima. "Do Celebrity Humanitarians Matter?" <http://www.carnegiecouncil.org>, December 11, 2014

<sup>3</sup>Gardner, Eriq. "Livestrong Struggles After Lance Armstrong's Fall" <http://www.hollywoodreporter.com>, 7/25/2013



In weighing the pros and cons of celebrity activism, perhaps [Ben] Affleck himself summed it up best in an essay reflecting on the constraints and possibilities of his own engagement:

40 “It makes sense to be skeptical about celebrity activism. There is always suspicion that involvement with a cause may be doing more good for the spokesman than he or she is doing for the cause...but I hope you can separate whatever reservations you may have from what is unimpeachably important.”

—Jenica Funk  
excerpted and adapted from “The Rise of the Celebrity Humanitarian”  
[www.globalenvision.org](http://www.globalenvision.org), January 29, 2015

## Part 3

### Text-Analysis Response

**Your Task:** Closely read the text provided on pages 19 and 20 and write a well-developed, text-based response of two to three paragraphs. In your response, identify a central idea in the text and analyze how the author's use of *one* writing strategy (literary element or literary technique or rhetorical device) develops this central idea. Use strong and thorough evidence from the text to support your analysis. Do *not* simply summarize the text. You may use the margins to take notes as you read and scrap paper to plan your response. Write your response in the spaces provided on pages 7 through 9 of your essay booklet.

#### Guidelines:

##### Be sure to:

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

## Text

It was my father who called the city the Mansion on the River.

He was talking about Charleston, South Carolina, and he was a native son, peacock proud of a town so pretty it makes your eyes ache with pleasure just to walk down its spellbinding, narrow streets. Charleston was my father's ministry, his hobbyhorse, his quiet  
5 obsession, and the great love of his life. His bloodstream lit up my own with a passion for the city that I've never lost nor ever will. I'm Charleston-born, and bred. The city's two rivers, the Ashley and the Cooper, have flooded and shaped all the days of my life on this storied<sup>1</sup> peninsula.

I carry the delicate porcelain beauty of Charleston like the hinged shell of some soft-tissued mollusk. My soul is peninsula-shaped and sun-hardened and river-swollen. The high  
10 tides of the city flood my consciousness each day, subject to the whims and harmonies of full moons rising out of the Atlantic. I grow calm when I see the ranks of palmetto trees pulling guard duty on the banks of Colonial Lake or hear the bells of St. Michael's calling cadence<sup>2</sup> in the cicada-filled trees along Meeting Street. Deep in my bones, I knew early  
15 that I was one of those incorrigible<sup>3</sup> creatures known as Charlestonians. It comes to me as a surprising form of knowledge that my time in the city is more vocation than gift; it is my destiny, not my choice. I consider it a high privilege to be a native of one of the loveliest American cities, not a high-kicking, glossy, or lipsticked city, not a city with bells on its fingers or brightly painted toenails, but a ruffled, low-slung city, understated and tolerant of  
20 nothing mismade or ostentatious.<sup>4</sup> Though Charleston feels a seersuckered, tuxedoed view of itself, it approves of restraint far more than vainglory.<sup>5</sup>

As a boy, in my own backyard I could catch a basket of blue crabs, a string of flounder, a dozen redfish, or a net full of white shrimp. All this I could do in a city enchanting enough  
25 to charm cobras out of baskets, one so corniced and filigreed<sup>6</sup> and elaborate that it leaves strangers awed and natives self-satisfied. In its shadows you can find metalwork as delicate as lace and spiral staircases as elaborate as yachts. In the secrecy of its gardens you can discover jasmine and camellias and hundreds of other plants that look embroidered and stolen from the Garden of Eden for the sheer love of richness and the joy of stealing from the gods. In its kitchens, the stoves are lit up in happiness as the lamb is marinating in red  
30 wine sauce, vinaigrette is prepared for the salad, crabmeat is anointed with sherry, custards are baked in the oven, and buttermilk biscuits cool on the counter.

Because of its devotional, graceful attraction to food and gardens and architecture, Charleston stands for all the principles that make living well both a civic virtue and  
35 a standard. It is a rapturous, defining place to grow up. Everything I reveal to you now will be Charleston-shaped and Charleston-governed, and sometimes even Charleston-ruined. But it is my fault and not the city's that it came close to destroying me. Not everyone responds to beauty in the same way. Though Charleston can do much, it can't always improve on the strangeness of human behavior. But Charleston has a high tolerance for

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<sup>1</sup>storied — told of in history

<sup>2</sup>cadence — rhythmic recurrence of sound

<sup>3</sup>incorrigible — can not be reformed

<sup>4</sup>ostentatious — showy

<sup>5</sup>vainglory — excessive pride

<sup>6</sup>corniced and filigreed — architecturally decorated

eccentricity and bemusement.<sup>7</sup> There is a tastefulness in its gentility<sup>8</sup> that comes from the  
40 knowledge that Charleston is a permanent dimple in the understated skyline, while the rest  
of us are only visitors. . . .

I turned out to be a late bloomer, which I long regretted. My parents suffered  
needlessly because it took me so long to find my way to a place at their table. But I sighted  
45 the early signs of my recovery long before they did. My mother had given up on me at such  
an early age that a comeback was something she no longer even prayed for in her wildest  
dreams. Yet in my anonymous and underachieving high school career, I laid the foundation  
for a strong finish without my mother noticing that I was, at last, up to some good. I had  
built an impregnable castle of solitude for myself and then set out to bring that castle down,  
no matter how serious the collateral damage or who might get hurt.

50 I was eighteen years old and did not have a friend my own age. There wasn't a boy in  
Charleston who would think about inviting me to a party or to come out to spend the  
weekend at his family's beach house.

I planned for all that to change. I had decided to become the most interesting boy to  
ever grow up in Charleston, and I revealed this secret to my parents.

55 Outside my house in the languid<sup>9</sup> summer air of my eighteenth year, I climbed the  
magnolia tree nearest to the Ashley River with the agility that constant practice had  
granted me. From its highest branches, I surveyed my city as it lay simmering in the hot-  
blooded saps of June while the sun began to set, reddening the vest of cirrus clouds that had  
gathered along the western horizon. In the other direction, I saw the city of rooftops and  
60 columns and gables that was my native land. What I had just promised my parents,  
I wanted very much for them and for myself. Yet I also wanted it for Charleston. I desired  
to turn myself into a worthy townsman of such a many-storied city.

Charleston has its own heartbeat and fingerprint, its own mug shots and photo ops and  
police lineups. It is a city of contrivance,<sup>10</sup> of blueprints; devotion to pattern that is like  
65 a bent knee to the nature of beauty itself. I could feel my destiny forming in the leaves high  
above the city. Like Charleston, I had my alleyways that were dead ends and led to  
nowhere, but mansions were forming like jewels in my bloodstream. Looking down,  
I studied the layout of my city, the one that had taught me all the lures of attractiveness, yet  
made me suspicious of the showy or the makeshift. I turned to the stars and was about to  
70 make a bad throw of the dice and try to predict the future, but stopped myself in time.

A boy stopped in time, in a city of amber-colored life, that possessed the glamour  
forbidden to a lesser angel.

—Pat Conroy  
excerpted from *South of Broad*, 2009  
Nan A. Talese

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<sup>7</sup>bemusement — bewilderment

<sup>8</sup>gentility — refinement

<sup>9</sup>languid — without energy

<sup>10</sup>contrivance — invention







# REGENTS IN ELA (Common Core)

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# FOR TEACHERS ONLY

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

# CCE

## ENGLISH LANGUAGE ARTS (Common Core)

Tuesday, June 14, 2016— 1:15 to 4:15 p.m., only

### SCORING KEY AND RATING GUIDE

#### Mechanics of Rating

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 <http://www.p12.nysed.gov/assessment/> 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 (Common Core). 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 (Common Core)*.

#### 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. The scoring key for this exam is provided below. **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.

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

## 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 from high to 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 only contain scores, not 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.**



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

New York State Regents Examination in English Language Arts (Common Core)

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:
<b>Content and Analysis:</b> 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
<b>Command of Evidence:</b> 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
<b>Coherence, Organization, and Style:</b> 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
<b>Control of Conventions:</b> 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 the conventions, exhibiting occasional errors only when using sophisticated language	-demonstrate partial control, exhibiting occasional errors that do not hinder comprehension	-demonstrate emerging control, exhibiting occasional errors that hinder comprehension	-demonstrate a lack of control, exhibiting frequent errors that make comprehension difficult	-are minimal, making assessment of conventions unreliable

- 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 as a 0.

Throughout the 21<sup>st</sup> century, celebrities in America have had a profound social, economic and, in recent years, political effect on society. Not only do celebrities produce mass revenues for the entertainment industries, but they also offer themselves as role models for upcoming generations. They comment on state and national politics as well as take up humanitarian causes for the betterment of the world. Celebrities such as Ben Affleck, Oprah Winfrey, Angelina Jolie, Bono and Scarlet Johansson have become voices for humanitarian concerns, advocating for such diverse issues as educating females, financially supporting women in small businesses and helping refugees and immigrants. Their renown creates a powerful, crucial platform from which to advocate for humanitarian causes.

Celebrities have a tremendous influence in American society and can exercise this power with surprising ease. There is no better way to raise instant awareness for humanitarian causes than to have ~~the~~ popular celebrity support. Fans are eager to know every aspect of a celebrity's life and will willingly support whatever cause the celebrity espouses. "Celebrities are master recruiters." People "want to know more about what they're doing in their personal ~~life~~<sup>lives</sup>" (Text 1, lines 51-59). Additionally, celebrities can use "their star power to gain access to policy-making circles to affect social and political change" (Text 3, lines 23-24).

Some could argue, however, that the celebrity humanitarian's involvement in a non-profit organization might cause upheaval. They might be accused of being "highly problematic figures who dilute debates, offer misguided policy proposals and lack credibility and

accountability" (Text 3, lines 34-35). This is a ridiculous attack on celebrity humanitarians. Hugely important and professional organizations like the United Nations, which ~~has~~ has over 175 celebrity spokespeople (Text 4, line 41) study their representatives carefully. Even if a celebrity falls from grace, as in the case of Lance Armstrong and his doping allegations, the public will still continue to honor the non-profit organization, as they did with Armstrong's Livestrong Foundation which he created to help other cancer patients.

The tremendous benefits of celebrity voices for humanitarian concerns cannot be overstated. Bono, nominated three times for the Nobel Peace Prize, Mia Farrow, Akon, Ben Affleck and Angelina Jolie are just a few celebrities who make an "unimpeachably important" (Text 4, line 43) difference in African nations. These celebrity ~~and~~ humanitarians devote "serious preparation" and "in-depth understanding, consulting with ~~the~~ professionals" (Text 3, lines ~~43-44~~<sup>43-44</sup>) as they work to promote peace and a better life. And while it is true that a celebrity's "star power" can distract attention from the many dedicated, hard-working people who work in the field of humanitarianism (Text 3, lines 61-62), these same people appreciate the fund-raising and attention celebrities bring to their causes.

Humanitarianism and its very essential counterparts would not receive the level of support they need without celebrity voices. Humanitarian celebrities bring a world-wide audience to benefit non-profit organizations. Celebrities create the intangibles of hope and compassion while channeling millions of dollars of concrete aid to help better the world.

## Anchor Level 6–A

The essay introduces a precise and insightful claim, as directed by the task (*There is no better way to raise instant awareness for humanitarian causes than to have popular celebrity support*). The essay demonstrates in-depth and insightful analysis of the texts, as necessary to support the claim (*Their renown creates a powerful, crucial platform from which to advocate for humanitarian causes*) and to distinguish the claim from alternate or opposing claims (*Some could argue, however, that the celebrity humanitarian's involvement in a non-profit organization might cause upheaval* and *Even if a celebrity falls from grace ... the public will still continue to honor the non-profit organization, as they did with Armstrong's Livestrong Foundation*). The essay presents ideas fully and thoughtfully (*Celebrities have a tremendous influence in American society and can exercise this power with surprising ease*), making highly effective use of a wide range of specific and relevant evidence to support analysis (*Celebrities such as Ben Affleck, Oprah Winfrey, Angelina Jolie, Bono and Scarlet Johanssen have become voices for humanitarian concerns, advocating for such diverse issues as educating females, financially supporting women in small businesses and helping refugees and immigrants and the United Nations, which has over 175 celebrity spokespeople*). The essay demonstrates proper citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material [(Text 4, line 43) and (Text 3, lines 61-62)]. The essay exhibits skillful organization of ideas and information to create a cohesive and coherent essay by first describing the role of celebrity humanitarians and introducing the claim, then explaining their *tremendous influence* (*Fans are eager to know every aspect of a celebrity's life and will willingly support whatever cause the celebrity espouses*), followed by a paragraph that introduces and disputes a counterclaim (*Some could argue, however, that the celebrity humanitarian's involvement ... might cause upheaval* and *This is a ridiculous attack*) and a paragraph of further support, concluding with a reiteration of the claim (*Humanitarian celebrities bring a world-wide audience to benefit non-profit organizations*). The essay establishes and maintains a formal style, using sophisticated language and structure (*Celebrities create the intangibles of hope and compassion while channeling millions of dollars of concrete aid to help better the world*). The essay demonstrates control of conventions with essentially no errors, even with sophisticated language.

In today's society, the rise of global problems has become problematic. Oftentimes, there are programs or humanitarian actions done in an attempt to solve these problems. Because these actions need the financial and verbal support of people, organizations that support humanitarian causes have turned to celebrities to attract more attention and, in turn, support its further their cause. While this may seem like a good idea, in reality, it may prove more damaging than beneficial.

These celebrity humanitarians have been defined as people who have "moved beyond his/her day job as an entertainer to delve into the areas of foreign aid, charity, and development" (Text 3, Lines 17-19). Some may feel that when the public sees a familiar face addressing a social or political issue, they will more than likely want to know more about the issue, and trust that what the celebrity is saying is true, or credible. However, it has been noted that there are some celebrities "who dilute debates, offer misguided policy proposals, and lack credibility and accountability" (Text 4, Lines 11-12). It became easy to question Scarlett Johansson's ~~credibility~~ credibility when she chose to be the spokesperson for both the organization ~~known~~ known as Oxfam and the soft drink company Coca-Cola. The problem was that Oxfam opposes all ~~that~~ trade with occupied territories and Coca-Cola operates a factory in occupied Palestinian territory, which created an obvious conflict which led to her resigning from her position with Oxfam (Text 4, Lines 12-17). Also, even though Ben Affleck takes his role with his Eastern Congo Initiative (ECI) and the Democratic Congo Republic quite seriously, spending much time researching and

consulting with professionals, as stated, "there are limits to his knowledge - affleck is not a development expert or on-the-ground professional; his day job and main career lie elsewhere" (Text 3, lines 49-51).

There are some who support the idea ~~that~~ that celebrities "help to bring people, including adults, together in conversation and social interaction" (Text 2, lines 36-37). They feel that this, in turn, will help many important causes get the monetary and voluntary physical ~~and~~ support needed. ~~While~~ While this may be true to a degree, what happens when the celebrity's image is ruined because of his poor behavior? When Lance Armstrong's reputation was ruined because of "doping allegations", the non-profit he founded to support cancer also suffered (Text 4, lines 19-21).

It seems evident, thus, that celebrities should not become the voice of humanitarian causes. Yes, maybe some good can, and has, come from some celebrity endorsements. However, in the long run, it seems they are mostly just boosting their own images (unless it has already been damaged and then they also damage the cause they represent), and taking away from the credit the real, everyday, hands-on supporters should be getting (Text 3, lines 61-62).



## Anchor Level 6–B

The essay introduces a precise and insightful claim, as directed by the task (*While this may seem like a good idea, in reality, it may prove more damaging than beneficial*). The essay demonstrates in-depth and insightful analysis of the texts, as necessary to support the claim and to distinguish the claim from alternate or opposing claims (*Some may feel that when the public sees a familiar face addressing a social or political issue, they will more than likely want to know more about the issue and However, it has been noted that there are some celebrities “who ... lack credibility and accountability”*). The essay presents ideas fully and thoughtfully (*While this may be true to a degree, what happens when the celebrity’s image is ruined because of his poor behavior?*), making highly effective use of a wide range of specific and relevant evidence to support analysis (*It became easy to question Scarlett Johansson’s credibility when she chose to be the spokesperson for both ... Oxfam and ... Soda Stream and When Lance Armstrong’s reputation was ruined because of “doping allegations”, the non-profit he founded ... also suffered*). The essay demonstrates proper citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material [(*Text 4, Lines 12-17*) and (*Text 2, Lines 36-37*)]. The essay exhibits logical organization of ideas and information to create a cohesive and coherent essay, first introducing the topic and claim, followed by two body paragraphs that present and refute counterclaims as a means of supporting the claim, and concluding with a reiteration of the claim (*celebrities should not become the voice of humanitarian causes*) followed by two new, briefly stated arguments. The essay establishes and maintains a formal style, using fluent and precise language and sound structure (*They feel that this, in turn, will help many important causes get the monetary and voluntary physical support needed*). The essay demonstrates control of conventions with essentially no errors (*celebrities ... their cause and people who ... his/her*), even with sophisticated language.

Although the idea can be problematic, celebrities should become the voice of humanitarian causes. In recent years, the standpoints of celebrities have had an increasing impact of importance and consciousness of global issues. Hundreds of celebrities have joined global initiatives, and some have even created their own. They help support and recruit more of the population to perhaps create an overall safer world for generations to come.

Celebrities should become the voice of humanitarian causes because of their increasing popularity. Their opinion has gained much significance over the past decades. As John Prendergast, an activist on African issues, says: "Celebrities are master recruiters. If you're trying to expand beyond the already converted, there's no better way to do instant outreach than to have a familiar face where people want to know more about what they're doing in their personal lives" (Text 1, lines 56-59). Prendergast was more than correct in saying that they're good recruiters. People absolutely will be interested in what celebrities do in their own lives, and are more likely to participate if encouraged by a figure they admire. The positive outcomes of global initiatives can substantially increase if more often followed through with the help of celebrity humanitarians.

Having popular and well-known faces backing global initiative policies can increase awareness and support

to the cause. "The global influence of celebrities in the 21st century extends far beyond the entertainment sector" (Text 2, lines 1-2). This statement refers to the increasing political power and influence of celebrities. This spike of power gives celebrities an opportunity to build their reputations and to do more than just donate charitable amounts of money, but to really make a difference. Celebrity humanitarians can help causes by giving relief programs followers, and not just money. A cause with all of the money in the world couldn't make an impact unless it had supporters, and celebrities can make that happen.

Many celebrities have already begun to join global programs and create new programs. They're working in areas around the world to help improve education, living conditions, and end violence and segregation that has lasted for centuries. For example, a popular celebrity, Akon, has been working for years to improve conditions and raise awareness of the issues in Africa, of which he has deep roots (Text 4, lines 31-36). He created Akon Lighting Africa, to help bring power to African communities without electricity. He also founded the Konfidence Foundation to raise awareness of the conditions in Africa and help the African youth receive education and other resources. Many other celebrities have assisted in the raising of awareness in not only Africa, but across the globe.

As noted earlier, some feel the idea of celebrities becoming the voices of humanitarian causes could be problematic. These opponents are concerned that their behavior, self-interests and lack of expertise may cause them to "dilute debates, offer misguided policy proposals, and lack credibility and accountability" (Text 3, lines 34-35). However, individuals such as George Clooney and Bono have obviously proven themselves worthy of respect and their words and efforts are being taken seriously or they wouldn't be allowed to speak before the United Nations or attend global summits (Text 3, lines 46). Another celebrity, Ben Affleck has earned his credibility through "serious preparation: spending years to gain an in-depth understanding, consulting with professionals" (Text 3, lines 43-44). These celebrities, and many others, take their position seriously and expect others to do so as well.

All in all, the idea of celebrities taking the voice of humanitarian causes could greatly improve the progress of these programs. Their growing popularity makes them key figure in growing support for charitable foundations. Celebrities can not only entertain the world, but now they can help save the world. They can help make the changes that could never be made before.

## Anchor Level 5–A

The essay introduces a precise and thoughtful claim, as directed by the task (*celebrities should become the voice of humanitarian causes and They help support and recruit more of the population to perhaps create an overall safer world for generations to come*). The essay demonstrates thorough analysis of the texts, as necessary to support the claim (*The positive outcomes of global initiatives can substantially increase if more often followed through with the help of celebrity humanitarians and the increasing political power and influence of celebrities*) and to distinguish the claim from alternate or opposing claims (*opponents are concerned ... However ... These celebrities, and many others, take their position seriously and expect others to do so as well*). The essay presents ideas clearly and accurately, making effective use of specific and relevant evidence to support analysis to show how *many celebrities ... are working in areas around the world to help improve education, living conditions, and end violence and segregation ... For example, a popular celebrity, Akon ... created Akon Lighting Africa, to help bring power to African communities without electricity and George Clooney and Bono are allowed to speak before the United Nations or attend global summits*). The essay demonstrates proper citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material [(*Text 2, lines 1-2*) and (*Text 3, lines 43-44*)]. The essay exhibits skillful organization of ideas and information to create a cohesive and coherent essay, first introducing the claim, followed by three paragraphs of support and one that acknowledges and refutes the counterclaim, concluding with a reaffirmation of the claim (*Celebrities can not only entertain the world, but now they can help save the world*). The essay establishes and maintains a formal style, using sophisticated language and structure (*A cause with all of the money in the world couldn't make an impact unless it had supporters, and celebrities can make that happen*). The essay demonstrates control of the conventions, exhibiting occasional errors (*says: "Celebrities; celebritie's in the; celebrity, Ben Affleck has; makes them key figure*) only when using sophisticated language.

"Stars - movie stars, rock stars, sports stars - exercise a ludicrous influence over the public consciousness" (Text 1, lines 10-11). This statement is so very true. While some argue that celebrities can bring attention and money to important causes; in reality, what ~~can~~ do they really know. While their efforts may sometimes be beneficial to a cause, they are not the experts out in the field doing the real work so they should definitely not become the voice of humanitarian causes. Even some well-known celebrities agree with this. Actress Natalie Portman said it ~~is~~ "seems totally nuts" that she "can get a meeting with a representative more easily than the head of a nonprofit cause" (Text 1, lines 6-9).

Those who think celebrities ~~should~~ should be the voice of humanitarian causes feel they "help to bring people, including adults, together in conversation and social interaction" (Text 2, lines 36-37) and can bring "massive amounts of attention and money" (Text 4, line 24) ~~to~~ to a cause. But what if they haven't ~~done~~ done their homework or what if they get caught doing something illegal or immoral? What impact will that have on the cause they are representing? ~~According~~

The article "The Rise of the Celebrity Humanitarian" says, "For some, celebrity humanitarians are problematic figures who dilute debates, offer misguided policy proposals, and lack credibility and accountability" (Text 4, lines 10-12) and can "affect the reception of the cause"

(Text 4, line 18).

It tells how Scarlett Johansson had to resign from her role as global ambassador to the humanitarian efforts of Oxfam, an organization that is against trade with occupied territories because she also "partnered" with a company called Soda Stream, a company that operated out of the Palestinian territory which was in "direct conflict" with Oxfam's beliefs. Even Ben Affleck, who takes time to research and prepare, can't be called an expert in the field because "his day job and career lie elsewhere" (Text 3, line 51).

While celebrities certainly can have a "global influence" upon their fan base, should they really be the ~~voice~~ voice of humanitarian causes? The answer is still no. Who says they are not ~~trying~~ just trying to boost their own image? And, as Text 3 points out, doesn't their "star power" take credit away from those who really deserve it since they are the ones out there "on a daily basis and rarely receive recognition" (Text 3, lines 61-62)? How fair is that? Not only that, but how really qualified are they and what right do they have to get involved in government and business ~~&~~ policies and ~~and~~ decisions, ~~and actions~~? While probably well-intentioned, their words and actions could be more harmful than helpful. Again, ~~&~~ say, leave the voice of humanitarian causes to the experts involved and definitely not to celebrities.

## Anchor Level 5–B

The essay introduces a precise and thoughtful claim, as directed by the task (*While their efforts may sometimes be beneficial to a cause, they are not the experts out in the field doing the real work so they should definitely not become the voice of humanitarian causes*). The essay demonstrates thorough analysis of the texts, as necessary to support the claim (*what if they haven't done their homework or what if they get caught doing something illegal or immoral?*) and to distinguish the claim from alternate or opposing claims (*While celebrities certainly can have a "global influence" upon their fan base, should they really be the voice of humanitarian causes?*). The essay presents ideas clearly and accurately, making effective use of specific and relevant evidence to support analysis (*Scarlett Johansson had to resign from her role as global ambassador to the humanitarian efforts of Oxfam, Even Ben Affeck ... can't be called an expert in the field, their "star power" take credit away from those who really deserve it*). The essay demonstrates proper citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material [(Text 1, line 6-9) and (Text 4, lines 10-12)]. The essay exhibits logical organization of ideas and information to create a cohesive and coherent essay by first stating a claim of disagreement, then addressing the counterclaim, followed by a paragraph of support, and concluding with a series of questions that reinforce arguments in support of the claim which is reiterated in the final sentence (*Again, I say, leave the voice of humanitarian causes to the experts involved and definitely not to celebrities*). The essay establishes and maintains a formal style, using fluent and precise language and sound structure (*Not only that, but how really qualified are they and what right do they have to get involved in government and business policies and decisions?*). The essay demonstrates control of the conventions, exhibiting occasional errors (*causes; in and career*) only when using sophisticated language.



Many catastrophes and bad events plague the world. To fight against or prevent these things many people raise awareness about them. Famous people, for example, have tried to raise awareness about global issues ~~and~~ by speaking publically ~~to these~~ <sup>on these</sup> matters. Some celebrities have actually tried to aid in the aftermath of these catastrophes by creating organizations that provide benefits to foreign countries.

Some activists use their fame/popularity to bring about positive changes to the world. These celebrities "[bring] attention to atrocities around the world" (Text 1 line 56) to gain ~~an~~ support for their causes. For example, many celebrity humanitarians create organizations to provide relief in some countries such as Africa. ~~and in the UK~~ By raising awareness of the poor conditions in certain countries other people send relief to these countries in the form of currency ~~or~~ or food. Based on this it is evident that celebrities can have a positive influence on the world.

Many critics believe that celebrities abuse their fame in order to obtain more publicity. They also feel that ~~those~~ they only do charitable works for their own personal gains than for the sake of helping those in need. They have argued that celebrity humanitarians actually create more problems in the world ~~by~~ instead of resolving them by "[deluting] debates, [offering] misguided policy proposals, and" (Text 3 lines 34-35). By deluting debates celebrities increase less fortunate people's suffering ~~&~~ because of their slow response time to their needs. Also, because of their misguided policy proposals more time is wasted on how to effectively solve world problems. This proves that celebrities ~~can~~ <sup>can</sup> also

have negative effects on world issues.

Celebrities can have a very lasting impact and a very large influence, ~~depe~~ positively or negatively, depending on how they approach certain issues. They can become ~~the~~ <sup>well known people on</sup> ~~members~~ of "committees, regional and global conflict commentators and international diplomacy" (Text 2 lines 6-7). They could use their "voice" to become ~~mediators~~ <sup>advocates</sup> for things that lesser known people would want. Celebrities such as Oprah ~~Winfrey~~, Akon, Angelina ~~and~~ Jolie and Brad Pitt have become advocates for relief ~~in~~ and the advancement of poorer countries. They have also done this by pouring their time, money and other resources into advocating for causes that they believed in. From this it is evident that celebrities should be ~~a~~ <sup>the</sup> voice ~~for~~ of humanitarian causes.

Celebrities all over the world have been criticized, positively or negatively, for their aid in foreign affairs in other countries. Some critics support their efforts and praise them for their efforts. Others negatively criticize ~~them~~ and jeer at them believing that they are only helping because their publicist told them to or because they want other personal gains. Although it is abundantly clear that ~~the~~ celebrities are helping others for the sake of being nice they still have to deal with people who do not believe in their motivations. When celebrities face these negative critics they become an example of many qualities people would want in someone who would become the main advocate of humanitarian causes. This is why so many people support them in their works.

## Anchor Level 5–C

The essay introduces a precise and thoughtful claim, as directed by the task (*By raising awareness of the poor conditions in certain countries other people send relief to these countries in the form of currency or food. Based on this it is evident that celebrities can have a positive influence on the world*). The essay demonstrates thorough analysis of the texts, as necessary to support the claim (*Famous people, for example, have tried to raise awareness about global issues by speaking publically on these matters. Some celebrities have actually tried to aid in the aftermath of these catastrophies by creating organizations that provide benefits to foreign countries*) and to distinguish the claim from alternate or opposing claims (*Many critics believe that celebrities abuse their fame in order to obtain more publicity*). The essay presents ideas sufficiently, making adequate use of specific and relevant evidence to support analysis (*They have argued that celebrity humanitarians actually create more problems in the world instead of resolving them by “[diluting] debates, [offering] misguided policy proposals,” and They can become well known people on “commitees, regional and global conflict commentators and international diplomacy”*). The essay demonstrates proper citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material [(*Text 1 line 56*) and (*Text 3 lines 34-35*)]. The essay exhibits acceptable organization of ideas and information to create a coherent essay with two introductory paragraphs building up to the claim, one paragraph addressing, but not refuting, the counterclaim, one paragraph providing support for the claim, and a summative conclusion stating that *although it is abundantly clear that celebrities are helping others for the sake of being nice they still have to deal with people who do not believe in their motivations*. The essay establishes and maintains a formal style, using fluent and precise language and sound structure (*For example, many celebrity humanitarians create organizations to provide relief in some countries such as Africa*). The essay demonstrates control of the conventions, exhibiting occasional errors [*these things many people; By raising awareness ... in certain countries other people send; commitees; (Text 2 lines 6-7); From this it is; being nice they still*] only when using sophisticated language.

Whether worldwide citizens ~~would like to~~ admit it or not, celebrities are arguably ~~one of the~~ the backbone of society. Particularly in the 21<sup>st</sup> century, pop and media culture play a significant ~~role~~ and present role in the lives of those who pay attention to it. The mere fact that the average person ~~is~~ watches television and reads the newspaper ~~has~~ is a perfect ~~inlet~~ for celebrity humanitarianism. Despite the interest of the cause, it is inevitable for that the ethics of celebrities have an increasing influence on 21<sup>st</sup> century society because their fans and opposers alike are bound to listen to what they have to say. Thus, celebrities would be an ideal voice for humanitarian causes. — lines 17-19

According to text 3, celebrity humanitarianism is defined as, "a celebrity figure who has moved beyond his/her day job ~~to~~ an entertainer to delve into the areas of foreign aid, charity and development." Although a working class citizen may have the same intention to bear and support a political cause, the main difference is that celebrities make the cause more publicized through ~~the~~ television, award

line 57  
line 33  
shows, radio and publishing appearances. Text 1 dubs celebrities as "master endorsers," which is an accurate title for famous humanitarians and philanthropists. Celebrities ~~get the~~ grab the attention of "trendy young people" (Text 1) by rallying in favor or against a political issue that they believe deserves more global attention. The publicity and ever so glorified fascination of celebrities are the reason why causes like UNICEF, promoted by Angelina Jolie, and Bono's RED campaign have so many committed supporters ~~and~~ who constantly donate—simply because they could be fans of Jolie's films and Bono's music.

According to the Text 3, global graphic internet and social media has had an overwhelming impact on the support of celebrity humanitarians. A solid majority of young people ~~either~~ have an Instagram, Twitter or Facebook account. When a celebrity tweets a link about a cause they seem to be passionate about, a fan is ultimately predicted to click on it, mainly out of support for the celebrity rather than a

cause. If a person's favorite celebrity or role model supports a cause, it usually gives them a reason to hop on the bandwagon as well.

Although the fame of celebrities influences the amount of support the cause they rally for gains, it could turn off ~~some~~ those who oppose celebrity humanitarianism. The reason why people oppose celebrities fighting for political causes is because at times, they have priority over a working-class citizen who would want to do the same thing. According to text 2 line 17, celebrities have "exceeded their original mandate in society," meaning that celebrities are meant to entertain, not serve as global ambassadors or politicians. Yes, their intentions of getting involved in a cause they seem to be passionate about show the goodness of their character, but ~~that~~ it isn't right and just that they could get a meeting with a government official quicker than an average person with the same, if not greater, desire to

stand for something they believe in. In text 1, lines 5-9, an example of this is shown by Natalie Portman herself ~~supporting this~~ explaining this unfair phenomenon.

Nonetheless, celebrity endorsement can ~~be~~ have 'slight risks'. For instance, if a celebrity does something drastic that loses their fans and favor of the public, ~~then~~ the cause they rally for can be put in danger.

Text 4 lines 19-22 use Lance Armstrong, Livestrong campaign endorser, as an example of a celebrity who lost popularity after allegations of steroid use.

~~This could be an argument against~~ This argues against celebrity humanitarianism.

It is extremely common for one to think of celebrities when they think of certain campaign movements due to their excessive presence in ~~media~~ modern media culture. Celebrities should be the voice of humanitarian causes because of their relevance to society.

#### Anchor Level 4–A

The essay introduces a precise claim, as directed by the task (*Despite the interest of the cause, it is inevitable that the ethics of celebrities have an increasing influence on 21<sup>st</sup> century society because their fans and opposers alike are bound to listen to what they have to say. Thus, celebrities would be an ideal voice for humanitarian causes*). The essay demonstrates appropriate and accurate analysis of the texts, as necessary to support the claim (*Although a working class citizen may have the same intention to bear and support a political cause, the main difference is that celebrities make the cause more publicized through television, award shows, radio and publishing appearances*) and to distinguish the claim from alternate or opposing claims (*The reason why people oppose celebrities fighting for political causes is because at times, they have priority over a working-class citizen who would want to do the same thing*). The essay presents ideas clearly and accurately, making effective use of specific and relevant evidence to support analysis (*The publicity and ever so glorified fascination of celebrities are the reason why causes like UNICEF, promoted by Angelina Jolie, and Bono's RED campaign have so many committed supporters who constantly donate and they could get a meeting with a government official quicker than an average person ... an example of this is shown by Natalie Portman herself explaining this unfair phenomenon*). The essay demonstrates proper citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material [(Text 1 line 57) and (Text 4 lines 19-22)]. The essay exhibits acceptable organization of ideas and information to create a coherent essay with an opening paragraph that establishes the claim (*Particularly in the 21<sup>st</sup> century, pop and media culture play a significant and present role in the lives of those who pay attention to it*), two paragraphs that support the claim, two paragraphs that address opposing claims, and a concluding paragraph that restates the claim (*Celebrities should be the voice of humanitarian causes because of their relevance to society*). While all of the supporting paragraphs provide specific examples from the texts, the paragraphs dealing with the opposing claims do not go on to refute the opposition. The essay establishes and maintains a formal style, using appropriate language and structure (*The mere fact that the average person watches television and reads the newspaper is a perfect inlet for celebrity humanitarianism*), although at times it may be inaccurate (“*master endorsers*” for “*‘master recruiters’*” and Text 3, graphic for “Text 2, graphic”). The essay demonstrates partial control, exhibiting occasional errors (*appearances; because at times; text 2 line 17; a celebrity ... their fans; for one to think of celebrities when they think of*) that do not hinder comprehension.



It is a widely known fact that celebrities have a substantial pull in ~~the~~<sup>this</sup> world. Though it can not always be seen as a good ~~thing~~, their influence can be used for greatness. In fact many popular- and not so popular-celebrities take part in and support causes all around the globe. This is exactly why they would be a fit choice as the voice/s of humanitarian causes.

There is no denying that the sphere of influence of any one celebrity can be great. These people are recognized and applauded for their "unique ability to engage ~~the~~ diverse audiences, and the power... is put to good use effecting change". (Text, Lines 7-9) There are many people famous for many different things. This allows whatever influence they have to branch out to all types of people. For example, Scarlett Johansson is mentioned in the first text, line 33, because she attracts "trendy young people," and earns credibility with older audiences through her great acting.

Some believe celebrity credibility is reduced or questionable. They believe this simply by the fact that their "day job ~~is~~ and main career lie else

where," (Text 3, line 51) <sup>so</sup> ~~so~~ even though a celebrity may research and have extensive knowledge regarding a cause, they lack full credibility. In other words, because they mainly excel in their chosen first career, they are unreliable. However, just the mention of someone's ~~involved~~ involvement in a project raises awareness for its cause. Though a celebrity ~~may not be~~ ~~as wide~~ or even a cause may not be as widely covered, their followers and fans will most likely at least look into it. This alone raises awareness and generates buzz, regardless of a person's ~~"questionable"~~ credibility. ~~\*~~

All in all, every situation has its pros and cons. ~~However~~ ~~\*~~ Despite whatever con may be said against celebrities being the ~~the~~ <sup>spokespeople</sup> ~~voice~~ ~~of~~ ~~for~~ humanitarian causes, any help towards these causes ~~is~~ a step forward. Therefore, yes, ~~\*~~ celebrities should become the voices of humanitarian causes.

#### Anchor Level 4–B

The essay introduces a precise claim, as directed by the task (*It is a widely known fact that celebrities have a substantial pull in this world and This is exactly why they would be a fit choice as the voice/s of humanitarian causes*). The essay demonstrates appropriate and accurate analysis of the texts, as necessary to support the claim and to distinguish the claim from alternate or opposing claims (*Some believe celebrity credibility is reduced or questionable ... even though a celebrity may research and have extensive knowledge regarding a cause, they lack full credibility and However, just the mention of someone's involvement in a project raises awareness for its cause*). The essay presents ideas sufficiently, making adequate use of specific and relevant evidence to support analysis (*This allows whatever influence they have to branch out to all types of people. For example, Scarlett Johansson is mentioned in the first text, Line 33, because she attracts "trendy young people," and earns credibility with older audiences through her great acting*). The essay demonstrates proper citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material [(Text 4, Lines 7-9) and (Text 3, Line 51)]. The essay exhibits acceptable organization of ideas and information to create a coherent essay with an introduction that establishes the claim, two supporting paragraphs, the first acknowledging a celebrity's wide *sphere of influence* and the second refuting the counterclaim that suggests that because celebrities *mainly excel in their chosen first career, they are unreliable* as advocates for a cause, and a conclusion that reiterates the claim (*Despite whatever con may be said against celebrities being the spokespeople for humanitarian causes, any help towards these causes is a step forward*). The essay establishes and maintains a formal style, using precise and appropriate language and structure (*There is no denying that the sphere of influence of any one celebrity can be great*). The essay demonstrates partial control, exhibiting occasional errors [*can be use; In fact many; to engage to; change*"]. (Text 4, Lines 7-9) *There; else where,*" (Text 3, Line 51) *so*] that do not hinder comprehension.

Celebrities are now more involved in affairs and issues that never would have concerned them before and at all. This new involvement has led to a rise in celebrity humanitarianism on many fronts and this trend has to stop. These celebrities do not know what they're getting themselves into and also their career can get in the way and adversely affect the campaign they're involved in.

There are people who do think that celebrities are vital in raising concern and support for humanitarian causes. They can attract groups into helping or for raising awareness for a cause. One example is Natalie Portman speaking for microfinance. "In 2004, Natalie Portman... went to Capitol Hill to talk to congress on behalf of the Foundation for International Community Assistance, a microfinance organization" (Text 1 Lines 1-3). Portman is an asset to the cause, but does she know everything about it? There are experts on every and any topic and these are the people that need to be brought in to speak, not celebrities whose day job is to act or sing. These celebrities also bring money to the table, but, that's not everything a cause needs. They need advocates, people who will support a cause, either because they're devoted to it or they have a personal connection to it. Not all celebrities have this qualification and it's those who do who need to help in changing the world.

Celebrities are also loose cannons that can become out of control at anytime due to the nature of their work, one example of this is Lance Armstrong, "when Lance Armstrong's popularity plummeted in the wake of doping allegations, it tarnished the brand of the Livestrong Foundation" (Text 4 Lines 18-20). These celebrities can't always be controlled and when something goes awry, their work can be damaged extensively and it could be ruined beyond repair and their cause is also tarnished. One fatal mistake can ruin a celebrity and in turn can damage a cause's image too. People who should be humanitarians should be people with a personal tie and can be controlled, unlike celebrities, who, with fame and fortune on the line, can change in an instant, an ordinary person could become and stay devoted for years. Another reason celebrities shouldn't be used is because they're not always knowledgeable of their topic. one example of this is Ben Affleck's work in the Congo, "There are limits to his knowledge - Affleck is not a development expert or on-the-ground professional" (Text 3, Lines 49-50). No matter what the topic, there is always an educated professional who has extensive knowledge that only a pro could have, a celebrity could never master a topic and balance their day jobs as well, there is too much asked of them to try and obtain such a delicate balance. While they can help, a pro is always better and can fully educate an audience better than a celebrity ever could.

Humanitarian causes are important, but a line needs to be drawn as to who should speak for them. A celebrity seems to be the ideal but this needs to end soon. They need to stay in the spotlight of their day jobs and let professionals handle such massive undertakings.

**Anchor Level 4-C**

The essay introduces a precise claim, as directed by the task (*This new involvement has led to a rise in celebrity humanitarianism on many fronts and this trend has to stop*). The essay demonstrates appropriate and accurate analysis of the texts, as necessary to support the claim and to distinguish the claim from alternate or opposing claims (*They can attract groups into helping or for raising awareness for a cause and These celebrities also bring money to the table, but ... They need advocates, people who will support a cause, either because they're devoted to it or they have a personal connection to it. Not all celebrities have this qualification and it's those who do who need to help in changing the world*). The essay presents ideas sufficiently, making adequate use of specific and relevant evidence to support analysis (*These celebrities can't always be controlled and when something goes awry, their work can be damaged extensively and they're not always knowledgeable of their topic. one example of this is Ben Affleck's work in the congo*). The essay demonstrates proper citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material [(Text 1 Lines 1-3) and [(Text 3, Lines 49-50)]. The essay exhibits acceptable organization of ideas and information to create a coherent essay with an introduction that establishes the claim (*These celebrities do not know what they're getting themselves into and also their career can get in the way and adversely affect the campaign they're involved in*) followed by supporting paragraphs, the first addressing the counterclaim (*There are people who do think that celebrities are vital in raising concern and support for humanitarian causes*) and the second providing specific examples to support the claim (*one fatal mistake can ruin a celebrity and in turn can damage a cause's image too*). The concluding paragraph reiterates the claim by stating that celebrities need to stay in the spotlight of their day jobs and let professionals handle such massive undertakings. The essay establishes but fails to maintain a formal style, using primarily basic language and structure (*celebrities are also loose cannons and knowledge that only a pro could have*) with some language that is imprecise (*before and at all, on every an any, people with a personal tie and can be*). The essay demonstrates emerging control, exhibiting occasional errors (*their career; table, but, that's; Text 4 Lines 18-20; it could be ruined ... and their cause is also; and in turn can; could have, a celebrity could; as well, there is; A celebrity seems ... They need*), including capitalization errors throughout, that hinder comprehension.

Humanitarian organizations have a difficult job of promoting their organization. When an organization is recognized they are able to gain awareness of a problem and more money to help fix the problem. One way to advertise an organization is through celebrities. If you take, already well known people and attach them to your cause, the cause gets known. Celebrities are a great way to let the world know who you are and what you fight for.

One reason that having a celebrity, apart of your organization is a good idea because it lets your company be known. As stated in text 1, Natalie Portman was able to make aware the problems going on in the world. She went on behalf of the Foundation for International Community Assistance. The government would rather speak to a celebrity, than just a representative. She was able to get this organization in front of the government. Another reason for celebrity representatives, according to Text 2 is because of the emotional impact they have on some people. Text 2 says, "In turn the global popularity of internet-based social networking sites ... all show the need to discuss events." What this means is that people always know when there are issues. We know that there are problems that need to be solved. Celebrities are the ones that get

people to talk to each other. People feel like they have a personal connection with celebrities. They also want to support and do everything that the star does. If this celebrity is supporting something good, why wouldn't people want to follow it? One last reason is to benefit the celebrity. Text 4 says, "Hollywood's elite get to wield their unique ability to engage diverse audiences, and the power of a celebrity is put to good use effecting change - whether it's out of the good of their hearts, or because their publicists insist." This explains that the celebrities get to feel good about them self. They are able to show support for something that people would admire them about.

In Conclusion, celebrity's are a good way to promote an organization.

They get to make your organization recognized, get to have people connect and make that star feel good about what they are doing. Every organization should have a celebrity representative.



### Anchor Level 3–A

The essay introduces a reasonable claim, as directed by the task (*Celebrities are a great way to let the world know who you are and what you fight for*). The essay demonstrates some analysis of the texts (*Another reason for celebrity representatives, according to Text 2 is because of the emotional impact they have on some people*), but insufficiently distinguishes the claim from alternate or opposing claims, turning what was presented as an opposing argument in Text 4 into an argument of support (*This explains that the celebrities get to feel good and They are able to show support for something that people would admire them about*). The essay presents ideas briefly, making use of some specific and relevant evidence to support analysis (*As stated in text 1, Natalie Portman was able to make aware the problems going on in the world and Text 4 says, "Hollywood's elite get to wield their unique ability to engage diverse audiences*). The essay demonstrates inconsistent citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material by omitting the line references and mentioning only the text number (*according to Text 2 and Text 4 says*). The essay exhibits some organization of ideas and information to create a mostly coherent essay by first introducing the claim, then providing one body paragraph of support making specific reference to Texts 1, 2, and 4 and concluding with a reiteration of the claim (*In Conclusion, celebrity's are a good way to promote an organization*). The essay establishes but fails to maintain a formal style, using primarily basic language and structure (*One reason that having a celebrity, apart of your organization is a good idea because it lets your company be know*). The essay demonstrates partial control, exhibiting occasional errors (*recongized they; awarness; take, allready; celebrity, apart; goverment; celebrities ... about them self; celebrity's are*) that do not hinder comprehension.

"Celebrity humanism" is a subject of debate. Opinions inevitably vary: some agree that these concerned celebrities bring necessary awareness to social and economic issues that might not be noticed by the public without them. Others insist that these household names do not increase attention to global needs; they simply keep the spotlight on themselves. But, it is crucial one understands the immense power that celebrities yield in international dealings - and why this is ultimately a negative thing. Celebrities should not be spokespersons for humanitarian causes.

Many celebrities have shown their goodness of intentions and heart in their philanthropic endeavors. Take, for example, Angelina Jolie and Mia ~~Farrow~~ Farrow's secondary occupation as UNICEF ambassadors (Document 3, lines 3-4). Rather than just only speaking on behalf of a cause, these celebrities are active participants in specific organizations. But here is food for thought: quite frequently celebrities reveal a lack of understanding of their causes and display in some cases a "lack of credibility and accountability" (Document 3, lines 34 and 35). <sup>For example,</sup> After previously agreeing with OXFAM to side step trade with occupied territories, Scarlett Johansson teamed with Soda Stream organization that ran a factory in the occupied Palestinian territory (Document 4, lines 12-16). Oprah has supported aid to South Africa and Russel Simmons has advocated assistance to Botswana. Celebrity humanitarians, however, are often not sufficiently educated in the causes they support. This is reasonable because the causes are not their primary occupation. Sometimes celebrities act in manners that remind us of their privilege and they abuse their power. Should we honestly saddle celebrities with the responsibility of being the voice for a cause when, in all likelihood, any future actions enacted by them could prove them unworthy of carrying a heavy title?

A compelling argument raised by those wishing for celebrities to be a spokesperson for humanitarian causes is this: their level of prestige allows them a worldwide place in the spotlight. Ben Affleck, for example, has exercised his star status to lead the public eye "into areas of foreign aid, charity, and development" (Document 3, lines 17-19). Bono has used his vast fanbase, and overall fame in the media, to assist the success of "fundraising concerts like Live 8" (Document 4, line 26). It is indeed very useful to have celebrities utilize their stardom for just, humble causes. But a drawback can be detected: the attention is often focussed or centralized not on the cause, but on the famous public figure endorsing it. Ben Affleck's Eastern Congo Initiative "furnished a platform for Affleck's advocacy" (Document 3, line 56). Affleck did not vocally or financially support individual Congolese organizations (Document 3, lines 55-57). As a result, Affleck is the centerpiece of the ECI - not the Congolese who settle in the backseat. This is a solid example of the "distant other" having little agency or voice (Document 3, line 36). The celebrity no longer speaks just of the people, but for them as well. May this be intentional? Absolutely, but regardless, an unhealthy power-play is set in motion when a celebrity is granted too much authority on relevant issues. It becomes all about them.

Celebrity humanitarians have the right to a voice in global affairs. There exist several pros of their involvement, from bringing public awareness to sponsoring money and universal support. But celebrity humanitarians should only be that: a voice, not the voice. Many are too guilty of acting irrationally or taking away attention from the point of their cause. If we

permit humanitarian celebrities to become the primary voice and look of such noble efforts, we are devaluing not only the cause, but also the ordinary people who worked hard to get that cause out there. And they don't have a billion dollars to their name.

**Anchor Level 3–B**

The essay introduces a precise and insightful claim, as directed by the task (*it is crucial one understands the immense power that celebrities yield ... and why this is ultimately a negative thing. Celebrities should not be spokespersons for humanitarian causes*). The essay demonstrates in-depth and insightful analysis of the texts, as necessary to support the claim and to distinguish the claim from alternate or opposing claims (*A compelling argument raised by those wishing for celebrities to be a spokesperson for humanitarian causes is this: their level of prestige allows them a worldwide place in the spotlight and But a drawback can be detected: the attention is often focussed or centralized not on the cause, but on the famous public figure endorsing it*). The essay presents ideas clearly and accurately, making effective use of specific and relevant evidence (*Anjelina Jolie and Mia Farrow's ... active participation in specific organizations, Oprah has supported aid to South Africa, and Affleck is the centerpiece of the ECI – not the Congolese*) to support analysis. The essay demonstrates proper citation of sources to avoid plagiarism when dealing with direct quotes (*Document 3, lines 34 and 35*) and paraphrased material (*Document 4, lines 12-16*). The essay exhibits logical organization of ideas to create a cohesive and coherent essay, first stating that celebrities should not be spokespersons for humanitarian causes then discussing the involvement of various celebrities in such causes, presenting opposing arguments and concluding with a summation. The essay establishes and maintains a formal style, using fluent and precise language (*But celebrity humanitarians should only be that: a voice, not the voice*) and sound structure. The essay demonstrates control of the conventions with essentially no errors, even with sophisticated language. The essay addresses fewer texts than required by the task and can be scored no higher than a 3.

I do believe that celebrities should be ~~the~~ voices for many different humanitarian efforts or charities. I believe that celebrities can use their "star power" to raise money and awareness to many of the wrongs of this world ~~and~~ and help make it a better place.

in text one it shows how hatie portman used her "star power" to get her a meeting in congress to help her foundation that micro finances and teaches poor people in 3rd world countries how to pull them selves out of poverty by giving the small amounts of money. (text | Lines 1-9)

Another example of this use of star power is when Brad Pitt or Angelina Jolie talk in the United Nations to address poverty as shown in text #3 she is also a spokes person for UNICEF. (text | line 3 and 4)

Some of the uses of a celebrity has is negotiating. Some stars have tried to negotiate with the Taliban or tried to stop conflicts in foreign countries. ~~Some stars~~ (text | Lines 15-20)

I believe that celebrity should be part of helping the world because how much awareness they can bring to it and how they can help by just using their name.

### Anchor Level 3–C

The essay introduces a reasonable claim, as directed by the task (*I do Believe that celebrities Should Be voices for many different humanitarian efforts or Chearitys*). The essay demonstrates some analysis of the texts (*celebritys can use their “star power” to raise money and aware ness to many of the wrongs of this world and help make it a better Place*), but fails to distinguish the claim from alternate or opposing claims. The essay presents ideas briefly, making use of some specific and relevant evidence to support analysis (*in text one it shows how natile Portman used her “Star Power” to get her a meeting ... to help her founddion that microfinances and teaches Poor People and Brad Pitt or angleim joule talk in the United nation’s to adress poverty*). The essay demonstrates inconsistent citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material [(*text 1 Lines 1-9*) and (*text 3 line 3 and 4*)]. The essay exhibits some organization of ideas and information to create a mostly coherent essay. The essay has an introductory paragraph stating a claim, followed by three brief paragraphs of support and concluding with a paragraph that paraphrases the original claim (*I Believe that celebrity should Be part of helping the world Because how much awareness they can Bring to it and how they can help By just useing their name*). The essay establishes but fails to maintains a formal style, using primarily basic language, that is sometimes imprecise, and structure (*Some of the uses of a celebrity has is negociating*). The essay demonstrates a lack of control, exhibiting frequent errors (*Belive; celebrities; chearitys; in; natile; contrys; giveing the small; money. (text 1 Lines 1-9) Another; United nation’s; Shown in text #3 she is also; negociating*) that make comprehension difficult.



does not mean they understand it  
completley. AS read from other  
text 3, celebrities may lack knowledge  
of them evening being invokled in  
the charities.

**Anchor Level 2–A**

The essay introduces a claim (*Judging by the passages, we the people cannot and should not allow celebrities to be the voice of humanitarians*). The essay demonstrates a confused and unclear analysis of the texts (*The non-famous and “regulars” actually know how the majority works and we know more about “humanitarianism” than they do*), failing to distinguish the claim from alternate or opposing claims (*The celebrities do have Charities that have their support and help by fundamental fundraising although they help support them, that does not mean they understand it completley*). The essay presents ideas inaccurately, in an attempt to support analysis [*These people are “developed by foreign trade and international development.” (text 4)*], making use of some evidence that is irrelevant (*Some, as Kim Kardashian, don’t even have a talent and get many things handed to them*). The essay demonstrates little use of citations to avoid plagiarism when dealing with direct quotes and paraphrased material, identifying only two texts and omitting line numbers [*(text 4)* and *text 3*]. The essay exhibits inconsistent organization of ideas and information, failing to create a coherent essay. The essay lacks a formal style (*and we know more about “humanitarianism” than they do*), using some language that is imprecise (*As read from other text 3 and of them evening being involved*). The essay demonstrates emerging control, exhibiting occasional errors [*celebrities; by saying this I beleive; the Judges; development.” (text 4); fundraising although; completley*] that hinder comprehension.



like other people i think celebrities should become the voice of humanitarian courses because even old people follow their celebrities and do whatever thing they just to make them happy that why and for others reason celebrities should become the voice of humanitarian courses

For example in text 3 line 1 said recent years have seen a growth industry for celebrities engaged in humanitarian activities that mean that celebrities care for they fans and fans love that, and that would be reason why to follow a celebrity but, some people say that celebrity humanitarian should do their homework to earn credability because abt of celebrities do not do the right thing that they suspost to do and some people don't trust in th but that is not a reason because every body have a second chaces and celebrities to they have the right to change for they fans and also for they own. Also in text 2 line 36 say that celebrities and famous people in turn, help to bring people including adouts together in conversation and social

interactio thats means the celebrities want  
to help the family and they care for  
other.

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**Anchor Level 2–B**

The essay introduces a claim (*like other people i think celebrities should became the voice of humanitarian courses*). The essay demonstrates a confused and unclear analysis of the texts, failing to distinguish the claim from alternate or opposing claims (*some people say that celebrity humanitarian should do their homework to earn credably because alot of celebrities do not do the right thing that they suspost to do ... but that is not a Reaso because every body have a second chaces and celebrities to they have the right to change for they fans and also for they own*). The essay presents ideas inconsistently and inaccurately, in an attempt to support analysis (*recent years have seem a growth industry for celebrities ingaged in humanitariam activities that mean that celebrities cares for they fans and fans love that*), making use of some evidence that may be irrelevant (*Celebreties ... bring people ... togethers in conversation and social interactio and celebrities want to help the family*). Although the two texts that are addressed are cited by text and beginning line number, the essay fails to use proper punctuation to indicate these lines that are an attempt at direct quotation (*Also in text 2 line 36 say*). 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 (*humanitarian courses, what ever thing they just, have seem a growth, they fans, to for "too", for they own*). The essay demonstrates a lack of control, exhibiting frequent errors (*like other people i, happy that why and for others Reason, For Example in text 3 line 1 sayd recent, activities that mean that celebrities cares, credably, suspost, every body have a second chaces, people inclouding adouts togethers, interactio thats*) that make comprehension difficult.

Humanitarian is now risen over these 5 years or so. ~~celebrities~~ Celebrities are now helping the middle class plus the poor one ~~also~~ as well.

Celebrities show do more always because it's a good reputation and it shows other who they really are. People attend to judge celebrities as the greedy type of people who won't help the ~~the~~ people below them. From so many experiences people agreed to the celebrities are the voice of humanitarian causes.

Which means look on the people in need and make ~~the~~ sure they have rights and ~~and~~ etc. For ex: "Recent years have seen a growth industry for celebrities engaged in ~~humanitarian~~ humanitarian activities... 2000 Charities have some ~~of~~ from of celebrity support." <sup>Text 3.</sup> ~~page~~ And also from "Hi, I'm Richard ~~and~~ Gene, and I'm speaking for the entire world."

Celebrities help people to understand by supporting humanitarian causes you're bring up so much attention to media that media won't show to people.

And by helping them ~~of~~ support them you are making others to know it ~~is~~ ~~the~~ could be anybody any ~~or~~ thing can help to make their life easier.

## Anchor Level 2–C

The essay introduces a claim (*Celebrities Show do more always because it's a good repetition and it shows other who they really are*). The essay demonstrates a confused and unclear analysis of the texts (*Celebrities help people tounderstand by supporting humanitarian causes you're bring up So much attention to media that media won't show to people*), failing to distinguish the claim from alternate or opposing claims. The essay presents ideas inaccurately, in an attempt to support analysis (*Humanitarian is Now rised over these 5 years or So. Celebrities are now helping the middle class plus the poor one as well*), making use of some evidence that may be irrelevant (*People attend to Judge Celebrities as the greedy type of people who wont help the people bellow them*). The essay demonstrates little use of citations to avoid plagiarism when dealing with direct quotes and paraphrased material, citing one text (*Text 3*) but not a second, although the essay accurately quotes from Text 2, and line numbers are excluded. The essay exhibits inconsistent organization of ideas and information, failing to create a coherent essay. The essay uses language that is predominately incoherent (*From So many experices people agreed to the celebrities are the voice of humanitarian causes. Which means look on the people in need and make Sure they have rights and etc*). The essay demonstrates a lack of control, exhibiting frequent errors (*Humanitarian is Now rised; the poor one; repetition; wont; bellow; experices; causes. Which means; support.*” *Text 3.*; *people tounderstand by*) that make comprehension difficult.

Celebrities have such an impact on people of all ages. Whether it is ~~their~~ purpose or not, they're people we look up to in day-to-day life. Their impact is in obvious ways, like what we wear or what music we listen to, but also on a more mental level. Without even realizing it, you want to be more like them in every way. Celebrities are these versions of perfect people that we can only hope to one day become.

Whatever it comes down to, their style or their taste in music, people listen. Not everyone, but the majority of average Americans. We're a group of people that are easily convinced. Teenagers are more heavily impacted by actions taken by celebrities or the things they say.

If there was an important issue that important people needed to get across using celebrities, it would be most effective on a topic that is directed towards teens.

~~An~~ Using celebrities as a force against teenagers is a tactic that could get positive results, fast. Teens are the most easily

impacted age group, and particularly when celebrities are doing the talking. using different celebrities for different topics is key. If dealing with an older age group, a celebrity that was popular during an earlier time frame would be more effective. If targeting kids, a celebrity whos famous for childrens shows would have much more effective. All ~~and~~<sup>in</sup> all, celebrities are very effective in getting the big picture across to people.

**Anchor Level 1–A**

The response introduces a claim (*Celebrities have such an impact on people of all ages*) but does not demonstrate analysis of the texts. The essay presents no evidence from the texts and does not make use of citations. The essay is a personal response about how *they impact us in obvious ways, like what we wear or what music we listen to, but also on a more mental level*. The essay exhibits inconsistent organization of ideas, starting with how celebrities impact *people of all ages and the majority of average americans*, then shifting the focus to how *teenagers are more heavily impacted*, and concluding with a return to the more generalized observation that *celebrities are very effective in getting the big picture across to people*. The essay lacks a formal style, using some language that is inappropriate (*kids*) and imprecise (*Not everyone, but the majority of average americans and shows would have much more effective*). The essay demonstrates emerging control, exhibiting occasional errors (*If there was, accross, on a topic, whos famous, childrens shows*) and the shifting between first and second person pronouns that hinder comprehension. The essay is a personal response, making little or no reference to the task or texts, and, therefore, can be scored no higher than a 1.

Celebrities should not become the voice of humanitarian causes. They shouldn't b/c ~~they~~ they are not really raising money to give they are just giving away there money b/c they have lots of it. So there is really no thought in it. ~~So there~~

**Anchor Level 1-B**

The essay introduces a claim (*Celebrities should not become the voice of humanitarian causes*) but does not demonstrate analysis of the texts. The essay presents no evidence from the texts and does not make use of citations. The essay exhibits little organization of ideas and information, consisting of one paragraph of loosely connected ideas. The essay uses language that is sometimes inappropriate (*shouldn't b/c they* and *giving away there money b/c they have lots of it*). The essay is minimal, making assessment of conventions unreliable.

Celebrities should become the voice of humanitarian causes because celebrities catch peoples attention. Whether it's through social media, billboards, commercials, magazines, etc. Also, celebrities can affiliate with charities or donation centers, like if you go to there movie premiere/concert, half the proceeds go to such and such cause.

~~celebrities~~ Celebrities are also more easily noticed by high ~~powerful~~ powerful people: such as the president etc. Like Natalie Portman says in text one, "I can get a meeting with a representative more easily than the head of a nonprofit can". Therefore it'd only make sense to have celebrities become the voice of humanitarian causes



I believe that celebrities should be the voices of humanitarian causes. We are living in the 21<sup>st</sup> century, and most people care about what a celebrity is wearing rather than the global issues happening all around the world. With these celebrities speaking out about humanitarian causes, people will actually listen and learn about this specific issue.

There are always two sides to every issue. With celebrities becoming the voice of important humanitarian causes, some people will find it as a positive thing, and others would find it as a negative thing. As Ben Affleck said, Text 4 lines 40-43, many people will be skeptical of these celebrities trying to better their reputation rather than actually caring about the cause. However, not everyone sees it this way. I see this as a positive thing for celebrities to do. People will come to ~~pay~~ see a celebrity, and they will leave knowing more about a humanitarian cause.

With celebrities leading these humanitarian causes and these charities, it is easier to make those causes known. As said in Text 1, lines 4-5, these foundations are eligible to get meetings with Congress because of these big named celebrities. These celebrities unlock doors for these foundations that they could not do on ~~their~~ their own.

these celebrities don't only promote these causes for a single problem or country, but for global problems as well. Many of them also take their time to learn about these causes, and ~~derive~~ derive a plan in order to help out these causes. In text 3, in lines 41-52, it describes Ben Affleck's dedication to helping out with ECI. He dedicated years of his life to learn about the problem first hand, and ~~try~~ try to make a practical solution for this problem. He did not do ~~it~~ it to better his reputation, he did it to help solve a humanitarian issue.

Many people follow the lives of celebrities these days. If these celebrities ~~can~~ speak out about humanitarian causes, more and more people will learn about these important causes rather than if it wasn't a celebrity. Celebrities would be beneficial to spreading awareness about these causes. ~~they will be able to spread awareness~~  
I believe these celebrities will influence everyday people in a positive way and that they should be the leader of humanitarian causes.

Celebrity Humanitarians have been becoming more and more popular. But many question if celebrities should be doing this. Celebrities should become the voice of Humanitarian causes because they can actually bring a lot of help.

~~Actress~~ According to text 1, Hollywood stars have a large influence over the public consciousness. Oxfam is an organization that promotes girls education. Scarlett Johansson is affiliated with the organization and ~~she~~ since she's such a great actress she had great credibility with the older audience.

Although according to text 4, celebrities can also lack credibility and be misguided.

Or if a celebrities popularity plummets the organization the celebrity is affiliated with could also plummet.

But text 3 says that celebrities can be welcome figures in Humanitarianism. Celebrities can also help raise funds for organizations, educate people on the issue, and draw attention.

Even though celebrity Humanitarians are questionable they actually can help a lot since they are so popular to other people. People are more drawn to different issues if they see that a celebrity

Supports an organization or is helping  
a certain issue. Which makes more people  
also want to help.

In recent years especially, there has been a growing concern for the ~~situations~~<sup>conditions</sup> of third-~~the~~ world societies and the welfare of its people. Numerous non-profit organizations have been established to alleviate the issues in said societies through fundraising and charity. However, these organizations must grab the peoples' attention to accrue what they need to help people in needy situations. What better way to do that than use celebrities to promote the cause? There is a debate ~~going~~ regarding the ethics of using celebrities to promote non-profit organizations, ~~however~~ however, while some may believe that ~~they~~ celebrities should not be the voice for humanitarian causes, I emphatically believe that celebrities should become the voice of humanitarian causes for two compelling reasons.

I believe that celebrities should be the voice for humanitarian causes because they can be actively involved in said cause by donating their money and time. ~~As~~ According to *The Celebrity Solution*, "...microfinance is a good deal more complicated than supplying ~~water~~ fresh water to parched villages, and a good deal less glamorous than confronting the janja weed in Darfur. The premise of microfinance is that very poor people should have access to credit, just as the middle class and rich do" (Text 1, lines 39-42). This excerpt from the article states that through ~~the~~ microfinancing using celebrities, poor people will benefit

immensely. According to the article, *Do Celebrity Humanitarians Matter?*, “... celebrities are welcome figures in humanitarianism: educating the public on global issues, raising funds, and using their populist appeal to draw attention to policy-making arenas” (Text 3, lines 32-33). Basically, the article is stating that celebrities can be directly involved by promoting and being dedicated to their cause by educating the public and raising money through concerts or other events. However, *Do Celebrity Humanitarians Matter?* also claims, “For others, celebrity humanitarians are highly problematic figures who dilute debates, offer misguided policy proposals, and lack credibility and accountability” (Text 3, lines 33-35). I ~~do~~ disagree with the previous statement because celebrities can easily become educated themselves about a cause through their own research.

Secondly, celebrities have the ability to use their popularity to draw attention to a humanitarian cause. As *The Rise of <sup>the</sup> Celebrity Humanitarian* puts it, “Hollywood’s elite get to wield their unique ability to engage diverse audiences, and the power of celebrity is put to good use effecting change” (Text 4, lines 7-9). Basically, the article states that celebrities can influence change by using their popularity. With the ~~use~~ use of social media on the rise, celebrities have another means of connecting with the people to promote a cause. According to *Ethics of Celebrities and Their Increasing Influence in 21<sup>st</sup> Century Society*, “Celebrities, and famous people

in ~~turn~~ turn, help to bring people, including adults, together in conversation and social interaction" (Text 2, lines 36-37). This means that through the use of the internet, celebrities can get the public involved in their cause. However, ~~Text~~ Text 4 argues, "...if a star's popularity takes a hit, it can affect the reception of the cause" (Text 4, line 18). Although this has been known to happen in the case of Lance Armstrong, humanitarian causes can recover from their celebrity spokesperson's decrease in popularity and find a new voice for ~~the~~ <sup>the</sup> cause.

I emphatically believe that celebrities should be the voice for humanitarian causes. Celebrities have an uncanny ability to draw attention the cause, which would undoubtedly benefit those in need.

The text are talking about celebrities and humanitarian. It talks about how celebrities should be the voice of humanitarian causes.

I think celebrities shouldn't be the voice for humanitarian causes. They just want to do it to get more popularity, fame and money. If celebrities become humanitarian voices then they might take over lots of things that they don't know.

Another reason they shouldn't be humanitarian is for gaining. They shouldn't do it and get involved in politics. Celebrities shouldn't exploit the power of humanitarian voices. The celebrities should let the government be the humanitarian voices.

The last reason celebrities shouldn't be humanitarian voices because they will exploit the power. They will just use it for fame and money. If celebrities don't do it then humanitarian voices wouldn't be exploit. That's the reason why celebrities shouldn't be humanitarian voices.



**Practice Paper A – Score Level 2**

Holistically, this essay best fits the criteria for Level 2.

**Practice Paper B – Score Level 4**

Holistically, this essay best fits the criteria for Level 4.

**Practice Paper C – Score Level 3**

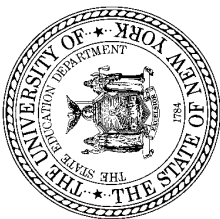
Holistically, this essay best fits the criteria for Level 3.

**Practice Paper D – Score Level 5**

Holistically, this essay best fits the criteria for Level 5.

**Practice Paper E – Score Level 2**

Holistically, this essay best fits the criteria for Level 2.



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

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

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

In the excerpt, the author effectively uses positive diction to convey his infatuation with the town of Charleston. The author appreciates <sup>and admires</sup> the "lures of attractiveness" and "delicate beauty" of Charleston. For example, the author expresses Charleston as "a city enchanting enough to charm cobras out of baskets, one so corniced and filigreed, and elaborated that it leaves strangers awed and natives self-satisfied" (23-25). The incorporation of the words "enchanting," "charm," "awed," and "self-satisfied" allows the author to illustrate a picturesque scenery and to create a magnificent setting. Those words all have positive connotations, which adds on to the ~~pleasant~~ pleasant, ~~and~~ mystifying tone. This diction clearly demonstrates that the author is charmed by the city and finds it ~~one~~ breathtaking. Additionally, the author writes, "in the secrecy of its gardens you can ~~find~~ discover jasmine and camellias and hundreds of other plants stolen from the Garden of Eden for the sheer love of richness and the joy of stealing from the gods" (26-29). The words "jasmine," "camellias," "Garden of Eden," and "sheer love of richness and the joy" all have positive connotations and contribute to the author's use of diction. ~~It~~ They add on to the ~~one~~ enchanting and magnificent atmosphere of Charleston.

Also, the incorporation of <sup>positive diction of the "goas" and</sup> the "Garden of Eden" elevates the town to a higher, more heavenly state.

The use of these words also reveals the author's appreciation of ~~its~~ its beauty as well as the author's infatuation with the lovely town.

Likewise, the author states, "proud of a town so pretty it makes your eyes ~~ache~~ ache with pleasure just to walk down its spell binding, narrow streets" (3-4). Because the author once again uses words with positive connotations like "proud," "pretty," and "pleasure," he ~~is~~ demonstrates his love and value of the city. He finds Charleston absolutely beautiful and continuously expresses his ardent idea of a picturesque city.

Moreover, the "spellbinding, narrow streets" add on to the <sup>lovely</sup> scenery, illustrating his enamored ~~with~~ with Charleston's attractiveness.

The author effectively uses positive diction to reveal his infatuation of Charleston and its beauty.

#### Anchor Level 4–A

The response introduces a well-reasoned central idea and writing strategy (*In the excerpt, the author effectively uses positive diction to convey his infatuation with the town of Charleston*) that clearly establish the criteria for analysis. The response demonstrates a thoughtful analysis of the author’s use of positive diction to develop the central idea (*This diction clearly demonstrates that the author is charmed by the city and finds it breathtaking and The use of these words also reveals the author’s appreciation of its beauty as well as the author’s infatuation with the lovely town*). The response presents ideas clearly and consistently, making effective use of specific and relevant evidence to support analysis (*The incorporation of the words “enchanting,” “charm,” “awed,” and “self satisfied,” allows the author to illustrate a picturesque scenery and to create a magnificent setting and Because the author once again uses words with positive connotations like “proud,” “pretty,” and “pleasure,” he demonstrates his love and value of the city*). The response exhibits logical organization of ideas and information to create a cohesive and coherent response by first introducing both the central idea and writing strategy, then presenting examples of positive diction which support the central idea, and concluding with a reiteration of the central idea (*The author effectively uses positive diction to reveal his infatuation of Charleston and its beauty*). The response establishes and maintains a formal style, using precise language and sound structure (*The author appreciates and admires the “lures of attractiveness” and “delicate beauty” of Charleston and the incorporation of positive diction of the “gods” and the “Garden of Eden” elevates the town to a higher, more heavenly state*). The response demonstrates control of the conventions with infrequent errors (*infatuation and connotations, which adds*).

A hometown can influence one's life in a profound way. In the passage, Charleston affects the narrator's personal experience. To enhance the reader's knowledge of Charleston, the author uses personification in the passage.

Charleston is described as having its own "heartbeat" and "~~By~~ fingerprint." ~~It is a city and~~

When something has a heartbeat, it has life.

This is evident when the author lauds the city for tolerating "eccentricity and bemusement." ~~There is~~

~~to~~ The people in the city are also courteous.

The reader feels a sense of warmth and comfort as a result of this description.

Charleston's fingerprint represents its idiosyncrasy.

The author was proud "to ~~be~~ be a native of one of the loveliest American cities, not a high-kicking, glossy, or lipstick-d city, not a city with bells on its fingers or brightly painted toenails, but a ruffled low-slung city understated and tolerant of nothing's misdeed or ostentations." The author goes on by

explaining his unique experience in Charleston. The reader feels a different life of the narrator compared to ordinary people. The city's vigor and distinctive qualities are explained through personification.

The reader's ~~understanding~~ understanding of the narrator is enhanced through the use

If personification. Charleston is profoundly depicted as a lively and different city. The readers ~~can~~ even vicariously experience being in the Mansion on the River.

**Anchor Level 4–B**

The response introduces a well-reasoned central idea and a writing strategy (*To enhance the reader's knowledge of Charleston, the author uses personification in the passage*) that clearly establish the criteria for analysis. The response demonstrates a thoughtful analysis of the author's use of personification to develop the central idea (*The city's vigor and distinctive qualities are explained through personification*). The response presents ideas sufficiently, making adequate use of relevant evidence to support analysis (*Charleston is described as having its own "heartbeat" and "fingerprint" and the author lauds the city for tolerating "eccentricity and bemusement"*). The response exhibits logical organization of ideas and information to create a cohesive and coherent response by first introducing both the central idea and writing strategy, then discussing specific examples of the author's use of personification, and concluding with a reiteration of the central idea (*The reader's understanding of the narrator is enhanced through the use of personification*). The response establishes and maintains a formal style, using precise language and sound structure (*When something has a heartbeat, it has life*). The response demonstrates control of the conventions with infrequent errors (*corteous* and *Mansion on the River*).

In the text, the author uses the theme of "retaining one's roots" to develop his central idea that one should never forget where they come from. Throughout the text, the author tells us about ~~his~~ his love for Charleston, South Carolina. Charleston is viewed as a city of growth and discovery. The author is proud to be a native of the city; he embraces it and uses it to his advantage. In one line he says, "I could feel my destiny forming in the leaves high above the city." The author sticks to his roots to discover his meaning in life, what he's meant to do.

The author has taken his life in Charleston and made it a part of who he is as a person. His personality and his being were created around Charleston. He has shaped himself into a person who takes pride in his origin and the years he has lived so many years ago. In one line of the passage he says, "The city's two rivers, the Ashley and the Cooper, have flooded and shaped all the days of my life on this storied peninsula." ~~There~~

In conclusion, the author believes one should embrace and take pride in their roots.



### **Anchor Level 3–A**

The response introduces a clear central idea and a writing strategy that establish the criteria for analysis (*In the text, the author uses the theme of “retaining one’s roots” to develop his central idea that one should never forget where they come from*). The response demonstrates an appropriate analysis of the author’s use of theme to develop the central idea (*The author is proud to be a native of the city ... The author sticks to his roots to discover his meaning in life and His personality and his being were created around Charleston*). The response presents ideas sufficiently, making adequate use of relevant evidence to support analysis (*the author tells us about his love for Charleston ... a city of growth and discovery and he says, “The city’s two rivers ... have flooded and shaped all the days of my life*). The response exhibits acceptable organization of ideas and information to create a coherent response by first introducing the strategy and central idea, then proceeding to exemplify and explain how the theme supports the central idea, and concluding with a summation (*In conclusion, the author believes one should embrace and take pride in their roots.*) The response establishes and maintains a formal style, using appropriate language and structure (*The author has taken his life in Charleston and made it a part of who he is as a person*). The response demonstrates control of conventions with infrequent errors (*one ... they and one ... their*).

In the text, the controlling idea of obsession is shown. It shows how a native boy has such a passion for his city, Charleston, South Carolina. For example, ~~the~~ the text states, "oo a town so pretty it makes your eyes ache with pleasure oo", which shows how breathtaking the town is to the boy. Also, it states, "I'm Charleston-born, and-bred.", this shows the reason of the boy having a strong liking to his city. Since the boy was raised in Charleston he probably believes that he lives in the ~~the~~ best and most beautiful city in the world. To conclude, it can be seen how the native boy in the text has and will always have a love for his hometown, Charleston.

In the text, the author, uses the literary element of imagery to develop the ~~the~~ central idea. He describes this beautiful hometown of a native boy that has a passion for his birthplace. For example, the text states, "From it's highest branches, I surveyed my city as it lay shimmering in the hot-blooded saps of June while the sun began to set, reddening the vast of circus clouds that gathered along the western horizon." This allows you to picture the ~~picture~~ cloudy red sunset of Charleston in your mind. Also, it states, "A boy stops in time, in a city of amber-colored life, that possessed the glamour forbidden to a lesser angel," which allows you to picture a boy admiring the

beautiful view that Charleston allows him to see.  
To conclude, it can be seen how the author uses  
imagery to develop the central idea.

**Anchor Level 3–B**

The response introduces a clear central idea (*In the text, the controlling idea of obsescion is shown. It shows how a native boy has such a passion for his city, Charleston, South Carolina*) and a writing strategy (*imagery*) that establish the criteria for analysis. The response demonstrates an appropriate analysis of the author’s use of imagery to develop the central idea (*He describes this beautiful hometown of a native boy that has a passion for his birthplace and which allows you to picture a boy admiring the beautiful view that Charleston allows him to see*). The response presents ideas sufficiently, making adequate use of relevant evidence to support analysis (*For example, the text states, “... a town so pretty it makes your eyes ache with pleasure ...”, which shows how breathtaking the town is to the boy and For example, the text states, “From it’s highest branches, I surveyed ...” This allows you to picture the cloudy red sunset of Charleston in your mind*). The response exhibits acceptable organization of ideas and information to create a coherent response by first establishing and showing evidence for the central idea (*it can be seen how the native boy in the text has and will always have a love for his hometown, Charleston*), then discussing how the author uses *imagery to develop the central idea*, providing two examples from the text as support, and concluding with a summation. The response establishes and maintains a formal style, using appropriate language and structure (*To conclude, it can be seen how the author uses imagery to develop the central idea*). The response demonstrates partial control of conventions with occasional errors (*obsescion; pleasure ...”; bred.”, this; reason of the boy; author, uses; develope; it’s*) that do not hinder comprehension.

In the text the author's use of tone is very engaging and proud of the town of Charleston, South Carolina. He appreciates the fact that he is from this town, and he describes that he feels happy and calm from where he comes from. He describes all the town's good qualities and has nothing bad to say about it. Though he does overexaggerate about how great it is, but it is his opinion, every person has a different opinion.

The author even compares himself to Charleston. This comparison shows how much he loves this town. "Like Charleston, I had my ~~at~~ alleyways that were dead ends and led to nowhere, but mansions were forming like jewels in my bloodstream," the author says. He is explaining how <sup>times</sup> sometimes in his life he ran into dead ends. Like Charleston had some dead ends. But other times he shined as ~~a~~ bright as a diamond in his life. Like Charleston shined with the mansions he had.

The author also mentions in some ways how he will always want Charleston to be apart of him and him to be a part of Charleston. Even though he clearly states "he did not have a friend of my own age" he decided to "turn myself into a

worthy townsman of such a many-storied city!" The author here is describing that he loves this town so much he will make sacrifices like changing himself to become even more apart of this town. He wants to get involved since he ~~has~~ is so patriotic towards his Charleston. He remembers everything he did and all that he felt in this town that he will never forget. The tone of the author basically sets the whole idea of this passage. He explains and describes all of his feelings thoroughly and how this town changed him. Charleston had a big impact on this author, and through his tone of voice any reader can figure this out at the beginning of the passage.

**Anchor Level 3-C**

The response introduces a clear central idea (*He appreciates the fact that he is from this town. He describes that he feels happy and calm from where he comes from*) and a writing strategy (*tone*) that establish the criteria for analysis. The response demonstrates an appropriate analysis of the author's use of tone to develop the central idea (*In the text the author's use of tone is very engaging and proud of the town of Charleston, South Carolina*). The response presents ideas sufficiently, making adequate use of relevant evidence to support analysis (*The author even compares himself to Charleston and He is explaining how sometimes in his life he ran into dead ends ... But other times he shined as bright as a diamond in his life. Like Charleston*). The response exhibits acceptable organization of ideas and information to create a coherent response by first establishing and then demonstrating the central idea of the narrator's engagement with, and pride in, Charleston as seen through the author's use of tone, concluding with a summative paragraph that states how *the tone of the author basically sets the whole idea of this passage*. The response lacks a formal style, using language that is basic (*He describes all the town's good qualities and has nothing bad to say about it*), inappropriate (*he does over exaggerate about how great it is*), and imprecise (*he feels happy and calm from where he comes from, Charleston shined with the mansions he had, po apart of him, his tone of voice*). The response demonstrates emerging control of conventions with some errors (*it. Though he does; his opinion, every person; dead ends. Like Charleston; states "he did not have a friend of my own age" he*) that hinder comprehension.

In this passage the author discusses about the jays and wonderful ways of life in Charleston, South Carolina. The author talks about the food and scenery as examples to really ~~portray~~ portray how wonderful ~~and~~ the town of Charleston is. The central idea of this passage could be entitled as the beauty of ~~the~~ the hometown.

The author uses simile to portray the central idea of the beauty of the hometown. In the passage on lines 10-11 it says, "I carry the delicate porcelain beauty of Charleston like the ringed shell of some soft-tissued mollusk." The author is comparing the beauty of Charleston to the beauty of a shell.

This ~~and~~ example supports the central idea because throughout the passage the author is discussing different examples that portray Charleston's beauty.

As you can see, the author of this passage uses ~~the~~ simile to support the central idea about the beauty of the hometown. In this case, the town is Charleston and its beauty is being compared to the beauty of a shell.

## Anchor Level 2–A

The response introduces a central idea (*The central idea of this passage could be entitled as the beauty of the hometown*) and a writing strategy (*The author uses simile to portray the central idea of the beauty of the hometown*). The response demonstrates a superficial analysis of the author’s use of simile to develop the central idea (*The author is comparing the beauty of Charleston to the beauty of a shell*). The response presents ideas inadequately in an attempt to support analysis (*throughout the passage the author is discussing different examples that portray Charleston’s beauty*). The response exhibits acceptable organization of ideas and information to create a coherent response by introducing the central idea in the introductory paragraph, followed by a paragraph that illustrates the use of simile, and ending with a reiteration of the central idea and strategy (*the author of this passage uses simile to support the central idea about the beauty of the hometown*). The response lacks a formal style, using language that is basic (*on* for “in” lines and *As you can see*) and imprecise (*as examples to really portray*). The response demonstrates partial control of conventions with occasional errors (*the author discusses about; it says. “I; throughout; it’s beauty*) that do not hinder comprehension.

The main idea in this story is about a boy growing up in Charlestown South Carolina. He had a very good childhood there, he could go in the backyard and could catch bluefish, flounder, redfish, and crabs. As in the city he could only charm cobras out of baskets. It was very scenic at his place in Charlestown.

The author uses ~~the~~ setting in his story when talking about Charlestown for example "my sea is a peninsula-shaped and sun-baked and river swollen. And the Ashley and Cooper shaped all day of his life on the peninsula. He also said Charlestown has its own heartbeat and fingerprint meaning it affected him greatly and the setting and childhood will always stay with him."



## Anchor Level 2–B

The response introduces a central idea (*The main idea in this story is about a boy growing up in Charlestown South Carolina*) and a writing strategy (*The author uses setting in his story when talking about charlestown*). The response demonstrates a superficial analysis of the author’s use of setting to develop the central idea (*It was very scenic at his place in Charlestown*). The response presents ideas inadequately (*And the Ashley and Cooper shaped all day of his life on the peninsula*) and inaccurately (*As in the city he could only charm cobras out of blankets*) in an attempt to support analysis. The response exhibits inconsistent organization of ideas and information, stating a central idea in the opening sentence and attempting to support it through examples that relate to setting but do not specifically support the central idea, then concluding by stating *the setting and childhood will always stay with him*, failing to create a coherent response. The response lacks a formal style, using language that is imprecise (*The main idea in this story is about a boy, very good childhood, it effected him*). The response demonstrates emerging control of conventions with some errors (*Charlestown; there, he could go; about charlestown for example “my soul ... and river swollen; shaped all day; fingerprint meaning*) that hinder comprehension.

The author used a lot of repetition. The author used repetition to prove his point and purpose of the text. He has also used repetition to express the feeling and have clear statements.

The author use a lot of, "Charleston." He used Charleston to show how important the city was the author. The author used Charleston repetitive because he wanted to make it clear that the city was very important.

The author used it a lot to express the feelings of how the character felt about it. This gave a good central idea of what it should look like.

**Anchor Level 2–C**

The response introduces an incomplete central idea (*He used Charleston to show how important the city was the author*) and an incomplete writing strategy (*He has also used repetition to express the feeling and have clear statements*). The response demonstrates a minimal analysis of the author's use of repetition to develop a central idea (*The author used Charleston repetitive because he wanted to make it clear that the city was very important*). The response presents ideas inadequately in an attempt to support the analysis (*The author use a lot of, "Charleston."*). The response exhibits inconsistent organization of ideas and information, introducing a writing strategy in the opening paragraph and attempting to establish a central idea by reiterating throughout the response that the author repeats "Charleston" frequently, then concluding with a statement vaguely referring to the central idea, failing to create a coherent response. The response lacks a formal style, using language that is inappropriate and imprecise (*The author use a lot of, the city was the author, The author used it a lot to express the feelings of how character felt about it*). The response demonstrates emerging control of conventions with some errors (*purpose, author use a lot, used Charleston repetitive, important*) that hinder comprehension.

When your interested in something don't give up. The main character whos name was never mentioned, her father wanted her to go to big colleges but she was interested in plants which is ironic. one irony that I found was the first sentence of the passage. you cant name a river yourself even if you are a resident. This is significant because she ends up not even pla being a planter but a person who had to take a mug shots.

**Anchor Level 1-A**

The response introduces a central idea (*When your interested in something don't give up*) and demonstrates a minimal and confused analysis of the author's use of irony to develop the central idea (*her father wanted her to go to big colleges but shewas interested in plants which is ironic*). The response presents little evidence from the text. That which is used is inaccurate (*This is significant because she ends up not even being a planter but a person who had to take mug shots*). The response exhibits little organization of ideas and information, moving from the idea of not giving up to interest in plants to naming rivers to taking mug shots. The response lacks a formal style, using language that is basic and imprecise (*mentioned, her father and big colleges*). The response demonstrates emerging control of conventions with some errors (*your, whos, shewas, resedent, planter but*) that hinder comprehension.

Many authors have different ways and different techniques when it comes to writing literature. In this story the author used a specific literary technique also known as characterization. Characterization is when the author uses specific details to show the kind of person that the character is.

**Anchor Level 1-B**

The response introduces a writing strategy (*the author used a specific literary technique also known as characterization*). The response presents no evidence from the text to support this stating only that *the author uses specific details to show the kind of person that the character is*. The response exhibits little organization of ideas and no information from the text. The response is minimal, making assessment of conventions unreliable.

In the text the central idea of beauty is being shown. This is shown because the author explains how beautiful Charleston, South Carolina is. They indicate how that when you walk down the streets, it's so pretty that it makes your eyes ache. In addition, it explains all the aspects of this beautiful city to interpret pride for where the author is.

The literary element of setting plays a big role in the passage. The author explains the beauty of the streets of Charleston and the beauty of the gardens filled with jasmines and Camillias. Clearly, the passage shows the significance of this remarkable place in the world.

In this passage, the author depicts Charleston, <sup>South Carolina</sup> as an understated and beautiful place where anything is possible. The author feels Charleston has ~~shaped~~ ~~the~~ the power to shape people and have an ever-lasting influence on their lives. This ~~is~~ idea of Charleston's power is developed through the author's use of figurative language.

The author is in awe of Charleston's beauty and ~~power~~ subtle power. ~~The~~ In lines 27-28, imagery is used when Charleston's gardens are described as containing "plants that look embroidered and stolen from the Garden of Eden." This description emphasizes how delicate and cared for Charleston is because embroidery involves delicate and intricate ~~work~~ work. Also, by comparing something in Charleston to the Garden of Eden, it is elevated and placed on a holy level. Additionally, the author uses ~~personification~~ ~~on~~ ~~lines~~ metaphor on lines 40-41 when it states that "Charleston is a permanent dimple in the understated skyline, while the rest of us are only visitors." This emphasizes Charleston's permanence and subtle power. While people may come and go, Charleston is forever. Lastly, Charleston is personified on lines 63 when it is given "its own heartbeat and fingerprint."

By giving Charleston life-like qualities, its ~~power~~ power is once again shown to the reader. Charleston is ~~as~~ elevated by being compared to a human.

The author feels blessed and honored to have grown up in a place like Charleston. Charleston is ~~an~~ a significant and omnipresent force in his life due to its influence and awe-inspiring qualities.

IN the Story text it is about  
A kid name charleston and his father  
and they have a garden, they are  
going to plant flowers and other stuff,  
Charleston has a high tolerance  
for improve on the strangeness or  
human behavior.



The passage was mainly about how the narrator's father called Charleston the "mansion on the river". He called it this because the city itself had many beautiful sites within it. He described how the porcelain there was one of the sites he enjoyed and loved to look at.

The big literary element the author used was imagery. He described all the sites in a way that you can actually imagine it in your head. He says "I carry the delicate porcelain beauty of Charleston like the hinged shell of some soft-tissued mollusk." explaining how the porcelain was so beautiful to just carry like it was your only prized possession.

In the text, the author's central idea is that you have to be worthy of the place you live in. When you live somewhere you should be a part of that place, and it should be a part of you. Fisher's passage on boy describes how the place he lives in which is Charleston, South Carolina, is a part of him. However he feels that he isn't a part of what makes Charleston special, and is determined to change that. He wants to go to his parents, and himself that he fits in and that it is the right place for him but he doesn't know how. The author uses characterization to support this theme.

In the passage, the boy is characterized as being a kite brawler. He feels that he doesn't belong at his kitchen table for dinner with his family or in his town. He describes himself as a loner, and says "When ~~he~~ was eighteen he didn't have one friend of his own age". This causes him to do something to try to stand out. He practiced really hard and then he climbed a Magnolia tree near the Ashley river. He did this fast and carefully, and went to the top. The boy did this so people would recognize him as a person that was fearless and strong.

**Practice Paper A – Score Level 2**

Holistically, the response best fits the criteria for Level 2.

**Practice Paper B – Score Level 4**

Holistically, the response best fits the criteria for Level 4.

**Practice Paper C – Score Level 1**

Holistically, the response best fits the criteria for Level 1.

**Practice Paper D – Score Level 2**

Holistically, the response best fits the criteria for Level 2.

**Practice Paper E – Score Level 3**

Holistically, the response best fits the criteria for Level 3.

**Map to the Common Core Learning Standards  
 Regents Examination in English Language Arts (Common Core)  
 June 2016**

<b>Question</b>	<b>Type</b>	<b>Credit</b>	<b>Weight</b>	<b>Standard</b>
1	MC	1	1	RL.4 (11-12)
2	MC	1	1	RL.2 (11-12)
3	MC	1	1	RL.3 (11-12)
4	MC	1	1	RL.5 (11-12)
5	MC	1	1	RL.2 (11-12)
6	MC	1	1	RL.4 (11-12)
7	MC	1	1	RL.2 (11-12)
8	MC	1	1	L.4 (11-12)
9	MC	1	1	RL.4 (11-12)
10	MC	1	1	RL.2 (11-12)
11	MC	1	1	L.5 (11-12)
12	MC	1	1	RL.2 (11-12)
13	MC	1	1	RL.6 (11-12)
14	MC	1	1	RL.4 (11-12)
15	MC	1	1	RI.5 (11-12)
16	MC	1	1	RI.2 (11-12)
17	MC	1	1	RI.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	RI.2 (11-12)
22	MC	1	1	RI.3 (11-12)
23	MC	1	1	RI.2 (11-12)
24	MC	1	1	RI.4 (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 June 2016 Regents Examination in English Language Arts (Common Core)* will be posted on the Department's web site at <http://www.p12.nysed.gov/assessment/> on the day of the examination. Conversion charts provided for previous administrations of the Regents Examination in English Language Arts (Common Core) 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 <http://www.forms2.nysed.gov/emsc/osa/exameval/reexameval.cfm>.
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 (Common Core) – June 2016

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

(Use for the June 2016 examination only.)

Weighted Raw Score*	Scale Score	Performance Level	Weighted Raw Score*	Scale Score	Performance Level
56	100	5	27	60	2
55	99	5	26	57	2
54	98	5	25	55	2
53	97	5	24	51	1
52	96	5	23	47	1
51	95	5	22	44	1
50	94	5	21	40	1
49	93	5	20	37	1
48	93	5	19	33	1
47	92	5	18	29	1
46	91	5	17	25	1
45	90	5	16	22	1
44	89	5	15	18	1
43	88	5	14	15	1
42	87	5	13	11	1
41	86	5	12	9	1
40	85	5	11	8	1
39	83	4	10	7	1
38	82	4	9	6	1
37	81	4	8	5	1
36	79	4	7	4	1
35	78	3	6	3	1
34	76	3	5	3	1
33	74	3	4	2	1
32	72	3	3	2	1
31	70	3	2	1	1
30	67	3	1	1	1
29	65	3	0	0	1
28	62	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 (Common Core).

\* For guidance in calculating the total weighted raw score see the *Information Booklet for Scoring the Regents Examination in English Language Arts (Common Core)* found at: <http://www.p12.nysed.gov/assessment/hsgen/>.