

The University of the State of New York

REGENTS HIGH SCHOOL EXAMINATION

REGENTS EXAMINATION

IN

ENGLISH LANGUAGE ARTS

Tuesday, June 12, 2018 — 9:15 a.m. to 12:15 p.m., only

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

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

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

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

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

Part 1

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

Reading Comprehension Passage A

“That woman’s art-jargon¹ tires me,” said Clovis to his journalist friend. “She’s so fond of talking of certain pictures as ‘growing on one,’ as though they were a sort of fungus.”

“That reminds me,” said the journalist, “of the story of Henri Deplis. Have I ever told it [to] you?”

5 Clovis shook his head.

“Henri Deplis was by birth a native of the Grand Duchy of Luxemburg. On maturer reflection he became a commercial traveller. His business activities frequently took him beyond the limits of the Grand Duchy, and he was stopping in a small town of Northern Italy when news reached him from home that a legacy² from a distant and deceased relative had fallen to his share.

10 “It was not a large legacy, even from the modest standpoint of Henri Deplis, but it impelled him towards some seemingly harmless extravagances. In particular it led him to patronise local art as represented by the tattoo-needles of Signor Andreas Pincini. Signor Pincini was, perhaps, the most brilliant master of tattoo craft that Italy had ever known, but his circumstances were decidedly impoverished, and for the sum of six hundred francs he gladly undertook to cover his client’s back, from the collar-bone down to the waistline, with a glowing representation of the Fall of Icarus.³ The design, when finally developed, was a slight disappointment to Monsieur Deplis, who had suspected Icarus of being a fortress taken by Wallenstein in the Thirty Years’ War, but he was more than satisfied with the execution of the work, which was acclaimed by all who had the privilege of seeing it as Pincini’s masterpiece.

15 “It was his greatest effort, and his last. Without even waiting to be paid, the illustrious craftsman departed this life, and was buried under an ornate tombstone, whose winged cherubs would have afforded singularly little scope⁴ for the exercise of his favourite art. There remained, however, the widow Pincini, to whom the six hundred francs were due. And thereupon arose the great crisis in the life of Henri Deplis, traveller of commerce. The legacy, under the stress of numerous little calls on its substance,⁵ had dwindled to very insignificant proportions, and when a pressing wine bill and sundry⁶ other current accounts had been paid, there remained little more than 430 francs to offer to the widow. The lady was properly indignant, not wholly, as she volubly explained, on account of the suggested writing-off of 170 francs, but also at the attempt to depreciate the value of her late husband’s acknowledged masterpiece. In a week’s time Deplis was obliged to reduce his offer to 405 francs, which circumstance fanned the widow’s indignation into a fury. She cancelled the sale of the work of art, and a few days later Deplis learned with a sense of

¹art-jargon — language specific to the art world

²legacy — inheritance

³Fall of Icarus — In Greek mythology Icarus wore wings made of wax and feathers so he could fly. However, because of his excessive pride and carelessness he flew too close to the sun. His wings melted and he plunged to his death in the sea.

⁴scope — opportunity

⁵little calls on its substance — withdrawals from the inheritance

⁶sundry — various

35 consternation⁷ that she had presented it to the municipality of Bergamo, which had gratefully accepted it. He left the neighbourhood as unobtrusively as possible, and was genuinely relieved when his business commands took him to Rome, where he hoped his identity and that of the famous picture might be lost sight of.

40 “But he bore on his back the burden of the dead man’s genius. On presenting himself one day in the steaming corridor of a vapour bath, he was at once hustled back into his clothes by the proprietor, who was a North Italian, and who emphatically refused to allow the celebrated Fall of Icarus to be publicly on view without the permission of the municipality of Bergamo. Public interest and official vigilance increased as the matter became more widely known, and Deplis was unable to take a simple dip in the sea or river on the hottest 45 afternoon unless clothed up to the collar-bone in a substantial bathing garment. Later on the authorities of Bergamo conceived the idea that salt water might be injurious to the masterpiece, and a perpetual injunction⁸ was obtained which debarred⁹ the muchly harassed commercial traveller from sea bathing under any circumstances. Altogether, he was fervently thankful when his firm of employers found him a new range of activities in the neighbourhood of Bordeaux. His thankfulness, however, ceased abruptly at the Franco-Italian frontier. An imposing array of official force barred his departure, and he was sternly 50 reminded of the stringent law, which forbids the exportation of Italian works of art.

“A diplomatic parley ensued between the Luxemburgian and Italian Governments, and at one time the European situation became overcast with the possibilities of trouble. But 55 the Italian Government stood firm; it declined to concern itself in the least with the fortunes or even the existence of Henri Deplis, commercial traveller, but was immovable in its decision that the Fall of Icarus (by the late Pincini, Andreas) at present the property of the municipality of Bergamo, should not leave the country. ...

60 “Meanwhile, the unhappy human background fared no better than before, and it was not surprising that he drifted into the ranks of Italian anarchists. Four times at least he was escorted to the frontier as a dangerous and undesirable foreigner, but he was always brought back as the Fall of Icarus (attributed to Pincini, Andreas, early Twentieth Century). And then one day, at an anarchist congress at Genoa, a fellow-worker, in the heat of debate, broke a phial full of corrosive liquid over his back. The red shirt that he was wearing 65 mitigated¹⁰ the effects, but the Icarus was ruined beyond recognition. His assailant was severely reprimanded for assaulting a fellow-anarchist and received seven years’ imprisonment for defacing a national art treasure. As soon as he was able to leave the hospital Henri Deplis was put across the frontier as an undesirable alien.

70 “In the quieter streets of Paris, especially in the neighbourhood of the Ministry of Fine Arts, you may sometimes meet a depressed, anxious-looking man, who, if you pass him the time of day, will answer you with a slight Luxemburgian accent. He nurses the illusion that he is one of the lost arms of the Venus de Milo,¹¹ and hopes that the French Government may be persuaded to buy him. On all other subjects I believe he is tolerably sane.”

—H.H. Munro (“Saki”)
excerpted and adapted from “The Background”
The Chronicles of Clovis, 1912
John Lane, The Bodley Head

⁷consternation — alarmed amazement

⁸injunction — restraint

⁹debarred — prevented

¹⁰mitigated — lessened

¹¹Venus de Milo — a famous statue of the goddess Venus

- 1 Lines 11 through 13 and lines 25 through 29 reveal that Henri Deplis
- (1) invests wisely
 - (2) behaves impulsively
 - (3) avoids confrontation
 - (4) resists change
- 2 The municipality of Bergamo owns the artwork on Henri Deplis's back as a result of
- (1) a harmless misunderstanding
 - (2) widow Pincini's vengeance
 - (3) a fair exchange
 - (4) Henri Deplis's pride
- 3 As used in line 36, the word "unobtrusively" most nearly means
- (1) reluctantly
 - (2) indecisively
 - (3) rebelliously
 - (4) inconspicuously
- 4 The figurative language in line 39 implies that Henri Deplis feels
- (1) the tattoo is a curse to him
 - (2) responsible for the artist's death
 - (3) the tattoo is a thing of beauty
 - (4) obligated to display the artwork
- 5 Lines 50 through 52 indicate that Henri Deplis's situation causes him to become
- (1) successful
 - (2) powerless
 - (3) manipulative
 - (4) respected
- 6 It can be inferred that Henri Deplis joins the "Italian anarchists" (line 60) because he
- (1) is afraid for his future
 - (2) desires wealthy friends
 - (3) is unconcerned with international politics
 - (4) seeks gainful employment
- 7 Lines 65 through 68 support a central idea that
- (1) people can achieve their personal goals
 - (2) governments often choose stability over change
 - (3) societies often value objects above individuals
 - (4) governments can develop reasonable regulations
- 8 The phrase "nurses the illusion" (line 71) reveals that Henri Deplis is
- (1) fulfilling his ambitious dream
 - (2) searching for anonymity
 - (3) struggling with reality
 - (4) enjoying his freedom
- 9 The subject of Henri Deplis's tattoo implies a parallel to his
- (1) social ignorance
 - (2) economic worth
 - (3) sense of humility
 - (4) loss of control
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Reading Comprehension Passage B

Carmel Point

The extraordinary patience of things!
This beautiful place defaced with a crop of suburban houses —
How beautiful when we first beheld it,
Unbroken field of poppy and lupin¹ walled with clean cliffs;
5 No intrusion but two or three horses pasturing,
Or a few milch² cows rubbing their flanks on the outcrop³ rock-heads —
Now the spoiler has come: does it care?
Not faintly. It has all time. It knows the people are a tide
That swells and in time will ebb, and all
10 Their works dissolve. Meanwhile the image of the pristine⁴ beauty
Lives in the very grain of the granite,
Safe as the endless ocean that climbs our cliff. — As for us:
We must uncenter our minds from ourselves;
We must unhumanize our views a little, and become confident
15 As the rock and ocean that we were made from.

—Robinson Jeffers

The Collected Poetry of Robinson Jeffers, Volume Three, 1991
Stanford University Press

¹poppy and lupin — brightly colored wildflowers

²milch — milk

³outcrop — protruding

⁴pristine — pure, unspoiled

- | | |
|---|---|
| <p>10 The word “defaced” (line 2) suggests that the narrator is</p> <p>(1) suspicious (3) worried
(2) confused (4) critical</p> <p>11 The description in lines 3 through 6 creates a mood of</p> <p>(1) despair (3) tranquility
(2) amusement (4) negativity</p> <p>12 The metaphor in lines 8 through 10 suggests that</p> <p>(1) humanity’s impact is beneficial
(2) nature’s power is limited
(3) humanity’s influence is temporary
(4) nature’s significance is exaggerated</p> | <p>13 The words “uncenter” (line 13) and “unhumanize” (line 14) suggest that people should</p> <p>(1) become more tolerant
(2) recognize their superiority
(3) uphold their values
(4) become less egocentric</p> <p>14 The narrator implies that humans are</p> <p>(1) protective of their environment
(2) unaware of their insignificance
(3) perplexed by their surroundings
(4) satisfied with their indifference</p> |
|---|---|

Reading Comprehension Passage C

Learning to Love Volatility¹

Several years before the financial crisis descended on us, I put forward the concept of “black swans”: large events that are both unexpected and highly consequential. We never see black swans coming, but when they do arrive, they profoundly shape our world: Think of World War I, 9/11, the Internet, the rise of Google.

5 In economic life and history more generally, just about everything of consequence comes from black swans; ordinary events have paltry² effects in the long term. Still, through some mental bias, people think in hindsight that they “sort of” considered the possibility of such events; this gives them confidence in continuing to formulate predictions. But our tools for forecasting and risk measurement cannot begin to capture black swans. Indeed, 10 our faith in these tools make it more likely that we will continue to take dangerous, uninformed risks.

Some made the mistake of thinking that I hoped to see us develop better methods for predicting black swans. Others asked if we should just give up and throw our hands in the air: If we could not measure the risks of potential blowups, what were we to do? The answer 15 is simple: We should try to create institutions that won’t fall apart when we encounter black swans—or that might even gain from these unexpected events.

Fragility is the quality of things that are vulnerable to volatility. Take the coffee cup on your desk: It wants peace and quiet because it incurs more harm than benefit from random events. The opposite of fragile, therefore, isn’t robust or sturdy or resilient—things with 20 these qualities are simply difficult to break.

To deal with black swans, we instead need things that gain from volatility, variability, stress and disorder. My (admittedly inelegant) term for this crucial quality is “antifragile.” The only existing expression remotely close to the concept of antifragility is what we derivatives traders³ call “long gamma,” to describe financial packages that benefit from 25 market volatility. Crucially, both fragility and antifragility are measurable.

As a practical matter, emphasizing antifragility means that our private and public sectors should be able to thrive and improve in the face of disorder. By grasping the mechanisms of antifragility, we can make better decisions without the illusion of being able to predict the next big thing. We can navigate situations in which the unknown predominates⁴ and our 30 understanding is limited.

Herewith are five policy rules that can help us to establish antifragility as a principle of our socioeconomic life.

Rule 1: Think of the economy as being more like a cat than a washing machine.

We are victims of the post-Enlightenment view that the world functions like a sophisticated machine, to be understood like a textbook engineering problem and run by 35 wonks.⁵ In other words, like a home appliance, not like the human body. If this were so, our institutions would have no self-healing properties and would need someone to run and micromanage them, to protect their safety, because they cannot survive on their own.

By contrast, natural or organic systems are antifragile: They need some dose of disorder in order to develop. Deprive your bones of stress and they become brittle. This denial of 40 the antifragility of living or complex systems is the costliest mistake that we have made in

¹volatility — the amount of uncertainty or risk about the size of changes in investment values

²paltry — insignificant

³derivative traders — financial professionals who work buying and selling stock options, futures and other contracts

⁴predominates — exerts control or influence

⁵wonks — experts

modern times. Stifling natural fluctuations masks real problems, causing the explosions to be both delayed and more intense when they do take place. As with the flammable material accumulating on the forest floor in the absence of forest fires, problems hide in the absence of stressors, and the resulting cumulative harm can take on tragic proportions. ...

Rule 2: Favor businesses that benefit from their own mistakes, not those whose mistakes percolate into the system.

45 Some businesses and political systems respond to stress better than others. The airline industry is set up in such a way as to make travel safer after every plane crash. A tragedy leads to the thorough examination and elimination of the cause of the problem. The same thing happens in the restaurant industry, where the quality of your next meal depends on the failure rate in the business—what kills some makes others stronger. Without the high
50 failure rate in the restaurant business, you would be eating Soviet-style cafeteria food for your next meal out.

These industries are antifragile: The collective enterprise benefits from the fragility of the individual components, so nothing fails in vain. These businesses have properties similar to evolution in the natural world, with a well-functioning mechanism to benefit from
55 evolutionary pressures, one error at a time. ...

Rule 3: Small is beautiful, but it is also efficient.

Experts in business and government are always talking about economies of scale. They say that increasing the size of projects and institutions brings cost savings. But the “efficient,” when too large, isn’t so efficient. Size produces visible benefits but also hidden risks; it increases exposure to the probability of large losses. Projects of \$100 million seem
60 rational, but they tend to have much higher percentage overruns than projects of, say, \$10 million. Great size in itself, when it exceeds a certain threshold, produces fragility and can eradicate all the gains from economies of scale. To see how large things can be fragile, consider the difference between an elephant and a mouse: The former breaks a leg at the slightest fall, while the latter is unharmed by a drop several multiples of its height. This
65 explains why we have so many more mice than elephants. ...

Rule 4: Trial and error beats academic knowledge.

Things that are antifragile love randomness and uncertainty, which also means—crucially—that they can learn from errors. Tinkering by trial and error has traditionally played a larger role than directed science in Western invention and innovation. Indeed, advances in theoretical science have most often emerged from technological development,
70 which is closely tied to entrepreneurship.⁶ Just think of the number of famous college dropouts in the computer industry.

But I don’t mean just any version of trial and error. There is a crucial requirement to achieve antifragility: The potential cost of errors needs to remain small; the potential gain should be large. It is the asymmetry between upside and downside that allows antifragile
75 tinkering to benefit from disorder and uncertainty. ...

America has emulated this earlier model, in the invention of everything from cybernetics⁷ to the pricing formulas for derivatives. They were developed by practitioners in trial-and-error mode, drawing continuous feedback from reality. To promote antifragility, we must recognize that there is an inverse relationship between the amount of formal
80 education that a culture supports and its volume of trial-and-error by tinkering. Innovation doesn’t require theoretical instruction, what I like to compare to “lecturing birds on how to fly.”

⁶entrepreneurship — new business development and ownership

⁷cybernetics — related to computer networks

Rule 5: Decision makers must have skin in the game.

85 At no time in the history of humankind have more positions of power been assigned to people who don't take personal risks. But the idea of incentive in capitalism demands some comparable form of disincentive. In the business world, the solution is simple: Bonuses that go to managers whose firms subsequently fail should be clawed back, and there should be additional financial penalties for those who hide risks under the rug. This has an excellent precedent⁸ in the practices of the ancients. The Romans forced engineers to sleep under a bridge once it was completed.

90 Because our current system is so complex, it lacks elementary clarity: No regulator will know more about the hidden risks of an enterprise than the engineer who can hide exposures to rare events and be unharmed by their consequences. This rule would have saved us from the banking crisis, when bankers who loaded their balance sheets with exposures to small probability events collected bonuses during the quiet years and then transferred the harm to the taxpayer, keeping their own compensation.

95 In these five rules, I have sketched out only a few of the more obvious policy conclusions that we might draw from a proper appreciation of antifragility. But the significance of antifragility runs deeper. It is not just a useful heuristic⁹ for socioeconomic matters but a crucial property of life in general. Things that are antifragile only grow and improve under adversity. This dynamic can be seen not just in economic life but in the evolution of all things, from cuisine, urbanization and legal systems to our own existence as a species on this planet. ...

—Nassim Nicholas Taleb
excerpted from “Learning to Love Volatility”
The Wall Street Journal, November 16, 2012

⁸precedent — established example

⁹heuristic — formula

- 15 The author believes that “black swans” (line 2) are
- (1) used to anticipate failures
 - (2) unimportant setbacks
 - (3) unpredictable occurrences
 - (4) used to guarantee benefits
- 16 What is the tone of lines 15 and 16?
- (1) insistent
 - (2) sarcastic
 - (3) reverent
 - (4) pessimistic
- 17 The reference to “long gamma” (line 24) serves to
- (1) introduce a political theory
 - (2) provide a relevant example
 - (3) oppose a previous argument
 - (4) support a scientific proposal
- 18 It can be inferred from lines 38 through 44 that stressors
- (1) should be seen as signals of faulty systems
 - (2) can be expected to occur in predictable cycles
 - (3) must be carefully managed to avoid instability
 - (4) should be viewed as opportunities to improve performance
- 19 Lines 45 through 51 contribute to a central idea by emphasizing the
- (1) role of government in quality management
 - (2) dismissal of progressive practices
 - (3) importance of setbacks to industry success
 - (4) consequences of ignoring standards
- 20 Rule 3 suggests the most “efficient” way to manage projects is to
- (1) have an economic plan
 - (2) resist unnecessary growth
 - (3) encourage fragile economics
 - (4) revise corporate regulation
- 21 As used in line 76, the word “emulated” most nearly means
- (1) imitated
 - (2) discredited
 - (3) accelerated
 - (4) ignored
- 22 The comparison drawn in lines 80 through 82 illustrates that innovation
- (1) can be instinctive
 - (2) relies on education
 - (3) can be rigid
 - (4) depends on technology
- 23 The phrase “clawed back” (line 86) implies that some managers
- (1) are intolerant of traditional rules
 - (2) should be open to constructive criticism
 - (3) are wary of unconventional ideas
 - (4) should be accountable for careless decisions
- 24 Which statement best reflects a central idea about disorder?
- (1) “Things that are antifragile love randomness and uncertainty, which also means—crucially—that they can learn from errors” (lines 66 and 67)
 - (2) “There is a crucial requirement to achieve antifragility: The potential cost of errors needs to remain small; the potential gain should be large” (lines 72 through 74)
 - (3) “At no time in the history of humankind have more positions of power been assigned to people who don’t take personal risks” (lines 83 and 84)
 - (4) “No regulator will know more about the hidden risks of an enterprise than the engineer who can hide exposures to rare events” (lines 90 through 92)

Part 2

Argument

Directions: Closely read each of the *four* texts provided on pages 11 through 18 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: Is graffiti vandalism?

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 graffiti is vandalism. 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 graffiti is vandalism
- 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 – What Is Street Art? Vandalism, Graffiti or Public Art – Part I

Text 2 – Graffiti Vandals Cost Public Millions

Text 3 – Is Urban Graffiti a Force for Good or Evil?

Text 4 – Art or Vandalism: Banksy, 5Pointz and the Fight for Artistic Expression

Text 1

What is Street Art? Vandalism, Graffiti or Public Art – Part I

What is Street Art?

There is as yet no simple definition of street art. It is an amorphous¹ beast encompassing art which is found in or inspired by the urban environment. With anti-capitalist and rebellious undertones, it is a democratic form of popular public art probably best understood by seeing it in situ.² It is not limited to the gallery nor easily collected or possessed by those who may turn art into a trophy.

Considered by some a nuisance, for others street art is a tool for communicating views of dissent,³ asking difficult questions and expressing political concerns.

Its definition and uses are changing: originally a tool to mark territorial boundaries of urban youth today it is even seen in some cases as a means of urban beautification and regeneration.

Whether it is regarded as vandalism or public art, street art has caught the interest of the art world and its lovers of beauty.

Is street art vandalism?

In an interview with the Queens Tribune, New York City’s Queens Museum of Art Executive Director Tom Finkelppearl said public art “is the best way for people to express themselves in this city.” Finkelppearl, who helps organize socially conscious art exhibitions, added, “Art gets dialogue going. That’s very good.” However, he doesn’t find graffiti to be art, and says, “I can’t condone vandalism... It’s really upsetting to me that people would need to write their names over and over again in public space. It’s this culture of fame. I really think it’s regrettable that they think that’s the only way to become famous.”

Is street art illegal?

The legal distinction between permanent graffiti and art is permission, but the topic becomes even more complex regarding impermanent, nondestructive forms of graffiti (yarn bombing, video projection, and street installation.)

With permission, traditional painted graffiti is technically considered public art. Without permission, painters of public and private property are committing vandalism and are, by definition, criminals. However, it still stands that most street art is unsanctioned, and many artists who have painted without permission, (Banksy, Shepard Fairey) have been glorified as legitimate and socially conscious artists. ...

Broken Window Theory: Vandalism vs. Street Art

Vandalism is inexcusable destruction of property, and has been shown to have negative repercussions on its setting. It has also been observed by criminologists to have a ‘snowball effect’ of generating more negativity within its vicinity. Dr. James Q. Wilson and Dr. George Kelling studied the effects of disorder (in this case, a broken window) in an urban setting, and found that one instance of neglect increases the likelihood of more broken windows and graffiti will appear. Then, there is an observable increase in actual violent crime. The researchers concluded there is a direct link between vandalism, street violence, and the general decline of a society.

¹amorphous — hard to define

²in situ — in its original place

³dissent — differing opinion

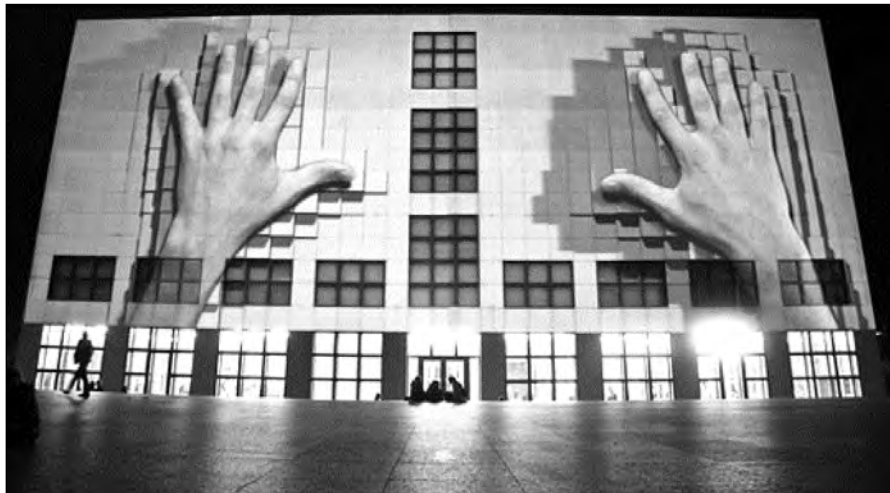
Their theory, named the Broken Window Theory and first published in 1982, argues that crime is the inevitable result of disorder, and that if neglect is present in a place, whether it is disrepair or thoughtless graffiti, people walking by will think no one cares about that place, and the unfavorable damage is therefore acceptable.

Street Art and Gentrification⁴

40 Thoughtful and attractive street art, however, has been suggested to have regenerative effects on a neighborhood. In fact, the popular street artist Banksy, who has catapulted his guerilla⁵ street art pastime into a profitable career as an auctionable contemporary artist, has come under criticism for his art contributing to the gentrification of neighborhoods. Appropriate Media claims that:

45 *“Banksy... sells his lazy polemics⁶ to Hollywood movie stars for big bucks... Graffiti artists are the performing spray-can monkeys for*
50 *gentrification. In collusion with property developers, they paint deprived areas bright colours to indicate the latest funky inner city area ripe for regeneration. Pushing out low income families in their wake, to be replaced by middle class metrosexuals with their urban art collections.”*
[Times Online] ...

Video Projection



Digitally projecting a computer-manipulated image onto a surface via a light and projection system.

⁴gentrification — the process of renovation and revival of deteriorated urban neighborhoods that results in the displacement of lower income residents by higher income residents

⁵guerilla — combative

⁶polemics — criticisms

Street Installation



55 Street installations are a growing trend within the ‘street art’ movement. Whereas conventional street art and graffiti is done on surfaces or walls, ‘street installations’ use 3-D objects and space to interfere with the urban environment. Like graffiti, it is non-permission based and once the object or sculpture is installed it is left there by the artist. ...

Yarn Bombing



60 Yarn Bombing is a type of street art that employs colourful displays of knitted or crocheted cloth rather than paint or chalk. The practice is believed to have originated in the U.S. with Texas knitters trying to find a creative way to use their leftover and unfinished knitting projects, but has since spread worldwide. While other forms of graffiti may be expressive, decorative, territorial, socio-political commentary, advertising or vandalism, yarn bombing is almost exclusively about beautification and creativity.

—Erin Wooters Yip
excerpted from “What is Street Art? Vandalism, Graffiti or Public Art – Part I”
<http://artradarjournal.com>, January 21, 2010

Text 2

Graffiti Vandals Cost Public Millions

There is a certain rhythm to Michael Parks’ job. He paints, they tag, he paints, they tag. ...

It’s a silent tango between those who scrawl graffiti and those who are paid to remove it. The dance pauses briefly when one side gives up. Maybe a tagger gets bored — or caught. Maybe a painter moves on to something else.

5 For now, that won’t be Parks. He shows up as a “graffiti ranger” for Seattle Public Utilities (SPU) every day, just as he has for the past six years, in a white uniform and orange vest. He and a partner roam Seattle neighborhoods in a city-owned truck, their solvent cans, brushes and paint drums clanging in the back.

10 They stop at stairwells, bridges, trash cans, postal boxes, retaining walls. Graffiti disappears. And it all comes back the next week. ...

In Seattle, rangers are only one faction. The parks department, Seattle’s Department of Transportation, King County Metro Transit and Sound Transit all pay workers to erase the mess. For years, Seattle police even had a “graffiti detective,” but he retired in 2007 and the position never was filled.

15 The effort is expensive. Seattle Public Utilities spent about \$1 million last year for graffiti enforcement, removal, education and outreach, while King County Metro Transit spent \$734,000 last year to rid buses, tunnels, park and rides and bus shelters of graffiti.

20 Add it all up and, overall, city and county agencies are spending millions in tax dollars a year trying to combat the ubiquitous¹ squiggles, tags, gang symbols and drawings that mar public property.

Its persistence creates headaches for private-property owners required to get rid of it, and anxiety from residents worried about neighborhood blight. ...

No centralized front

It’s hard for officials to talk with any certainty about graffiti trends. Because so many city agencies deal with it, no one keeps a centralized database of complaints.

25 And there are a lot.

Seattle Public Utilities has averaged about 7,300 a year since 2008, said Linda Jones, manager of the graffiti-rangers team. Some are divvied up among the six rangers. The rest are handed off to other city agencies, she said.

30 The rangers erased or painted out 445,000 square feet of graffiti in 2009. That’s almost eight football fields.

Hate messages take first priority; those have to be gone in 24 hours. Everything else is tackled within six to 10 days, Jones said. ...

Certainly, graffiti seems to tattoo all urban landscapes. Look around Seattle and you’ll find it everywhere: billboards, construction sites, businesses and homes.

35 Overhead highway signs and train cars hold particular appeal, evidence of the adrenaline rush — and grudging respect of other taggers — that go along with the crime, officials say.

In some cities, such as Los Angeles, these signs are wrapped with barbed wire to prevent vandalism. But that’s not the case in Washington, said Jamie Holter, spokeswoman for the Washington state Department of Transportation.

40 To clean a freeway sign, workers have to shut down a lane at night, get in a truck and raise a boom.²...

¹ubiquitous — found everywhere

²boom — a maneuverable arm of a truck used to lift workers for aerial work

45 Last year, a 28-year-old Miami man made national news after he fell to his death while tagging a sign on the Palmetto Expressway. In 1997, one prolific Seattle tagger severed a foot while tagging a train in Golden Gardens. But that didn't stop him. Records show he pleaded guilty for tagging again in 1999 and 2000. ...

Hard to catch ...

Arrest numbers fluctuate wildly year to year. For instance, Seattle police made 234 graffiti-related arrests in 2008. That number fell to 41 last year.

“Usually [taggers] are on foot, so they can just drop the stuff and run,” police spokesman Mark Jamieson said.

50 And property owners are left to clean it up.

Under the city's Graffiti Nuisance Ordinance, if private businesses or homes get tagged and owners don't act promptly, SPU sends a letter asking them to remove it within 10 days. Ignore the notice, and property owners could face fines of \$100 per day with a maximum of \$5,000.

55 SPU sent 1,392 first-time warnings to property owners last year. About 75 percent complied, Jones said. After a second warning, nearly all got rid of the graffiti, she said. ...

—Sonia Krishnan
excerpted from “Graffiti Vandals Cost Public Millions”
www.seattletimes.com, April 25, 2010

Text 3

Is Urban Graffiti a Force for Good or Evil?

Ban it, legalise it, put it behind glass ... no matter what city councils do, graffiti remains the scapegoat for all manner of urban ills, from burglary on one extreme to gentrification on the other. But it may have another effect on cities entirely.

5 In the spring of 2008, the Tate Modern opened the world's first major public museum display of graffiti and street art, inviting six international artists to decorate its facade¹ with enormous, eye-catching murals.

10 Meanwhile, just down the riverbank at Southwark crown court, eight members of London's well-known DPM crew² were tried for an estimated £1m³ in graffiti-related damages across the country, and sentenced to a total of 11 years in prison – the biggest prosecution for graffiti that the UK [United Kingdom] has ever seen. ...

15 Since its contemporary birth in 1960s Philadelphia, city leaders have tended to condemn graffiti as mindless vandalism. Policing later began leaning towards the “broken window” theory, which argues that if petty crime like graffiti is visibly ignored, suggesting general neglect, it could inspire more serious offences. The UK spends £1bn⁴ on graffiti removal each year.

But as cities seek to “clean up”, could graffiti's ephemeral⁵ role within the urban environment actually be good for cities?

20 For Ben Eine, a graffiti artist whose work was gifted to Barack Obama by David Cameron,⁶ graffiti leads not to drug deals and robberies, as the broken windows theory suggests, but to something very different. “If they [councils] stopped painting over them, they would get tagged and then they'd do silver stuff over it. And then eventually, people would do nice paintings over it ... The natural evolution of graffiti is that it will just turn out looking nice,” he told the recent Graffiti Sessions academic conference. ...

25 Embracing graffiti's cultural value can do wonders for a city's tourism industry, too. In Bristol, the 2012 See No Evil festival saw 50,000 people flock to the streets; in Stavanger, Norway, the city walls are transformed into a canvas for the highly successful annual NuArt festival. Even without a dedicated event, for every painted wall in a city there is most likely a tour to go with it. A three-hour graffiti walk around the streets of Shoreditch could set you back £20, and in colourful Buenos Aires a tour of the decorated walls can cost \$25 (£16).

30 Buenos Aires is a particularly fascinating example of a city where the walls talk, telling tales of a turbulent past. Here, graffiti has been continuously harnessed as a tool of political communication, resistance and activism by citizens caught up in a cycle of military dictatorship, restored democracy and economic collapse. Although there are laws prohibiting graffiti, the city has gained worldwide recognition for its urban art. Now a new bill proposes
35 to assign a registry of graffiti artists to designated spots in Buenos Aires, with the aim of decreasing undesirable markings elsewhere.

40 A similar approach has been adopted in Toronto, where a Graffiti Management Plan sees that “graffiti vandalism” is removed by city staff, while “graffiti art and other street art that adds vibrancy” may remain if commissioned by the building's owner. Toronto council has even assigned an official panel of specialists to judge the value of graffiti, deciding whose markings are artistically worthy to grace the city's bricks. ...

¹facade — front of a building

²DPM crew — graffiti gang

³£1m — one million British pounds

⁴£1bn — one billion British pounds

⁵ephemeral — short-lived

⁶David Cameron — British Prime Minister 2010–2016

Legal or not, as graffiti seeps into the fabric of neighbourhoods, it becomes a natural fact of everyday life in the city, a cultural practice appreciated and legitimised by young urban dwellers. Simultaneously, it is harnessed by local authorities and property owners as a method of cultural branding, to create the sort of “poor but sexy” neighbourhoods that work so well for cities like Berlin. Active curation⁷ of street art really got into full swing in pre-Olympic London when the work of a local crew was scrubbed from the walls of the River Lea Navigation to make way for street art by several international artists, specially commissioned by the Olympic legacy’s public art body. ...

From its roots as a means of visual communication for disenfranchised⁸ youth to both hide and be seen, graffiti has developed into a bona fide art form, a legitimate force for economic, cultural and social good – and, as we continue to shift towards increasingly sanitised urban environments, one of the few remaining ways we have to respond to our surroundings in an expressive, public way. “Good” v “bad” graffiti might continue to be disputed between fervid councillors,⁹ but Eine says the public have moved on. “The whole world is covered in graffiti. No one cares. It’s just part of urban noise.”

—Athlyn Cathcart-Keays
excerpted and adapted from “Is Urban Graffiti a Force for Good or Evil?”
www.theguardian.com, January 7, 2015

⁷curation — to organize for presentation

⁸disenfranchised — marginalized or powerless

⁹fervid councillors — passionate community representatives

Text 4

Art or Vandalism: Banksy, 5Pointz and the Fight for Artistic Expression

In 1974, Norman Mailer wrote, *The Faith of Graffiti*, one of the first literary works that looked at the origins and importance of graffiti in modern urban culture. Mailer's belief was not widespread with many opponents looking at graffiti as no more than vandalism. The battle between those two camps¹ has waged ever since, although the graffiti artists, (now given the more politically correct name of street artist), have slowly begun to win the battle.

Artists like Banksy and Mr. Brainwash have actually made the public salivate with anticipation as they await their next creative exploits. While often unsanctioned, street art allows the artist to bypass the confines of the formal art world where only the elite can participate. Communicating directly with the public allows street artists to present socially relevant content while at the same time beautifying the bleak sprawl of urban decay.

Whether graffiti is art or crime has an implication in protecting the integrity of a street artist's work. If considered art, the creative works might be shielded under the Visual Arts Rights Act (VARA). VARA protects the work of visual art, from intentional distortion, mutilation or other modification. As a crime, these works can be washed away without further consideration, as has been the fate of many.

"It's a very frustrated feeling you get when the only people with good photos of your work are the police department."

—Banksy

Street artists across the country have been fighting back using the VARA argument. 5Pointz, an outdoor art exhibit space in Long Island City, New York, is considered to be the world's premiere "graffiti Mecca." Since 1993, with the property owner's permission, artists have been creating unique artistic works on numerous walls of a 200,000-square-foot factory. 5Pointz has now become a tourist attraction, with hundreds visiting each week. Now, the building is supposed to be razed to make way for a luxury apartment complex. Sixteen artists have sued to preserve the space citing VARA. They are currently seeking a temporary injunction.²

Los Angeles, often on the forefront of intellectual property issues, recently passed a new murals ordinance making street art legal if you pay for a permit, get permission from the location, and publicly post your intentions. Shepard Fairey, best known for his Obama Hope poster and his Obey campaign, has teamed up with renowned graffiti artist, Risk to create a major piece in Skid Row. Another work will be painted in the Arts District by culture-jamming contemporary artist, Ron English.

Other artists thrive on the illegality of their work. Banksy recently hit New York City, creating 17 works throughout various neighborhoods. Despite their aesthetic value, the NYPD's Vandal Squad want to question him in connection with the vandalism, and if they catch him, he will be charged. The vandal squad is currently combing through hours of surveillance footage looking for clues to Banksy's whereabouts. Mayor Bloomberg said that any Banksy works on public property will be removed. ...

So, while the battle rages on, it at least seems for the time being that street artists are gaining public support and it may only be a matter of time before laws like the one in L.A. are the norm.

—Steve Schlackman

excerpted from "Art or Vandalism: Banksy, 5Pointz and the Fight for Artistic Expression"
<http://artlawjournal.com>, October 26, 2013

¹ camps — groups

² injunction — a judicial order that restrains a person from beginning or continuing an action that threatens the legal rights of another

Part 3

Text-Analysis Response

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

Guidelines:

Be sure to:

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

Text

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

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

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

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

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

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

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

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

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

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

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

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

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

¹jumper — sweater

²cadence — rhythm

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

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

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

³pensione — boarding house

⁴Via Nazionale — a grand boulevard

⁵imminent — upcoming or about to occur

⁶urbanely — elegantly

FOR TEACHERS ONLY

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

ELA

ENGLISH LANGUAGE ARTS

Tuesday, June 12, 2018—9:15 a.m. to 12:15 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. 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*.

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

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.



**New York State Regents Examination in English Language Arts
Part 2 Rubric
Writing From Sources: Argument**

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

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

Over the years, graffiti has received both overwhelming support and intense backlash. Some view it as an artform, while others consider it a destruction of property. However, despite the beauty and character graffiti can bring to cities, graffiti is a crime, and should be treated as such. Overall, the negative effects it has on cities, as well as the cost in damages, attest to the fact that graffiti is not art, but is, indeed, vandalism.

Grffiti may make a city look good from the outside, but in reality, it does nothing but harm the city and its residents.

According to Dr. James Q. Wilson and Dr. George Kelling, one instance of vandalism in an urban setting has a domino effect on the area, leading to a direct increase of more vandalism and crime (Text 1, lines 30-35). When the condition of a location deteriorates from the increased damage of public property, the residents are put into danger. The very act of graffiti leads to increased crime, thus reinforcing the recognition of graffiti as ~~being~~ a crime rather than an art form. In the cases where graffiti increases the quality of life in an area, through increased interest in property there, even then the original residents are neglected. Fun graffiti designs can make an impoverished neighborhood appear to be the next "hip place" to live, causing more well off people to move in, property values to rise, and thus, gentrifying the neighborhood by essentially forcing out the original residents in the process (Text 1, lines 45-50). Grffiti either completely lowers the standard of living, or increases it to the point of pushing out lower-income families. In essence, graffiti plagues the places it is drawn.

Not only does graffiti harm neighborhoods and the people in them, but it costs taxpayers thousands upon thousands of dollars.

Eliminating and controlling graffiti can cost a city up to a million dollars, as it did in Seattle (Text 2, line 15). There is no reason that money that could be used for education or be given back to the citizens should instead have to be used to clean up vandalism. Vandalism selfishly wastes taxpayer money and, in the lower-income areas where vandalism runs rampant, that money is needed most to help the people. In addition, it is not just government money that vandalism wastes; it directly hurts the people. In the case of any home or business that gets graffitied, the owner could be fined up to \$5000 if he does not clean it up (Text 2, lines 51-54).

Grffiti, which is considered to be a form of self-expression for those in rough situations, only hurts all involved. This includes innocent citizens unfairly being hit with hefty fines and the wasting of taxpayer money which could be much better spent elsewhere.

Some may argue that graffiti should just be left alone; that if the cities stopped trying to remove it they would evolve into something beautiful (Text 3, lines 22-23). This, however, is ignoring the evidence that an increase in this kind of vandalism translates to more crime as a whole. How beautiful graffiti looks is irrelevant, and does not erase the problems that come with it.

In conclusion, graffiti, while pretty, only hurts what it touches. The increase of crime and gentrification of cities destroys neighborhoods, while it costs the government, the taxpayers, business owners, and home owners millions. The only hope for graffiti to be minimized is for it to continue to be considered a crime and to punish those who practice it.

Anchor Level 6–A

The essay introduces a precise and insightful claim, as directed by the task (*Overall, the negative effects it has on cities, as well as the cost in damages, attest to the fact that graffiti is not art, but is, indeed, vandalism*). The essay demonstrates in-depth and insightful analysis of the texts, as necessary to support the claim (*The very act of graffiti leads to increased crime, thus reinforcing the recognition of graffiti as a crime rather than an art form and Vandalism selfishly wastes taxpayer money and, in the lower-income areas where vandalism runs rampant, that money is needed most to help the people*) and to distinguish the claim from alternate or opposing claims (*Some may argue that graffiti should just be left alone; that if the cities stopped trying to remove it they would evolve into something beautiful*). The essay presents ideas fully and thoughtfully, making highly effective use of a wide range of specific and relevant evidence to support analysis (*Fun graffiti designs can make an impoverished neighborhood appear to be the next “hip place” to live, causing more well off people to move in, property values to rise, and thus, gentrifying the neighborhood by essentially forcing out the original residents in the process and In addition, it is not just government money that vandalism wastes; it directly hurts the people. In the case of any home or business that gets graffitied, the owner could be fined up to \$5000 if he does not clean it up*). The essay demonstrates proper citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material [(*Text 1, lines 45-50*) and (*Text 3, lines 22-23*)]. The essay exhibits skillful organization of ideas and information to create a cohesive and coherent essay with an opening paragraph that states the claim and references the counterclaim, three body paragraphs that discuss the harmful effects of graffiti (*Graffiti either completely lowers the standard of living, or increases it to the point of pushing out lower-income families and controlling graffiti can cost a city up to a million dollars*), and a summative conclusion (*The only hope for graffiti to be minimized is for it to continue to be considered a crime and to punish those who practice it*). The essay establishes and maintains a formal style, using sophisticated language (*Over the years, graffiti has received both overwhelming support and intense backlash*) and structure (*Not only does graffiti harm neighborhoods and the people in them, but it costs taxpayers thousands upon thousands of dollars*). The essay demonstrates control of conventions with essentially no errors, even with sophisticated language.

Many argue that illegal street art is morally reprehensible and that the marring of property, public or private, that does not belong to the artist must be universally discouraged. Whether the creation of street art is vandalism or not, however, is not the question. The debate here is whether graffiti is art. From the information gleaned from the four pieces and from common knowledge of art, the only answer to that question is yes, graffiti is art.

It is important to remember that art is not inherently good or bad; certainly not everyone is a fan of everything that falls under the category of art. Art is merely... art. And what makes something art? That is rather complicated, but history would suggest that most things can be called art. If a work like The Urinal proves anything, it's that art is what the artist says is art, so long as others are willing to agree. Also, art may elicit deeper meanings and can be used as a jumping off point for deeper conversations.

The author of Text 3 states that "Active curation of street art really got in full swing in pre-Olympic London when the work of a local crew [street artists] was scrubbed away from the walls of the River Lea Navigation to make way for street art by several international artists" (lines 46-48). Clearly authorities think of graffiti as art if they are willing to commission works by street artists.

The Olympic legacy public art body is not the only professional group who views graffiti as art. Text 3 cites, "In Bristol, the 2012 See No Evil festival saw 50,000 people flock to the streets; in Stravanger, Norway, the city walls are transformed into a canvas for the highly successful annual NuArt Festival" (lines 24-27). Obviously, people all over the world think of graffiti as an art worth celebrating. This satisfies part of the criteria for art; that others think of it as such.

Yet there does exist the voice of disension. Some claim that street artists that create their art on public or private properties without permission are simply criminals who are committing vandalism. (Text 1, lines 24-25). This is a misconception. Graffiti can be "a tool for communicating views of dissent, asking difficult questions and expressing political concerns" (lines 6-7). Clearly graffiti can have undercurrents of political protest. This satisfies another part of the criteria for art: it can have a deeper meaning. It also creates beauty and a sense of regeneration and hope in many blighted areas. Those that regard street art as vandalism are short-sighted and ignore the value of street art's beauty and deeper purpose.

Street art is thriving, as evident in new, open exhibit spaces as described in Text 4 in Long Island City, New York, SK id Row and the Arts District (lines 20, 31). Graffiti

has gained acceptance as an art form in places like Buenos Aires, Toronto, and Berlin (Text 3, lines 30, 37, 46). People around the world are embracing graffiti as art as they enjoy the decorative beauty and possibly its deeper meanings.

Quite simply, graffiti is art. It fulfills the criteria that art is what the artist decides is art as long as it is accepted as art by others, and it may have a deeper meaning for society. Street artists brings about beauty and color into poor urban neighborhoods, uniting and inspiring people. As noted in Text 3, street art is a "cultural practice appreciated and legitimized by young urban dwellers" (Text 3, lines 43-44). Graffiti is undeniably an authentic form of artistic expression.

Anchor Level 6-B

The essay introduces a precise and insightful claim, as directed by the task (*The debate here is whether graffiti is art. From the information gleaned from the four pieces and from common knowledge of art, the only answer to that question is yes, graffiti is art*). The essay demonstrates in-depth and insightful analysis of the texts, as necessary to support the claim (*Clearly authorities think of graffiti as art if they are willing to commission works by street artists*) and to distinguish the claim from alternate or opposing claims (*Some claim that street artists that create their art on public or private properties without permission are simply criminals who are committing vandalism and Those that regard street art as vandalism are short-sighted and ignore the value of street art's beauty and deeper purpose*). The essay presents ideas fully and thoughtfully, making highly effective use of a wide range of specific and relevant evidence to support analysis (*Graffiti can be "a tool for communicating views of dissent, asking difficult questions and expressing political concerns" ... Clearly graffiti can have undercurrents of political protest and Street art is thriving, as evident in new, open exhibit spaces as described in Text 4 ... Graffiti has gained acceptance as an art form in places like Buenos Aires, Toronto, and Berlin*). The essay demonstrates proper citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material [(Text 1, lines 24-25) and *The author of Text 3 states ... (lines 46-48)*]. The essay exhibits skillful organization of ideas and information to create a cohesive and coherent essay with an opening paragraph that clearly states the claim and references the counterclaim, a second paragraph that defines art, followed by four paragraphs that exemplify how *people around the world are embracing graffiti as art while refuting the voice of discension*, ending with a summative conclusion (*Quite simply, graffiti is art and Graffiti is undeniably an authentic form of artistic expression*). The essay establishes and maintains a formal style, using sophisticated language (*Many argue that illegal street art is morally reprehensible and that ... the artist must be universally discouraged*) and structure (*If a work like The Urinal proves anything, it's that art is what the artist says is art, so long as others are willing to agree and It also creates beauty and a sense of regeneration and hope in many blighted areas*). The essay demonstrates control of conventions, exhibiting occasional errors (*Clearly authorities, discension, fullfills, street artists brings*) only when using sophisticated language.

Graffiti on public and private urban buildings has been a problem for decades. In recent years, many have jumped to the defense of graffiti artists by passing legislation and using the softer label "street artists." Nevertheless, graffiti is still nothing more than brightly-colored vandalism.

Graffiti is by nature selfish. Most graffiti is just covering others' buildings with the artist's name in eye-catching fonts (Text 1, line 18). Many are doing it for attention, and they do it at the expense of property owners and taxpayers. Seattle spent \$1 million getting rid of graffiti on public buildings and vehicles, catching and punishing the perpetrators, and attempting to prevent future crimes in one year (Text 2, lines 15-17). In the UK, ^{US} about £1 billion on graffiti removal a year (Text 3, lines 5¹⁴ 15). This does not encompass the burden put on private property owners, who have to remove their unwanted graffiti under risk of fines (Text 2, line 53). Graffiti artists who don't bother to get permission from building ~~own~~ owners are just creating a ~~big~~ taxpayer and property-owner burden.

Another major problem of graffiti is described by the broken-window theory. If the public sees crime go unpunished, such as a broken window left in full view or graffiti not removed or covered, there is an increased likelihood that more crimes

of similar natures will be committed (Text 1, lines 31-35). This can then escalate. For example, graffiti of a person's name left out in the open can encourage graffiti of profanity, hate messages and symbols, and finally more active, violent forms of vandalism. Unpunished graffiti encourages more crime.

Legislation has come out to protect the so-called street art, but it is misguided. The Visual Arts Rights Act protects public art, ~~as~~ as long as it is done with permission ^(Text 4, line 13). The act is being used to protest the renovation of a building. Several graffiti artists decorated a private factory's exterior with permission. The factory has since been sold and the new ~~or~~ owner wants to change the exterior. Although the owner can do whatever they please with their building, the artists are seeking an injunction (Text 4, lines 20-26). Such legislation will only reinforce graffiti artists' notion that they have rights to vandalize their cities. In the end, no matter how attractive the art is, property rights must always come first.

Grffiti art is always vandalism unless done with ~~per~~ explicit owner permission - which it rarely is. Trying to excuse or protect it will only harm the victims of the crime.

Anchor Level 5–A

The essay introduces a precise and thoughtful claim, as directed by the task (*many have jumped to the defense of graffiti artists by passing legislation and using the softer label “street artists.” Nevertheless, graffiti is still nothing more than brightly-colored vandalism*). The essay demonstrates thorough analysis of the texts, as necessary to support the claim (*Graffiti artists who don’t bother to get permission from building owners are just creating a taxpayer and property-owner burden*) and to distinguish the claim from alternate or opposing claims (*Legislation has come out ... but it is misguided* and *Such legislation will only reinforce graffiti artists’ notion that they have rights to vandalize their cities. In the end ... property rights must always come first*). The essay presents ideas clearly and accurately, making effective use of specific and relevant evidence to support analysis (*Seattle spent \$1 million getting rid of graffiti on public buildings and vehicles, catching and punishing the perpetrators, and attempting to prevent future crimes* and *The Visual Arts Rights Act protects public art ... The act is being used to protest the renovation of a building*). The essay demonstrates proper citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material [(*Text 1, line 18*) and (*Text 4, lines 20-26*)]. The essay exhibits logical organization of ideas and information, first introducing the idea that graffiti *has been a problem for decades* and declaring that it is vandalism, followed by two paragraphs of support focusing on both its *selfish* and criminal nature, one paragraph that exemplifies and dismisses the counterclaim, and concluding with a brief summation to create a cohesive and coherent essay. The essay establishes and maintains a formal style, using fluent and precise language and sound structure (*This does not encompass the burden put on private property owners, who have to remove their unwanted graffiti under risk of fines* and *This can then escalate*). The essay demonstrates control of conventions with essentially no errors, other than one misplaced modifier and one instance of lack of agreement (*owner ... they ... their*), even when using sophisticated language.

Since the dawn of the human race, people have engaged in many types of art. Art was a tool for self-expression originally, but now it is also a way to relax, pass time, and even make a living. Graffiti emerged at the end of the 20th century, and boomed in the recent years. It is everywhere – walls, trucks, and stands, and so on. While graffiti could be pleasant to the eye, it is vandalism. Graffiti causes unfavorable results to occur around the place of its origin and can be negative for the urban world.

One of the most common outcomes of graffiti appearing ~~is~~ is extra spending for the city. Usually, graffiti would have to be removed, and it's not cheap to do so. "Seattle Public Utilities spent about \$1 million last year for graffiti enforcement, removal, education and outreach, while King County Metro Transit spent \$734,000 last year to rid buses, tunnels park and rides and bus shelters of graffiti." (Text 2, lines 15-17). Overall, the ^{city} ~~city~~ has to spend millions of tax dollars that would go toward something useful, like school improvements and public parks. The efforts to remove graffiti also cause disturbances. "To clean a freeway sign, workers have to shut down a lane at night, get in a truck, and raise a boom." (Text 2, lines 40-41) With all of these reasons, graffiti does not seem to benefit the urban setting much. In fact, it does the opposite, and therefore, it can be considered vandalism. The existence of graffiti ~~is~~ has another negative aspect to it. The broken window theory suggests that

graffiti causes other crimes to occur, setting off a chain reaction." Dr. James A. Wilson and Dr. George Kelling studied the effects of disorder in an urban setting, and found that one instance of neglect increases the likelihood of more broken windows and graffiti will appear. Then, there is an observable increase in actual violent crime. The researchers concluded there is a direct link between vandalism, street violence, and the general decline of a society." (Text 1, lines 30-35). This is directly related to the government spending to avoid the development of areas with high crime rates, a lot of tax dollars have to ~~be~~ be put toward the cause. And ~~this~~ graffiti relates to the issue, this is ~~why~~ why graffiti is vandalism – it causes unrest in the city and limits what it can do for its people.

There is, however, a positive end of the spectrum in this issue. Graffiti can sometimes look great and be appreciated. ~~With~~ With the purchase of a permit, graffiti becomes street art and is a tourist attraction. "Buenos Aires is a particularly fascinating example of a city where the walls talk, telling tales of turbulent past." ~~Here~~ Here, graffiti has been continuously harnessed as a tool of political dictatorship, restored democracy, and economic collapse. Although there are laws prohibiting graffiti, the city has gained worldwide recognition for its urban art." (Text 3, lines 30-34). While there are ~~collected~~ ^{beautiful} examples of street art, most of it is still random scribbles on walls made by teenagers in an effort to ~~get~~ gain fame. "It's really upsetting to me that people would need to ~~write~~ write their ~~names~~ name over and over again

Anchor Paper – Part 2 – Level 5 – B

in public space." (Text 1, lines 17-18). If one wants to express themselves, they could do it as well on paper or canvas, and not make the city they live in a mess, turning themselves into criminals.

All sides considered, a conclusion is clear – graffiti is, in fact, vandalism. There are always exceptions to the rule, but in general, street art is not favorable for the urban setting. While some rare examples are amazingly attractive, most of graffiti out there is useless and needs to be removed. Graffiti can lead to violent crime and increase the city's spending on maintenance. That is why it is vandalism.

Anchor Level 5-B

The essay introduces a precise and thoughtful claim, as directed by the task (*While graffiti could be pleasant to the eye, it is vandalism. Graffiti causes unfavorable results to occur around the place of its origin and can be negative for the urban world*). The essay demonstrates thorough analysis of the texts, as necessary to support the claim (*The broken window theory suggests that graffiti causes other crimes to occur, setting off a chain reaction* and *This is why graffiti is vandalism – it causes unrest in the city and limits what it can do for its people*) and to distinguish the claim from alternate or opposing claims (*There is, however, a positive end of the spectrum* and *If one wants to express themselves, they could do it as well on paper or canvas, and not make the city they live in a mess*). The essay presents ideas clearly and accurately, making effective use of specific and relevant evidence to support analysis (*The efforts to remove graffiti also cause disturbances. "To clean a freeway sign, workers have to shut down a lane at night ... and raise a boom" and with the purchase of a permit, graffiti becomes street art and is a tourist attraction. "Buenos Aires is a particularly fascinating example ... the city has gained worldwide recognition for its urban art"*). The essay demonstrates proper citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material [(Text 2, lines 15-17) and (Text 1, lines 30-35)]. The essay exhibits logical organization of ideas and information to create a cohesive and coherent essay with an introduction that presents the issue and makes the claim that graffiti is vandalism, followed by two body paragraphs that discuss the *common outcomes* and *negative aspect* stemming from acts of graffiti, a third body paragraph that addresses the counterclaim, and a conclusion that reiterates the claim that *graffiti is, in fact, vandalism*. The essay establishes and maintains a formal style, using fluent and precise language and sound structure (*Since the dawn of the human race, people have engaged in many types of art* and *In fact, it does the opposite, and therefore, can be considered vandalism*). The essay demonstrates control of conventions, exhibiting occasional errors (*likelihood; rates, a lot; one ... themselves, they*) only when using sophisticated language.

Recently, there has been a major debate on whether or not graffiti should be considered vandalism. Graffiti has become a major form of art that many people admire all around the world. Graffiti is not a form of vandalism because of regenerative and political reasons.

In areas where graffiti is used well, it can greatly improve neighborhoods and make them more inviting. It is capable of making neighborhoods that have fallen apart over time, and helping them become beautiful. Graffiti can be used "as a means of urban beautification and regeneration" (Text 1, line 9). This shows that if graffiti artists create beautiful forms of art, it could help neighborhoods improve and become beautiful. Art forms that help make neighborhoods should not be considered a form of vandalism. Furthermore, graffiti artists have the ability to make old run down buildings into beautiful works of art that many come to see. For example, some "artists have been creating unique artistic works on numerous walls of a 200,000-square-foot factory. 5Pointz has now become a tourist attraction, with hundreds visiting each week" (Text 4, line 21). This demonstrates the influence that graffiti can have on a neighborhood. People are generally excited to see these giant beautiful works of art. ~~These~~ These kinds of graffiti art should not be called vandalism.

A lot of works of graffiti can have a lot of political meaning behind them, so considering it to be vandalism can be potentially harmful.

People use graffiti art to express their opinions or political views. "Street art is a tool for communicating views of dissent, asking difficult questions and expressing political concerns" (Text 1, line 6). This shows that graffiti can be used in a positive way, and to influence certain people. Declaring graffiti to be vandalism is taking away a group's form of communication. Along with this, graffiti has been used to get an idea across, and make people aware on a certain topic. In places like Buenos Aires, "graffiti has been continuously harnessed as a tool of political communication, resistance and activism by citizens caught up in a cycle of military dictatorship, restored democracy and economic collapse" (Text 3, line 31). People in countries around the world are having certain issues that need to be made aware. By using graffiti, they are able to demonstrate their concerns and ideas in a way that many people can understand. Calling graffiti vandalism, will take away their ability to express ~~the~~ people's views.

On the other hand, some may argue that graffiti has cost a lot of money to remove in certain areas. Groups can spend millions just to remove some unwanted graffiti. One example of this could be "Seattle Public Utilities spent about \$1 million last year for graffiti enforcement, removal, education and outreach, while King County Metro Transit spent \$734,000 last ~~year~~ year to rid buses, tunnels, park and rides and bus shelters of graffiti" (Text 2, line 15). ~~with~~

~~the hazard of graffiti that can be fatal,~~ Removing hundreds of feet of graffiti can be incredibly costly. ^{Although} ~~this~~ ~~may~~ this may be true, leaving the graffiti alone could lead to it becoming beautiful art. ~~For~~ "If they [councils] stopped painting over them, they would get tagged and then they'd do silver stuff over it. And then eventually, people would do nice paintings over ~~that~~ it ... The natural evolution of graffiti is that it will just turn out looking nice" (Text 3, Line 20). Instead of spending millions of dollars of removing the graffiti, leaving it alone will eventually result in someone painting something nice over it. Graffiti isn't always harmful, so it should not be considered vandalism.

Overall, graffiti does a lot more good than some might think. It can help improve neighborhoods and it allows many people to express the political views and opinions. The next time cities attempt to remove graffiti and call it vandalism, they should reconsider letting people create beautiful paintings.

Anchor Level 5-C

The essay introduces a precise and thoughtful claim, as directed by the task (*Graffiti is not a form of vandalism because of regenerative and political reasons*). The essay demonstrates a thorough analysis of the texts, as necessary to support the claim (*This shows that if graffiti artists create beautiful forms of art, it could help neighborhoods improve and become beautiful*) and to distinguish the claim from alternate or opposing claims (*On the other hand, some may argue that graffiti has cost a lot of money to remove in certain areas* and *Although this may be true, leaving the graffiti alone could lead to it becoming beautiful art*). The essay presents ideas clearly and accurately, making effective use of specific and relevant evidence to support analysis (*Graffiti can be used "as a means of urban beautification and regeneration"* and *One example of this could be "Seattle Public Utilities spent about \$1 million last year ... to rid buses, tunnels, park and rides and bus shelters of graffiti"*). The essay demonstrates proper citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material [(Text 4, Line 21) and (Text 3, Line 20)]. The essay exhibits acceptable organization of ideas and information to create a coherent essay, with an introduction that states the claim, two body paragraphs that focus on the positive aspects of graffiti as a way to *greatly improve neighborhoods* and demonstrates *concerns and ideas of people around the world*, one paragraph that refutes the counterclaim that *removing ... graffiti can be incredibly costly* and a summative conclusion. The essay establishes and maintains a formal style, using precise and appropriate language and structure (*Graffiti isn't always harmful, so it should not be considered vandalism*). The essay demonstrates control of conventions, exhibiting occasional errors (*genially, aware on, dollars of removing*) only when using sophisticated language.

There has been some controversy whether or not graffiti is considered a crime. Graffiti is not vandalism. Graffiti is a form of communication and is used as a form of art to help a community.

Graffiti can be used as a way for people to express their problems. People have always had a voice using art. The text suggests this saying, "for others street art is a tool for communicating views of dissent, asking difficult questions and expressing political concerns," (Text 1, lines 6-7). This demonstrates that graffiti is a way for people to have a voice and express their opinions. Communicating how one feels through art is not vandalism. Another text states, "Here graffiti has been continuously harnessed as a tool of political communication, resistance and activism by citizens caught up in a cycle of military dictatorship, restored democracy and economic collapse" (Text 3, lines 31-33). From this, one can infer that graffiti is used to show resistance against what the person disagrees with or it could be political in nature even, voicing an opinion about a subject. Graffiti is definitely not vandalism if its a way for people to communicate their feelings with the world.

Graffiti can be used as a form of art that helps the community. The art can express positivity. In the first text it says, "Thoughtful and attractive street art, however, has been suggested to have regenerative effects on the neighborhood" (Text 1, lines 40-41). This demonstrates how graffiti can have positive effects on a community by creating ~~re~~ rebirthing effects

that draw ~~pe~~ people to it. When a community is affected positively by art, graffiti can't be considered vandalism. Also, the third text says, "graffiti has developed into a bonafide art form, a legitimate force for economic, cultural, and social good-" (Text 3, lines 51-52). From this, one can infer that graffiti only does good for a community. It helps the culture, socially, and the economy. Graffiti is more of an art which affects the community positively so it can't be considered vandalism.

Although, many say that graffiti is a form of art and expression, others say that it is a crime of vandalism. In the second text it says, "While King County Metro Transit spent \$734,000 last year to rid buses, tunnels, park and rides and bus shelters of graffiti," (Text 2, lines 16-17). This demonstrates that a lot of money is spent in order to get rid of graffiti that's painted/put in public places. People think that graffiti is considered vandalism so lots of money is wasted to get rid of it. Although some people may think graffiti is vandalism it's not. Instead, graffiti helps the culture and increases tourism. In the fourth text it says, "5 Pointz has now become a tourist attraction, with hundreds visiting each week," (Text 4, line 23). From this, one can infer graffiti positively impacts places by increasing tourism. Graffiti is an art used to express ideas and affects places positively so it's not vandalism.

In conclusion graffiti is not vandalism. Graffiti is a way for communication, it's a form of art that impacts the community positively, and it increases tourism.

Anchor Level 4–A

The essay introduces a precise claim, as directed by the task (*Graffiti is not vandalism. Graffiti is a form of communication and is used as a form of art to help a community*). The essay demonstrates appropriate and accurate analysis of the texts, as necessary to support the claim (*This demonstrates that graffiti is a way for people to have a voice and express their opinions*) and to distinguish the claim from alternate or opposing claims (*Although some people may think graffiti is vandalism its not. Instead, graffiti helps the culture and increases tourism*). The essay presents ideas clearly and accurately, making effective use of specific and relevant evidence to support analysis (*Graffiti can be used as a form of art that helps the community ... In the first text it says, "Thoughtful and attractive street art, however, has been suggested to have regenerative effects on the neighborhood" and "5Pointz has now become a tourist attraction, with hundreds visiting each week" ... From this, one can infer graffiti positively impacts places by increasing tourism*). The essay demonstrates proper citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material [(*Text 1, lines 6-7*) and (*Text 3, lines 31-33*)]. The essay exhibits acceptable organization of ideas and information to create a coherent essay with an opening paragraph that introduces the claim, two paragraphs of support, a paragraph that refutes the counterclaim, and a conclusion that reiterates the original claim (*In conclusion graffiti is not vandalism. Graffi is a way for communication, its a form of art that impacts the community positively, and it increases tourism*). The essay establishes and maintains a formal style, using precise and appropriate language and structure (*This demonstrates how graffiti can have positive effects on a community by creating rebirthing effects that draw people to it*). The essay demonstrates partial control of conventions, exhibiting occasional errors (*Communiating, agianst, disagreees; its just, In conclusion graffiti*) that do not hinder comprehension.

People have been drawing graffiti as a sign of art for many years. Sometimes the graffiti is a large, impressive work of art. Sometimes ~~is~~ it's only a symbol, or initials. No matter what it is, it is still vandalism. When you are painting on objects that don't belong to you, it is without a doubt considered vandalism.

One big reason that graffiti is vandalism and should be against the law is because it costs ~~is~~ a lot of money to get rid of. A lot of the time it is done in a city, and most of the time the city will want to get rid of it. In order to do this, they have to hire people and supplies to go take care of it. "Seattle Public Utilities spent about \$1 million last year for graffiti enforcement, removal, education and outreach, while King County Metro Transit spent \$734,000 last year to rid buses, tunnels, parks and rides and bus shelters of graffiti." (Text 2, ln. 15-17) It costs ~~millions~~ this much each year, only in one city, because they continue to vandalize, even after it is covered up. Even with this cost, they most likely didn't take care of nearly as much graffiti as they wanted to. "Whether it is deliberate or thoughtless graffiti, people walking by will think no one cares about the place, and the unfavorable damage is therefore acceptable." (Text 1, ln. 37-39) Graffiti looks trashy, and when people see it, they will think that they are in a sketchy area, or "the ghetto". So not only does it cost a lot to take care of, but when it is there, it damages the town and its reputation.

On the contrary, graffiti could be seen as beautiful street art. "Even without a dedicated event, for every painted wall in a city, there is most likely a tour ~~to~~ to go with it." (Text 3, ln. 27-28)

Graffiti could actually do the opposite of destroy a city's reputation, it could make it better. Spectacular pieces of graffiti bring about thousands of people in many cities. This can enlighten a city and increase the economy and society. Even though a lot of money goes into ~~taking~~ getting rid of it, many people believe that it is worth it.

It has been argued about for many years whether graffiti is vandalism or not. It can be beautiful and very impressive but it is always vandalism if it is done on someone else's property. It is a destruction of property, which is in the definition of vandalism. There are many good points of how graffiti isn't vandalism, but the points that it is override them.

Anchor Level 4-B

The essay introduces a precise claim, as directed by the task (*When you are painting on objects that don't belong to you, it is without a doubt considered vandalism*). The essay demonstrates appropriate and accurate analysis of the texts, as necessary to support the claim (*One big reason that graffiti is vandalism and should be against the law is because it costs a lot of money to get rid of*) and to distinguish the claim from alternate or opposing claims (*On the contrary, graffiti could be seen as beautiful street art*). The essay presents ideas sufficiently, making adequate use of specific and relevant evidence to support analysis (*Spectacular pieces of graffiti bring about thousands of people in many cities. This can enlighten a city and increase the economy*). The essay demonstrates proper citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material [(Text 2, ln. 15-17) and (Text 3, ln. 27-28)]. The essay exhibits acceptable organization of ideas and information to create a coherent essay with an opening paragraph that introduces the claim, followed by one body paragraph that provides evidence to support the claim, another paragraph that addresses the counterclaim, and a summative conclusion that reaffirms the original claim (*It is a destruction of property, which is in the definition of vandalism*). The essay establishes and maintains a formal style, using precise and appropriate language and structure (*So not only does it cost a lot to take care of, but when it is there, it damages the town and its reputation*) that is sometimes colloquial (*Graffiti looks trashy ... in a sketchy area*). The essay demonstrates partial control of conventions, exhibiting occasional errors [*symbol, or; It ... they; (text 1, ln. 37-39) Graffiti; of destroy a city's reputation*] that do not hinder comprehension.

It has been long debated whether or not graffiti is a form of art or vandalism. Though the act is punishable by law it should be clear to anyone who truly knows what graffiti is, that the act itself is a form of artwork and should be ~~recog~~ recognized as one, by the ~~pro~~ public and by the police.

Graffiti first truly began in 1960s Philadelphia (text 3, line 12). Since then, law enforcement and state officials have done everything in their power to clean it up, prevent it, and punish those who perpetrate it. The idea of wasting so much time and money ~~and~~ on the destruction of another person's ~~artw~~ artwork is ridiculous, with the UK £1b a year on graffiti removal (text 3, line 14). Graffiti is ~~considered~~ to be a way of expressing oneself and one's social and politic views through artwork.

New York City's Queens Museum of Arts Executive ~~Director~~ Director Tom FinkelPearl stated, "...public art is the best way for ~~o~~ people to express themselves in this city... Art gets dialogue going. That's very good." (text 1, lines 13-16)

Despite the practice being viewed as a crime by ~~o~~ the police, many graffiti artists rise to public fame due to their artwork, including artists like Banksy

And Mr Brainwash. (text 4) "Communicating ~~and~~ directly with the public allows street artists to present socially relevant content while at the same time beautifying the bleak sprawl of urban decay."

(text 4) These artists give the public something to look forward to when faced with dull, filthy terrain of most urban cities.

Others would argue that because graffiti is often unsanctioned, it cannot be considered artwork and should be kept illegal. While vandalism in most forms is unacceptable one cannot deny the beauty that is shown in these works of art. For example, "yarn bombing" is a form of graffiti that is both creative and done solely to make things look nicer. "... yarn bombing is almost exclusively about beautification and creativity." (text 1) There is no harm in it and it brings color and vibrancy to everyday life.

To conclude, graffiti is most definitely an art form. It showcases a person's creativity while also putting relatable viewpoints in an aesthetically pleasing manner. Graffiti artists give the public something to look forward to and destroying these works of art is a crime in itself.

Anchor Level 4–C

The essay introduces a precise claim, as directed by the task (*it should be clear to anyone who truly knows what graffiti is, that the act itself is a form of artwork and should be recognized as one*). The essay demonstrates appropriate and accurate analysis of the texts, as necessary to support the claim (*Grffiti is a way of expressing oneself and one's ... views through artwork* and *Despite the practice being viewed as a crime ... many graffiti artists rise to public fame due to their artwork*) and to distinguish the claim from alternate or opposing claims (*Others would argue that because graffiti is often unsanctioned, it cannot be considered artwork*). The essay presents ideas sufficiently, making adequate use of specific and relevant evidence to support analysis (*"Communicating directly with the public allows street artists to present socially relevant content"* and *For example, "yarn bombing" is a form of graffiti that is both creative and done solely to make things look nicer*). The essay demonstrates inconsistent citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material [(*text 3, line 12*), (*text 1, lines 13-16*) and (*text 4*)]. The essay exhibits acceptable organization of ideas and information to create a coherent essay with an opening paragraph that introduces the claim, two paragraphs that support the claim, followed by a paragraph that presents and refutes the counterclaim, and a conclusion that reiterates the original claim (*graffiti is most definitely an art form*). The essay establishes and maintains a formal style, using precise and appropriate language and structure (*It showcases a person's creativity while also putting relatable viewpoints in an aesthetically pleasing manner*). The essay demonstrates emerging control of conventions, exhibiting occasional errors [*law it; one, by; Philidephia; enforement; everthing; unacceptable one; .*] (*text 1*); *aesthetically*] that hinder comprehension.

The Viewpoints on Graffiti are often on the negative side: They are often different names which can either be named "Street art" or just Vandalism. Street art often damages government owned properties which can lead to a lot of expense trying to fix it.

People often feel the need to write anything on walls, streets, houses, etc.. and call it Street art. In text 1, Tom Finkelpearl claims "It's really upsetting to me that people would need to write their names over and over again in public space" (lines 17-18) People would write their names on anything just for somewhat "fame". Street art is not legal unless you have permission to use the property you would be using. If the artist does not have permission, this act would be known as a crime. The graffiti artist would also affect the business owner as well, text two states "Under the city's Graffiti Nuisance Ordinance, If private businesses or homes get tagged and owners don't act promptly, SPU sends a letter asking them to remove it within 10 days. Ignore the notice, and property owners could face fines of \$100 per day with a maximum of \$5,000." (lines 51-54) This shows how vandalers are beginning

to hurt private business and home owners. It is getting harder to make arrest on Vandalizers due to the lack of evidence. The numbers of graffiti arrest have gone down tremendously over the years. In 2008, Seattle police have made over 234 arrest that were associated with graffiti. In the past year, that number has now gone to 46.

However, there are also many types of street art that does not lead to ~~any~~ no damage at all. One of the main types of street art that does no type of damage would be yarn bombing. This unique type of "graffiti" expresses colorful displays of knitted or crocheted cloth. This won't leave any stains or damage unlike chalk or paint. Video projection also does a good job with getting someone's ideas across without leaving behind any damage or stain. The video is projected throughout a computer image and shown on a surface with a projector. People feel like that is a really good way of street art/graffiti. Text 1 states, "Texas knitters trying to find a creative way to use their leftover and unfinished knitting projects." (line 60-61). Although many people feel like that is safe, some art can also show really inappropriate things with these types of street art. Graffiti is just a way of damaging someone's property

and could also be very dangerous. These artists go to all different extents to get their word across. Text 2 states "last year, a 28 year old Miami man made national news after he fell to his death while tagging a sign on the Palmetto Expressway." (lines 42-43) This quote from the article makes it clear that graffiti can be very harmful to one's life.

Graffiti would be considered vandalism because it would lead a lot of damage to the owner of the property. It would take to owner a long time and a lot of money trying to fix their property. They are ways how graffiti would be considered not vandalism but in most cases it would be. Graffiti also can also be put into jail without having permission to write on someone's home/store.

Anchor Level 3-A

The essay introduces a reasonable claim, as directed by the task (*The viewpoints on Graffiti are often on the negative side ... Street art often damages government owned properties which can lead to a lot of expense trying to fix it*). The essay demonstrates appropriate and accurate analysis of the texts, as necessary to support the claim (*This shows how vandalizers are beginning to hurt private business and This quote from the article makes it clear that graffiti can be very harmful to one's life*) and to distinguish the claim from alternate or opposing claims (*However, there are also many types of street art that does not lead to no damage all*). The essay presents ideas sufficiently, making adequate use of specific and relevant evidence to support analysis (*The graffiti artist would also affect the business owner as well ... If private businesses or homes get tagged and owners don't act promptly ... property owners could face fines and The numbers of graffiti arrest have gone down tremendously over the years. In 2008, Seattle police have made over 234 arrest that were associated with graffiti. In the past year, that number has now gone to 41*). The essay demonstrates inconsistent citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material, properly citing some texts [*In text 1 ... (lines 17-18) and text two states ... (lines 51-54)*], while other direct references are not identified. The essay exhibits acceptable organization of ideas and information to create a coherent essay, with an introduction that introduces the claim, followed by one body paragraph that focuses on the criminal and harmful aspects of graffiti, a second body paragraph that addresses the counterclaim and a conclusion that reiterates the claim that *graffiti would be considered vandalism*. The essay establishes but fails to maintain a formal style, using primarily basic language and structure (*People would write their names on anything just for somewhat "fame" and It would take to owner a long time*). The essay demonstrates partial control of conventions, exhibiting occasional errors (*alot, expence, claims "It's, buisness, does not lead to no, make arrest on, innapropriate*) that hinder comprehension. The essay addresses fewer texts than required by the task and can be scored no higher than a 3.

Grffiti is used as a away to express artists talents, feeling, and a getaway from reality.

Grffiti is not considered as vandalism as others might say it is. Street is a way to see other people's views. For example, in

Text #1, "What is street Art? Vandalism,

Grffiti or Public Art" they state, "considerably

by some a nuisance, for others street art is a tool for communicating views of dissent,

asking difficult questions, and expressing political concerns." (lines 6-7). Another

example from the text, "Vandalism is

inexcusable destruction of property, and has been shown to have negative repercussions

on it's setting" (lines 28-29). However,

Grffiti based on that example would not

be classified as vandalism. When civilians

walk by a mural that means something

they take the time out of their day to stop

by and notice something nice. Therefore,

it wouldn't have an "Negative" Impaction

on the society around it.

Grffiti is a way as communicating with

the environment. For example in the text

entitled, "Is Urban Grffiti a force for Good or

Evil." They state, "fascinating example

of a city where the walls talk,

telling tales of a turbulent past.

Here, graffiti has been controversially harnessed as a tool of political communication, resistance and activism by citizens caught up in a cycle of military dictatorship, restored democracy and economic collapse. (lines 30-33)

The art on these walls have said, and are still saying things or Ideas that people are afraid to express. ~~This may be the reason~~

On the other hand, others may believe graffiti is vandalism. ~~But~~ According to "Graffiti vandals cost public millions" it states, "Last year, a 28-year old Miami man made national news after he fell to his death while tagging a sign on the Palmetto Expressway. In 1997, one prolific Seattle tagger severed a foot while tagging a strain in Golden Gardens." This shows the negatives of graffiti and its impact.

Legal or not, graffiti seeps into the fabric of neighbourhoods, it becomes a natural fact of everyday life in the city and cultural practice.

Anchor Level 3–B

The essay introduces a reasonable claim, as directed by the task (*Graffiti is not considered as vandalism as other's might say it is. Street [art] is a way to see other people's views*). The essay demonstrates some analysis of the texts (*When civilians walk by a mural that means something they take the time out of their day to stop by and notice something nice*), but insufficiently distinguishes the claim from alternate or opposing claims (*On the other hand, other's may believe Graffiti is vandalism ... In 1997, one prolific Seattle tagger severed a foot*). The essay presents ideas briefly, making use of some specific and relevant evidence to support analysis (*"Street art is a tool for communicating views of dissent, asking difficult questions, and expressing political concerns" ... Graffiti based on that example would not be classified as vandilism*). The essay demonstrates inconsistent citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material. While sometimes citing both text and line numbers (*Text #1 ... lines 6-7*), the essay sometimes identifies evidence by title alone or, as in the last paragraph, is completely copied with no source referencing at all. The essay exhibits some organization of ideas and information to create a mostly coherent essay by first introducing the claim and both sides of the issue, followed by a second paragraph of support and a third paragraph that addresses the counterclaim, concluding with a totally copied general comment about graffiti. The essay establishes but fails to maintains a formal style, using primarily basic language and structure (*an* for "a", *The art on these walls have said, and are still saying things or Ideas that people are afraid to express* and *This shows the negatives of graffiti and it's impact*). The essay demonstrates emerging control of conventions, exhibiting occasional errors (*other's; Art" they; reproussions; it's setting; something they; "Negative"; contisuasly, dictarship; legal*) that hinder comprehension.

In the world today there are many societies that are blessed with art pieces which people call graffiti. Although some may argue that graffiti shouldn't be prohibited; but I agree otherwise. It lets people internal thoughts and state of mind come out because it maybe some who want ~~have~~ them out.

In Passages 2 and 3 they argue that graffiti shouldn't be prohibited due to it being an threat and distraction. In Passage ~~two~~ vandalism is being portrayed as an threat an a case of violence due to it having "gang symbols" toged along the walls. Graffiti portray's an overall message that some may not understand. On the other hand Passage ~~3~~ they believe graffiti is an "mindless vandalism" which brings on negative effect to the one's that's trying to send a message to us people in the world today.

In Passages 1 and 4 many societies believe that graffiti is an piece of art work and sends an overall message to the people in our societies today. Passage 1 portrays that graffiti is a sign of "beautification" and "creativity". Graffiti shall be prohibited in america today to here some of our talented citizens ~~obta~~ on the other hand Passage 4 illustrates

that graffiti can make you want to write about it because Norman Miller it is an "importance of graffiti in modern Urban culture". Graffiti can be a way of success for some. To conclude I believe that graffiti isn't vandalism because there's people out here today that want's others to understand who they are and show there talent off.

Anchor Level 3-C

The essay introduces a reasonable claim, as directed by the task, first stating that *although some may argue that Graffiti shouldn't be prohibited; but I agree otherwise*, and later clarifying the claim by stating that *I believe that graffiti isn't vandalism*. The essay demonstrates some analysis of the texts, but insufficiently distinguishes the claim from alternate or opposing claims (*Graffiti shall be prohibited in america today to here some of our talented citizens out*). The essay presents ideas briefly, making use of some specific and relevant evidence to support analysis, referring to the existence of "gang symbols" and "mindless vandalism," identifying graffiti as a sign of "beautification" and "creativity," and mentioning Norman Mailer's book. The essay demonstrates inconsistent citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material by broadly identifying texts (*In Passages 2 and 3 and In Passages 1 and 4*), but not referencing line numbers. The essay exhibits some organization of ideas and information to create a mostly coherent essay, first addressing positive aspects of graffiti, then presenting a paragraph that primarily explains the negative perceptions of graffiti and counters with another paragraph that explains its purpose and benefits, and follows with a one-sentence summative conclusion. The essay lacks a formal style, using language and structure that is sometimes imprecise (*It let's people internal thought's and state of mind come out because it maybe some who wont hear them out*). The essay demonstrates a lack of control of conventions, exhibiting frequent errors (*many society's, wont, potray's Passage 3 they, one's that's, an piece, illustrates, miller it is*) that make comprehension difficult.

Graffiti is vandalism because your marking up public property and art.

In Text one considered by some it's a nuisance. Also vandalism or public art has caught Lovers attention.

The best way for people to express themselves in the city. I condone the vandalism because it's very upsetting to people seeing graffiti on their homes.

In text two people will paint people homes and a graffiti ranger for Seattle public utilities who remove graffiti every day.

In text three some people take the public art and put it in museums to display the art from the streets. City leaders also tending to condemn the graffiti as mindless as vandalism.

Anchor Level 2-A

The essay introduces a claim (*Graffiti is vandalism because your marking up public property and art*). The essay demonstrates a confused and unclear analysis of the texts (*people will paint people homes and a graffiti ranger for Seattle public utilities who remove graffiti every day*), failing to distinguish the claim from alternate or opposing claims. The essay presents ideas inconsistently and inaccurately, in an attempt to support analysis (*I condone the vandalism because it's very upsetting to people seeing graffiti on their homes*), making use of some evidence that may be irrelevant (*public art has caught Lovers attention*). The essay demonstrates inconsistent use of citations to avoid plagiarism when dealing with direct quotes and paraphrased material, only referring to a text by number (*In Text one, In text two, In text three*). The essay exhibits inconsistent organization of ideas and information, failing to create a coherent essay, with a one-sentence statement of the claim, and then a paragraph devoted to each of three texts. There is no conclusion. The essay lacks a formal style, using some language that is imprecise (*your* for “you’re”, *considered by some it's*, *themselves* for “themselves”, *I condone the vandalism*, *leaders also tending to*, *mindless* for “mindless”). The essay demonstrates emerging control of conventions, exhibiting occasional errors (*property*, *seing*, *people homes and*, *Seattle public utilities who remove*, *street's*, *also tending*) that hinder comprehension.

In this argument, the sides are debating on whether or not graffiti is vandalism or not. In my opinion, graffiti is vandalism because you're ruining another person's design and that's vandalism.

In text 3, line 2, it states that graffiti is a scapegoat for many people that have trouble finding appropriate ways to release their anger & frustration that has built up inside of them. In text 2, the writer claims that graffiti costs a lot to repair. This article does that I do to support that graffiti should stop.

As you can see, graffiti is used for people to get their anger and frustration out but the opposing side states that they should find more appropriate ways to get their anger and frustration out.

In addition, text 2 claims that the graffiti cost public millions to repair.

Anchor Level 2–B

The essay introduces a claim (*In my opinion, graffiti is vandalism*). The essay demonstrates a confused and unclear analysis of the texts (*your ruining another person's design*), failing to distinguish the claim from alternate or opposing claims by merely reversing an unfounded proposed argument (*As you can see, graffiti is used for people to get their anger and frustration out but the opposing side states that they should find more appropriate ways to get their anger and frustration out*). The essay presents ideas inconsistently by introducing, but never developing, the idea of graffiti being vandalism because it ruins another person's design, and inaccurately (*Graphiti is a scapegoat for many people ... to release their anger & frustration*). The essay demonstrates inconsistent use of citations when dealing with direct quotes and paraphrased material, giving one complete citation (*Text 3, Line 2*) and twice identifying a reference as *text 2*. The essay exhibits inconsistent organization, first introducing a claim that includes a proposed argument in defense of the claim, followed by two independent statements of support unrelated to the initial argument, and an apparent attempt at a counterclaim, ending with a paraphrase of an earlier statement of support. The essay lacks a formal style, using some language that is imprecise (*your* for "you're" and *the graphiti cost public*). The essay demonstrates a lack of control of conventions, exhibiting frequent errors (*vendilism, runing, persons, thats, graphiti, appropriate, fustration, graffiti, out but*) that make comprehension difficult.

Grafity is good and prettys up the urban most Peepie does does grafitiy get lots of money become famus some like kelling (in number one) brake windows and go to jail and give grafitiy a bad name but grafitiy is pretty and most get prizes through some get sick with hea dacks from the paint some even die but most get awards and make are busses parks trains pretty for every body

Anchor Level 2–C

The essay introduces a claim (*Grafity is good*) but does not demonstrate analysis of the texts beyond simple references to graffiti's ability to beautify an area (*prettys up the urban*) and to receive recognition (*most get awards*). There is no reference to an alternate or opposing claim. The essay presents ideas inconsistently and inaccurately (*some like kelling ... brake windows and go to jail and give grafitiy a bad name*), in an attempt to support analysis, making use of some evidence that may be irrelevant (*most get prizes through some get sick with headaches*). The essay demonstrates little use of citations to avoid plagiarism when dealing with direct quotes and paraphrased material, supplying only one text reference [(*in number one*)]. The essay exhibits inconsistent organization of ideas and information, failing to create a coherent essay through the repetition of ideas (*prettys up, is pretty, pretty for every body*) and the absence of punctuation. The essay lacks a formal style, using some language that is imprecise (*most Peepie does does grafitiy get lots of money become famus, prizes* for "prizes", *through* for "though", *are* for "our"). The essay demonstrates a lack of control of conventions, exhibiting frequent errors (*Grafity, urban most Peepie does, money become famus some, headaches busses parks trains*) that make comprehension difficult.

I think that Graffiti is definitely a form of art because some of the things that I see on walls and trains and stuff I know that 100% I could never be able to paint something that well in just an hour or 2. Also we know that its illegal to Graffiti but thats what makes it exciting and fun. Being able to show your work but have the adrenaline going because your hiding it from the start but once its done it looks amazing so I believe that Graffiti is 100% a way to show art and really you can never stop it because the more you try to stop it the more fun it is for the people that are doing it, and if you were to stop trying to stop them then it would happen more and more, so really you can't stop the art of graffiti. It can never be stopped and it is a form of art that speaks to people and there is nothing anyone can do about it.

Anchor Level 1-A

The essay introduces a claim (*I think that Graffiti is definitely a form of art*), but does not demonstrate analysis of the texts. The essay presents little evidence from the texts (*Also we know that its illegal to Graffiti*) but does not make use of citations. The essay exhibits inconsistent organization of ideas and information, failing to create a coherent essay, consisting of one paragraph of loosely related opinions about the difficulty, excitement, and *fun* associated with graffiti. The essay lacks a formal style, using some language that is imprecise (*and stuff, that 100%, Hour or 2, your* for “you’re”) and the lack of punctuation from *Being able to out of graffiti* compromises sentence structure. The essay demonstrates a lack of control of conventions, exhibiting frequent errors (*Graffiti, definitely, its illegal, stop it the more*) and shifting to second person (*we know* and *the more you try*) that make comprehension difficult. The essay is a personal response which makes little reference to the texts and can be scored no higher than a 1.

Anchor Paper – Part 2 – Level 1 – B

Graffiti most people find it as an Art and others find it as a negative thing for example vandalism.

Anchor Level 1-B

The essay does not introduce a claim and does not demonstrate analysis of the texts. The essay presents no evidence from the text beyond a general reference to graffiti. The essay does not make use of citations. The essay is minimal, making assessment of coherence, organization, and style unreliable. The essay is minimal, making assessment of conventions unreliable.

Compared to other forms of art that have existed for hundreds of years, graffiti is a relatively new form of art and expression. With this rise of street art came a storm of controversy, mostly over the illegal nature of graffiti.

~~Text 1~~ Graffiti allows the spread of gang signs and other hateful messages, causes a decline in society, and glorifies criminals, some of who have foolishly lost their lives in pursuit of tagging buildings. It also results in millions of dollars being spent by state governments to clean it up.

Above all, the inherent nature of graffiti and the fact that it defiles public property solidifies the claim that graffiti is a form of vandalism.

The most controversial part of the argument over graffiti is its illegality and whether or not it should be considered a crime. According to New York City's Queens Museum of Art Executive Director Tom ~~Finkelpearl~~ Finkelpearl,

"I can't condone vandalism... It's really upsetting to me that people would need to write their name over and over again in public space." (Text 1, lines 17-18) Despite the fact that many

acts of graffiti are beautiful, their ~~existence~~ existence is a defiling of public property. Furthermore, some graffiti allows the spread of hate, and millions of dollars must be wasted on the removal of these messages. Seattle Public

Utilities and King County Metro Transit are two examples of public transportation services having to spend hundreds of thousands of dollars (even up to a million) to remove graffiti.

Many city and county agencies have also spent millions to get rid of gang signs and hate messages. (Text 2, lines 15-20) Graffiti

also gives fame to criminals, such as the popular and infamous street artist Banksy, who has risen to fame for his many works of illegal street art. (Text 1, lines 41-42) The pursuit of fame through graffiti has also led to many deaths, such as a 28-year-old man in Miami who, while attempting to tag a sign on an expressway, fell to his death. (Text 2, lines 42-43) Graffiti's illegal nature, its ~~extensive~~ expensive removal costs ^{and} its spread of hate all contribute to its ~~rightful~~ rightful classification as vandalism.

Supporters of graffiti will argue that it can serve as a good tourist attraction. Many festivals have taken place celebrating graffiti and other street art, such as the See No Evil festival in Bristol and the MArt festival in Stavanger, Norway. (Text 3, lines 25-27) Another example is the Tate Modern museum display of street art that opened in 2008. (Text 3, lines 4-5) However, the gentrification ~~and~~ that graffiti causes and the attention it brings can have negative consequences. According to Appropriate Media, graffiti artists "push out low income families in their wake, to be replaced by middle class metrosexuals with their urban art collections." (Text 1, lines 49-50) The destruction of low-income families is an unexpected and sad consequence, but one that must be addressed.

Another argument supporting graffiti is that it is simply not a big deal, and that street art is so widespread that it is nothing to worry about and that no one cares. This is highlighted ~~in~~ in a quote by Ben Eine, a graffiti artist, who states, ~~"~~ "The whole world is covered in graffiti. No

(Text 3, lines 55-56)

one cares. It's just part of the urban noise." However, graffiti can subtly influence society and cause more serious crimes to be made. This idea is often called the Broken Window Theory, and researchers have concluded that there is a direct link between vandalism and more serious crimes such as street violence, as well as a general decline in society. (Text 1, lines 33-35)

In conclusion, graffiti has a myriad of negative effects, such as the waste of money to clean it up and the spread of hate. Although it can have positive benefits such as attracting tourists, ultimately it causes more harm than help and must be considered as vandalism.

graffiti can be art and it can be vandalism. Some positive things about graffiti is it can bring up dull neighborhoods and bring people together. There are now graffiti art museums and galleries. Some people graffiti about anti-warfare. Some bad things about graffiti is it is hard to remove and it can cost the United Kingdom over 1 Billion pounds each year to get it removed. It is also illegal to graffiti and private or public property a rather good thing about graffiti is that someone donated a 200,000 square foot factory to get graffiti and it has ~~been~~ ~~the~~ bin a popular tourist spot is call "Spit 2". There is also a NuArt festival that is a three hour graffiti walk that can set you back 16-20£.

(25-32) graffiti was impacted in Berlin on the Berlin wall because they graffiti for freedom and to express ~~the~~ ~~the~~ emotions so every one can see.

Numerous urban cities are covered with graffiti. This street art is cleaned off and the murals cover walls again. Graffiti allows people to express themselves and adds culture and uniqueness to their cities. Artists would agree that graffiti should not be considered vandalism when it's on public property.

Graffiti is a different way to portray beauty and they are able to share it with the city. Artists are able to express themselves. "New York City's Queens Museum of Art Executive director Tom Finkelpearl said public art 'is the best way for people to express themselves in this city.'" (Text 1 lines 12-15).

Through graffiti, people are able to express themselves and do something they're passionate about. Graffiti is a form of street art and for some people it's what makes them feel good about themselves, and they are able to put themselves out to the world.

It should not be considered vandalism because ~~it~~ it's a creative form of art that's harmless. Graffiti can be used in a positive way as well. "Here, graffiti has been continuously harnessed as a tool of political communication, resistance and activism by citizens caught up in a cycle of military dictatorship, restored democracy and economic collapse" (Text 3, lines 31-33). When graffiti is seen in the streets it's not always negative. It could be portraying an important message and influencing good actions.

It could be a tool used for promotions, and communication among a community. Graffiti may have positive influences on people. Therefore, it should not be considered vandalism.

On the other hand, some would argue spraying paint on public streets is reckless and that people should be charged for vandalism. Some people would ~~agree~~ agree with the "Broken Window" theory, "Policing later began leaning towards the "broken window" theory, which argues that if petty crime like graffiti is visibly ignored, suggesting general neglect, it could inspire more serious offenses" (Text 2, lines 12-14). If crime like graffiti was not stopped, then it would leave the criminal ~~feeling~~ feeling rebellious and lead them to more trouble, also, if no ~~one~~ one stopped it then more people would do it.

However, it's not criminals that vandalize, it is artists looking to express themselves and make a difference. It would not cause more crime because it's harmless, and not even a crime in the first place. Also, it is very expensive to remove. Every year billions were spent, "Seattle Public Utilities spent about \$1 million last year on graffiti enforcement, removal, education, and outreach" (Text 2, lines 15-16). Why spend so much when the enforcement doesn't even work? No matter the effort, people will continue with street art.

It is harmless and people have the right to express themselves on public walls. Spending millions seems pointless on something that shouldn't be removed or enforced.

Numerous artists have their work covering the streets, and some of it could be used to make a difference in the world. It's a way for people to express themselves and to show what they're good at. Graffiti is absolutely harmless and it does not enforce bad behavior so why is it considered a crime?

Is graffiti really art? Some might say graffiti is art, while others say it is vandalism. From my perspective graffiti is vandalism. When graffiti is put on private property and buildings it ruins the property and it cost money to re paint and go over it. Graffiti can be a real pain. It can also have a negative impact of the city and make it look ugly.

Graffiti is an example of vandalism because when graffiti is on private property the artist can be fined and maybe even jailed. Vandalism is a criminal offense. In text 1 it says that he doesn't find graffiti as art, and also that he doesn't condone vandalism.

Graffiti should be considered vandalism because when tourist come and see the city they are going to see the graffiti and think they are in a bad part of town or that they are in a slum. In text 2 it says that arrest numbers ~~is~~ fluctuates wildly year to year. It also says that Seattle police made 234 graffiti-related arrests in 2008.

Others opinions may be different than mine because they feel that graffiti is

art. They feel that graffiti spaces up the city and makes it stand out. Some artists do graffiti of meaningful things, like for kids he will do these school buildings with cartoons but the other ones are called taggers that draw on meaningful things. In text 1 is says that "Street installations are a growing trend." I still think it is vandalism.

In conclusion this is why graffiti is vandalism. Some others will have different opinions. There was a lot of evidence for both sides. Some people love it and others don't. What do you think?

Graffiti is a popular, yet mysterious, form of street art. People are able to cruise through the streets viewing buildings full of street art, but they may never know who the artist is that created the art on account of the police department. There is a conflict waging between the authorities who see ~~vand~~ graffiti as vandalism, and the street artists who view graffiti as a form of artistic expression. Graffiti is beneficial to ~~cities~~ cities and serves the purpose of beautifying rundown areas. Graffiti can also lure in tourism which helps the cities tourism industry, therefore graffiti is not vandalism and is a politically-based art form that can dually be used for self-expression and beautification.

In many cases street art is only not considered vandalism if the artist owns a permit or is granted permission from the building owner to use that property. However, some property owners and authorities choose to use graffiti to their advantage in some cases where no permission was given. Property owners can use graffiti on their buildings in order to market them as buildings with unique character despite their neglect, "simultaneously it's harnessed by local authorities and property owners as a method of cultural branding, to create the sort of ~~poor~~ 'poor but sexy' neighborhoods that work so well for cities" (Text 3, lines 44-46). Since property owners are using graffiti as a way to enhance the appeal of ~~neighbored~~ neighborhoods, graffiti cannot be considered vandalism.

Graffiti is also an art form that is completed out in the open for the whole public to see. This not only allows a larger variety of people to experience new forms of art, but it also increases the beauty of the neighborhood or city by filling it with different art pieces that more than just the elites in society can enjoy. "While often unsanctioned, street art allows the artist to bypass the confines of the formal art world where only the elite can participate. Communicating directly with the public allows street artists to present socially relevant content while at the same time beautifying the bleak sprawl of urban decay" (Text 4, lines 7-10). No matter where it's drawn, one man says that, "the natural evolution of graffiti is that it will just turn out looking nice" (Text 3, lines 22-23). ~~Graffiti has developed into an art form that is able to do economic,~~

On the other hand of the waging war, authorities and other property owners continue to argue that graffiti is vandalism because it leads to more violent crimes and is too expensive to clean up. Some people have introduced the "Broken Window Theory" saying then that "there is a direct link between vandalism, street violence, and the general decline of a society" (Text 1, lines 33-35). Others continue to point out that the anti-graffiti effort is expensive. "Seattle Public Utilities spent about \$1 million last year for graffiti enforcement, removal, education and outreach, while King County Metro Transit spent \$734,000 last year to rid buses, tunnels, park and rides and bus shelters of graffiti"

Text 2, lines 15-17).

Despite the fact that graffiti is costly to remove, it can actually bring in revenue for the city. Instead of spending money to remove graffiti, the graffiti can actually bring in money to some cities. "For every painted wall in a city there is most likely a tour to go with it. A three hour graffiti walk around the streets could set you back £20, and in colorful Buenos Aires, a tour of the decorated walls can cost \$25 (£16)." (Text 3, lines 27-29). By embracing, rather than destroying, graffiti's cultural value, it can ~~be~~ benefit the city's tourism industry and it can bring in money for the city.

Though the war is still waging over whether or not graffiti is considered vandalism it is clear to see that graffiti is not vandalism. Graffiti has the ability to enhance the beauty of a city's run-down areas and by embracing its cultural beauty it can benefit the city's tourism industry. Graffiti is a complicated art form which has developed into a force with the ability to do economic, cultural, and social good. Graffiti is one of the few remaining ways to leave lasting, meaningful effects on society, and to respond to our surroundings in an expressive, public way.

Practice Paper A – Score Level 6

Holistically, this essay best fits the criteria for Level 6.

Practice Paper B – Score Level 2

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

Practice Paper C – Score Level 4

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

Practice Paper D – Score Level 3

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

Practice Paper E – Score Level 5

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



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

Text Analysis: Exposition

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

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

From the first line of the text, the author is already ~~creating~~ shaping the two characters through the use of juxtaposition. Using simpler comparisons at first, like hot and cold, the author develops the comparisons gradually to be much more insightful, like when she compares her world of a sad, empty wasteland to his, which is lavish, abundant and beautiful. Through these comparisons, the author is able to characterize ~~base~~ herself and her husband into two ~~a~~ completely different people. The use of placing these contrasting characteristics right next to each other actually further pushes ~~the~~ the characters to opposite ~~and~~ ends of the spectrum, carefully ~~to~~ and ~~then~~ thoroughly developing the central idea that people change and evolve over time.

Although one might interpret these opposing characteristics to mean that the narrator and her husband balance each other out, this is clearly not the central idea she is trying to get across. At the end of the text, the author places an anecdote about how she and her husband walked along the Via Nazionale when they first met. She likens their earlier ~~selves~~^{selves} to those of friends and intellectuals, portraying them as being similar types of people. This part of the passage, juxtaposed w/ the stark contrasts in their characters at the beginning, shows that they have greatly

evolved as people ~~are~~ and as a couple ~~over~~ over the years. Once similar, their personalities not only oppose, but clash due to the fact that they are so different. In the greater context, these ideas of opposition and ~~evolution~~ ^{evolution} over time illustrate important ideas about humanity, and how change ~~it~~ is simply a natural process that takes place. It also shows that while not everything works well together, this type of ~~contrast~~ contrast is necessary to evenly balance out nature.

Anchor Level 4-A

The response introduces a well-reasoned central idea *that people change and evolve over time* and a writing strategy (*From the first line of the text, the author is already shaping the two characters through the use of juxtaposition*) that clearly establish the criteria for analysis. The response demonstrates a thoughtful analysis of the author's use of juxtaposition to develop the central idea (*the stark contrasts in their characters at the beginning, shows that they have greatly evolved as people*). The response presents ideas clearly and consistently, making effective use of specific and relevant evidence to support analysis (*Using simpler comparisons ... like hot and cold, the author develops the comparisons gradually ... like when she compares her world ... to his ... and At the end of the text, the author places an anecdote ... She likens their earlier selves to those of friends and intellectuals, portraying them as being similar types of people*). The response exhibits logical organization of ideas and information, first introducing the author's gradual development of *contrasting characteristics* between the husband and wife to develop the central idea that people change in the first paragraph and developing the recognition of the *evolution* of the relationship in the second paragraph which closes with the idea that *while not everything works well together, this type of contrast is necessary to evenly balance out nature*, to create a cohesive and coherent response. The response establishes and maintains a formal style, using precise language and sound structure (*She likens their earlier selves to those of friends and In the greater context, these ideas of opposition and evolution over time illustrate important ideas*). The response demonstrates control of conventions with infrequent errors.

Often, if two people are meant to be in a relationship, they share many characteristics. If two people are ^{very} alike, however, they probably are not meant to be together. This is true of the text, in which the author utilizes antithesis to prove that the two main characters were never meant to be together.

The use of antithesis in writing can be very useful when trying to juxtapose two ideas or people. For instance, in the text, antithesis is used very often to prove that the main characters are incredibly different. The man "always feels hot" while the woman "always feels cold". The man "loves travelling" while the woman "wants to stay at home", and the list goes on. People this different shouldn't be together now and should never have gotten together in the first place. Furthermore, the woman states that while they talked often about a lot of things ~~that~~ ^{when} they were young, they were also "so ready to say good bye to each other. This should come as no surprise, considering their myriad of differences.

While people ^{with} differences can, and do, have successful relationships, they have to at least have something in common. The characters present in the text do not seem to have a

single thing in common. Through the use of antithesis, the author brings to light the innumerable differences between the characters and proves that the characters should never have gotten together in the first place.

Anchor Level 4–B

The response introduces a well-reasoned central idea (*If two people are very unlike, however, they probably are not meant to be together*) and a writing strategy (*This is true of the text, in which the author utilizes antithesis to prove that the two main characters were never meant to be together*) that clearly establish the criteria for analysis. The response demonstrates a thoughtful analysis of the author's use of antithesis to develop the central idea (*For instance, in the text, antithesis is used very often to prove that the main characters are incredibly different*). The response presents ideas clearly and consistently, making effective use of specific and relevant evidence to support analysis (*The man "always feels hot" while the woman "always feels cold." The man "loves travelling" while the woman wants "to stay at home", and the list goes on. People this different shouldn't be together now and should never have gotten together in the first place*). The response exhibits an acceptable organization of ideas and information to create a coherent response by first introducing both the central idea and writing strategy, then presenting examples of how antithesis highlights the differences in the characters and concluding with a summative analysis (*Through the use of antithesis, the author brings to light the innumerable differences between the characters and proves that the characters should never have gotten together in the first place*). The response establishes and maintains a formal style, using appropriate language and structure (*This should come as no surprise, considering their myriad of differences and while people with differences can, and do, have successful relationships, they have to at least have something in common*). The response demonstrates control of conventions with infrequent errors (*incredibly; at home", and; innumerable*).

This excerpt describes the author's lack of connection with a husband. The use of first-person Point-of-View details the narrator's side of the story—which makes the excerpt as one-sided as their marriage seems.

The passage expresses how different these two people are. The man ("he") is a whirlwind of numerous likes and styles, most of which are not shared with the narrator. The narrator uses point-of-view to show how ~~she~~ she feels, even if it was never expressed aloud to the husband. The narrator finds joy in a few select things, unlike the husband, who is described as "never idle". A description of laziness greatly contrasts that of the husband's constant curiosity. The narrator finally expresses that everything done is done "mistakenly", because it is compared to the husband never-ending motion.

The Point-of-view remains in first person, but allows for some reminiscing of the couple's first memories together, in Rome. ~~The reader~~ ~~wonders~~ ~~about~~ The narrator describes the husband, even so many years ago, as "light years away". Thus, the unique perspective of their marital relationship, leaves the reader wondering why such opposites would be married at all.

Anchor Level 3–A

The response introduces a clear central idea (*This excerpt describes the author’s lack of connection with a husband and expresses how different these two people are*) and a writing strategy (*The use of first-person Point-of-View details the narrator’s side of the story - which makes the excerpt as one-sided as their marriage seems and the narrator uses point-of-view to show how she feels*) that establish the criteria for analysis. The response demonstrates an appropriate analysis of the author’s use of point of view to develop the central idea (*A description of laziness greatly contrasts that of the husband’s constant curiosity and The narrator finally expresses that everything done is done “mistakenly,” because it is compared to the husband neverending motion*). The response presents ideas sufficiently, making adequate use of relevant evidence to support analysis [*The man (“he”) is a whirlwind of numerous likes and styles, most of which are not shared with the narrator and The narrator finds joy in a few select things, unlike the husband, who is described as “never idle”*]. The response exhibits logical organization of ideas and information to create a cohesive and coherent response by first introducing the central idea and the writing strategy, then presenting examples of the *contrasts* between the husband and wife followed by a concluding paragraph that reiterates the writing strategy, describing *even* the couple’s early interaction as “*light years away*”, giving the reader a *unique perspective of their marital relationship*. The response establishes and maintains a formal style, using precise language and sound structure (*The Point-of-view remains in first person, but allows for some reminiscing of the couple’s first memories together, in Rome*). The response demonstrates partial control of conventions with occasional errors (*Point-of-View; curiosity; mistakenly”, because; together, in Rome*) that do not hinder comprehension.

Many people in the world are depressed or sad due to ~~many~~ different aspects going on in their life. Some of those people are depressed due to others controlling their life creating a darkened atmosphere to live in. In this excerpt the author is about to express the central idea that your happiness shouldn't be dictated by another person through strong word choice.

Being controlling is not the best quality to take on. ~~Being~~ By controlling another person's life could cause that person pain and to feel inferior; ~~the author says~~ "I feel I do everything inadequately or mistakenly" (Line 40). Through the use of the words "inadequately" and "mistakenly" this person feels like everything she does is wrong. Someone should never go through life believing everything they do is a mistake, a reck or disaster at any point. Yes, there is failure but there is always something to learn from it. And no one should ever feel as if they are in a "sad, barren place" (Line 23). ~~The~~ The author chose the words "sad" and "barren" to express the mental state of mind this person is living in because of her husband. Being unhappy because of your spouse or partner isn't a risk of taking. Being happy and living life is important. Lastly ~~the author says~~ ~~the author says~~ Being controlled how to feel or what to do is one problem but being told or

forced what to wear is a problem; "He is irritated if he sees me put a jumper on in the evening" (Line 2). The strong word choice of "irritated" shows how her husband is a controlling bossy person that dictates her life and happiness.

Being happy ~~is~~ is very critical in this world. Life is special and should never be taken for granted. Throughout this excerpt the author is able to convey ~~the~~ the central idea through strong diction; The happiness of ~~the~~ one's life shouldn't be controlled by another person.

Anchor Level 3–B

The response introduces a clear central idea and a writing strategy that establish the criteria for analysis (*In this excerpt the author is about to express the central idea that your happiness shouldn't be dictated by another person through strong word choice*). The response demonstrates an appropriate analysis of the author's use of diction to develop the central idea (*Through the use of the words "inadequately" and "mistakenly" this person feels like everything she does is wrong and The author chose the words "sad" and "barren" to express the mental state of mind this person is living in*). The response presents ideas sufficiently, making adequate use of relevant evidence to support analysis (*No one should ever feel as if they are in a "sad, barren place" and but being told or forced what to wear is a problem; "He is irritated if he sees me put a jumper on in the evening"*). The response exhibits acceptable organization of ideas and information to create a coherent response by first introducing the central idea and writing strategy, then presenting evidence and analysis that support the central idea, and concluding with a reiteration of the central idea and writing strategy (*Throughout this excerpt the author is able to convey the central idea through strong diction; The happiness of ones life shouldn't be controled by another person*). The essay establishes and maintains a formal style, using appropriate language and structure (*Yes, there is failure but there is always something to learn from it*) that is at times imprecise (*isn't a risk of taking*). The response demonstrates partial control of conventions with occasional errors (*their life creating, excerpt the, someone ... they, reck, a controlling bossy, ones life*) that do not hinder comprehension.

In the text the author uses literary elements to get his or her central idea across. The central idea can be hard to decipher for most. Many can interpret stories differently, therefore understanding a different concept. The idea that came across most thoroughly was that opposites attract, and sometimes you never know who you'll end up with; you may end up with the person least expected. To express this message, the author uses the literary element of comparison and contrasting.

The short excerpt starts out with comparing the husband and wife right off the bat. From line 1 all the way through line 26, the narrator starts every paragraph with a statement about her significant other. Examples would be "He always feels hot" (line 1). After this statement, she says "I always feel cold" (line 1). In line 4, she states "He speaks different languages". She then compares herself and says "I do not speak any well." (line 4). In lines 12 and 13, she states that he loves "theatre, painting, and music." Then following that, she claims that she "doesn't understand music at all, painting

doesn't mean as much to me, and I get bored at the theatre." If not noticed, she uses contrasting to show that her and her husband do not seem very similar, but still are together.

As the story goes on, she goes on about how her and her husband met. She talks about meeting and "walking along the Via Nazionale" (line 50), which is an elegant street in Rome. She talks about her first impression of him, as he "seemed like a boy to me" (line 49).

Anchor Level 3–C

The response introduces a clear central idea (*The idea that came across most thoroughly was that opposites attract, and sometimes you never know who you'll end up with*) and a writing strategy (*To express this message, the author uses the literary element of comparison and contrasting*) that establish the criteria for analysis. The response demonstrates an appropriate analysis of the author's use of comparison and contrast to develop the central idea (*she uses contrasting to show that her and her husband do not seem very similar, but still are together*). The response presents ideas sufficiently, making adequate use of relevant evidence to support analysis (*Examples would be "He always feels hot" ... "I always feel cold", "He speaks different languages" ... "I do not speak any well", Then following that, she claims that she "doesn't understand music at all"*), making use of some evidence that may be irrelevant (*she goes on about how her and her husband met and she talks about her first impression of him*). The response exhibits inconsistent organization of ideas and information with one paragraph that introduces a central idea and writing strategy, a second paragraph that provides examples of the author's use of comparison and contrast and a third that strays from the main focus, failing to create a coherent response. The response lacks a formal style, using language that is basic, inappropriate or imprecise (*you may end up with the person least expected and comparing the husband and wife right off the bat*). The response demonstrates partial control of conventions with occasional errors (*desipher, comparison and contrasting; herself and says, any well, that her and her husband*) that do not hinder comprehension.

The central idea of the text is to show how ~~the~~ bond can form even between the two most unlikely people. This is shown through the text with the authors use of irony. That's how the author of the text proves this central idea.

The central idea is proven with the authors use of irony. As shown when the woman is talking about the man as she says "He loves travelling... I would like to stay at home." This shows how unlikely there bond would be but also very ironic how they like complete opposite things. Although when talking about when they first met she says "I suppose and the idea that we would become husband and wife was light years away from me." This also shows the irony of how completely opposite people would marry each other.

Anchor Level 2-A

The response introduces a central idea (*The central idea of the text is to show how a bond can form even between the two most unlikely people*) and a writing strategy (*This is shown through the text with the authors use of irony*). The response demonstrates a superficial analysis of the author's use of irony to develop the central idea (*also very ironic how they like complete opposite things and this also shows the irony of how completely opposite people would marry each other*). The response presents ideas inadequately in an attempt to support analysis (*As shown when the woman is talking about the man as she says. "He loves travelling ... I would like to stay at home." This shows how unlikely there bond would be*), relying on only two quotes from the text. The response exhibits acceptable organization of ideas and information to create a coherent response with an opening paragraph which introduces the central idea and a writing strategy, and a body paragraph that addresses the irony of *how unlikely there bond would be*. The response establishes and maintains a formal style, using appropriate language and structure that is sometimes imprecise (*there for "their" and would be but also very ironic*). The response demonstrates emerging control of conventions with some errors (*authors use; That's; irony. As; complete opposite; met she says "I; Me." this; completely opposite*) that hinder comprehension.

In the text the author uses a lot of imagery.

In the story they seem to compare the two people. She or he seems to think their partner is better than them. They say stuff like how he doesn't want them to learn how to drive because he might want to control what they do everyday. If you take away the freedom then your left with nothing.

They compare what each other is good at. Mostly the narrator is saying what they aren't good at instead of their qualitys. This relationship seems mentally abusive, which can effect the life of anyone. It could hurt her self of steem and make the person so sad that it hurts their mental health.

They write alot on how he can do anything better than they can and it seems to effect her. They seem so in love and he could care less about how the other person feels they don't use sense of smell they all use imagery they describe how he's tall and can speak many languages.

My conclusion is that the story uses mainly imagery and is good at that but the guy is toxic.

Anchor Level 2–B

The response introduces a writing strategy (*In the text the author uses a lot of imagery*), but a central idea is implied rather than identified (*In the story they seem to compare the two people*). The response demonstrates a superficial analysis of the author's use of imagery to develop the central idea (*they don't use sense of smell they all use imagery they describe how he's tall and can speak many languages*). The response presents ideas inconsistently and inadequately in an attempt to support analysis, relying more on general observations than specific facts (*This relationship seems mentally abusive, which can effect the life of anyone* and *They write alot on how he can do anything better than they can*), making use of some evidence that may be irrelevant (*If you take away the freedom then your left with nothing*). The response exhibits inconsistent organization of ideas and information, failing to create a coherent response. The lack of pronoun antecedents and the reliance on plural pronouns to denote a single character interferes with the text's coherence. The response lacks a formal style, using language that is basic, inappropriate and imprecise (*they say stuff like, your* for "you're", *is saying what, effect* for "affect", *the guy is toxic*). The response demonstrates emerging control of conventions with some errors (*She or he ... their ... them. they, compair, narator, insted, qualitys, self of steem, alot, love and he, feels they dont, smell they, that but*) that hinder comprehension.

The central idea of this short story is about two different people who are not the same and act in a different life style.

In the story there one person who ~~is~~ is very responsible and not a forgetful person, and this person is very adventurous like to explore.

~~is~~

And the second person is not very open to the outside this person is having a horrible memory, not very responsible to do anything and ~~is~~ this person just doesn't want to do anything at all but later on in the story it started to change between the the two people they were growing up.

~~is~~ This is the opposite between the two people is like they switch their personality, like the person who was very responsible and have a good memory. is starting to forget half of his memory, and the ~~person~~ second person who was very lazy.

Anchor Level 2–C

The response introduces a central idea (*The central idea of this short story is about two different people who are not the same and act in a different Life style*). Although the writing strategy is not identified, there is a superficial analysis of characterization to develop the central idea (*And the second person is Not very open to the outside this person is having a horrible memory, Not very responsible to do anything*). The response presents ideas inadequately, making vague references to *one person* and to a *second person* and doing so inaccurately (*this person Just doesn't want to do anything at all but Later on in the story it started to change between the the two people they where growing up*) in an attempt to support analysis. The response exhibits little organization of ideas and information, providing an opening paragraph that contains a central idea and reference to a *person who is very resbonsible and Not a forgetful person*, a second paragraph that speaks of another person who *Just doesn't want to do anything at all*, and a concluding paragraph which contains vague and incoherent ideas. The response uses language that is predominantly incoherent (*people who are not the same and act in a different Life style and This is the oppisite between the two people is Like they switch there personality Like the person who was very responsible and have a good memory is starting to forget half of his memory*). The errors in sentence formation affect coherence. The response demonstrates emerging control of conventions with some errors (*diffrent, there one person, aventureus like, outside this, people they where, person who ... have, memory. And*) that hinder comprehension.

opposite types of people tend to attract and help each other. Even though the saying is cheesy, it is true that opposites attract even with people. If you only talk to people who are like yourself you might not be able to experience as much as you can with being with someone who is the opposite. Also, opposite type people could also help you. They could help you get out of your comfort zone or even discover new things for you to enjoy. An extroverted person can help an introverted person become more social or go out more. It could be boring to only talk to people who are just like you in every way. Peoples differences can make them closer.

Differences can make you close to someone but, it also can cause conflict.

Anchor Level 1–A

The response introduces a central idea (*Opposite types of people tend to attract and help each other*), with no analysis of the author's use of a writing strategy to develop the central idea. The response presents little or no evidence from the text. The response exhibits acceptable organization of ideas and information although it consists of only one paragraph that describes how *peoples differences can make them closer*, and ends with a single concluding statement. The response lacks a formal style, using language that is inappropriate (*Even though the saying is cheesy* and *They could help you get out of your comfort zone*). The response demonstrates partial control of conventions with occasional errors (*Cheesy it is; Yourself you; comfort; in every way peoples; someone but, it*) that do not hinder comprehension. The response can be scored no higher than a 1 since it is a personal response.

Anchor Paper – Part 3 – Level 1 – B

The author uses many literary elements to create the central idea of both passages and he ~~uses all these elements~~ uses all these elements to show us the main idea

Anchor Level 1–B

The response does not introduce a specific central idea or writing strategy and demonstrates no analysis of the author's use of a literary element, merely mentioning *the author uses many literary elements to create the central idea*. The response presents no evidence from the text. The response is minimal, consisting of one sentence, making assessment unreliable.

The author in the text use the central idea of love and how big is the different between two people. He uses imagery in the text to show how different between the couple and how after twenty years they are still together, it doesn't matter how different can be and how she sometimes can support him.

In the lines 48 and 49 she states "I already felt that I was very old and had been through a great deal and had made many mistakes, and he seemed a boy to me, light years away from me". This demonstrates how the author states the central idea between the couple and how different she felt from him.

The central idea and the imagery that the author use in the text help us to analyze and understand help us to understand the text in a better way. In the text the author states the central idea many times, and he does clear show the imagery in the text.

In the reading there are many ideas which show and contrast different things.

The central idea that was shown to be of most importance in the text was the differences between the narrator and her husband. In order to put this idea more in context, the author used repetition throughout the whole text, making this idea more easily ~~seen~~ seen.

As stated before, the idea of differences between wife and husband was shown to be of very high value due to its steady recall throughout the whole text. To put this idea out to the reader, the author used various situations in which repetition was used. For instance, the use of "He has," "He loves," "He hates," "I do," "I love," "I would," are basically used everywhere in the text not only to keep hidden the identities of both the narrator and her husband, but to tell the reader how different the narrator and her husband are. Two examples of such can be found easily in lines 17-18, where the narrator says "He loves travelling in familiar, foreign cities, restaurants. I would like to stay at home all the time and never move;" and in line 16, where the narrator says "He loves libraries and I hate them." In both of these statements a clear, ~~identical~~ identical theme is shown, which is the difference between the wife and the husband, two clearly different sides of a coin, two different worlds crushing together.

Many other ideas are surely to be found in the reading. Yet, to my personal opinion, the idea of difference is one of best importance in the text. Not

Part 3 – Practice Paper – B

because it is present everywhere along with repetition, but because it is clearly what the text is talking about, how two different people are together, even though their differences are making them have hard times, such differences are placing them in two different worlds, you could even compare them to water and oil.

Marriage is a bond between two lovers who wish to watch one another grow. However, what the other grows into may surprise people. In the passage, the author uses parallel structure to convey the idea that as time passes, a person's significant other will change in unexpected ways.

Newly infatuated people tend to seek similarities between one another. For instance, the writer ~~writes~~ compares the two people during a walk they shared twenty years prior. The ^{wife} ~~writer~~ ^{recalls} ~~states~~ they were "two friends talking, two young intellectuals out for a walk; so young, so educated, so uninvolved, so ready to judge one another with kind impartiality" (lines 64, 65). The parallel structure in "two friends... two young intellectuals" and "so young, so educated, so uninvolved, so ready..." demonstrates the similarities between the two people. However, time passes, and ~~one~~ of the ^{wife} ~~individuals~~ analyzes ~~her husband~~ their relationship in the present. She begins by stating what ~~her~~ her husband feels and what he enjoys and then claims ~~to~~ she ~~is~~ ~~the~~ feels the opposite. The wife states "He always feels hot, I always feel cold... He speaks several languages well, I do not speak any well... He has an excellent sense of direction, I have none at all." (lines 1, 4, 6).

The author shows the differences between the husband and wife by ~~structuring~~ structuring the sentences in similar ways. ~~The~~ The author begins with "He" ~~and~~ and a verb, then "I" and a verb. The parallel structure ~~is present shows the reader creates an~~ characterizes the couple. The wife also states "I don't know how to dance and he does. I don't know how to type and he does" (lines 36, 37). This time the writer pairs what the wife does ~~not~~ know and what the husband does know next to one another. The parallel structure ~~entire~~ expands upon the differences. Over time, the wife realizes how differently the couple has grown. Therefore, the parallel structure demonstrates how as time passes, a person's significant other will change in unexpected ways. Nonetheless, people can find a way to remember the past and still love ~~the~~ ^{their} their spouse has grown.

In this ~~passage~~ ^{passage} the author describe
a person, your favorite activities, your talking form,
~~her~~ ~~likes~~, her likes, I think that is a person
curiosity, optimist, art appreciate, is a person that
~~think~~ think how a boy. Some people may say
that this man is irritated, ~~about~~ ^{he has} an
excellent sense of direction, (text 1, lines 2-6)
"He is irritated if he sees me put a jumper on
in the evening, he has an excellent sense of direction".
However, he like the art in all aspect "he loves
the theatre, painting, music, especially music".
(text 1, line 12). In brief this person is a
Great man, is creative, ~~creative~~

How do you really know if you can spend the rest of your life with someone? In the text the author shows you that people change and you never really realize how different you are from the person you've known for a long time.

The author states, "He has an excellent sense of direction, I have none at all" (6). These two people have many differences and didn't even see it from the time they first met. The author writes, "He loves traveling, unfamiliar foreign cities, restaurants. I would like to stay home all the time and never move" (17-18). It is obvious how different they are but from the beginning they never saw it. It takes a lot of time spent with someone else before you see something other than what is right in front of you.

The author uses the literary device conflict to showcase the two people's differences. The author writes, "I don't know how to read maps and I get confused by all the little red circles and he loses his temper" (10-11). The difference between these two people lead to tensions, pointing out how they see things differently. The author states, "... the most boring person and the one I least wanted to meet drags me off to a place I least wanted to go" (34-35). One person wants to go out and see the world while the other would rather stay home causing more tension because of their differences. They argue and fight because they have little in common.

Practice Paper A – Score Level 2

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

Practice Paper B – Score Level 3

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

Practice Paper C – Score Level 4

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

Practice Paper D – Score Level 1

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

Practice Paper E – Score Level 3

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

**Map to the Learning Standards
 Regents Examination in English Language Arts
 June 2018**

Question	Type	Credit	Weight	Standard
1	MC	1	1	RL.3 (11-12)
2	MC	1	1	RL.3 (11-12)
3	MC	1	1	L.4 (11-12)
4	MC	1	1	RL.4 (11-12)
5	MC	1	1	RL.3 (11-12)
6	MC	1	1	RL.6 (11-12)
7	MC	1	1	RL.2 (11-12)
8	MC	1	1	RL.4 (11-12)
9	MC	1	1	RL.5 (11-12)
10	MC	1	1	RL.6 (11-12)
11	MC	1	1	RL.4 (11-12)
12	MC	1	1	L.5 (11-12)
13	MC	1	1	L.4 (11-12)
14	MC	1	1	RL.2 (11-12)
15	MC	1	1	L.4 (11-12)
16	MC	1	1	RI.6 (11-12)
17	MC	1	1	RI.5 (11-12)
18	MC	1	1	RI.3 (11-12)
19	MC	1	1	RI.2 (11-12)
20	MC	1	1	RI.3 (11-12)
21	MC	1	1	L.4 (11-12)
22	MC	1	1	RI.4 (11-12)
23	MC	1	1	RI.4 (11-12)
24	MC	1	1	RI.2 (11-12)
Part 2 Argument Essay	Essay	6	4	RI.1–6&10(11–12) W.1, 4&9(11–12) L.1–6(11–12)
Part 3 Expository Response	Response	4	2	RL.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 2018 Regents Examination in English Language Arts* 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 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 – June 2018

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

(Use for the June 2018 examination only.)

Weighted Raw Score*	Scale Score	Performance Level	Weighted Raw Score*	Scale Score	Performance Level
56	100	5	27	52	1
55	99	5	26	48	1
54	99	5	25	45	1
53	99	5	24	42	1
52	99	5	23	38	1
51	98	5	22	35	1
50	97	5	21	32	1
49	96	5	20	29	1
48	94	5	19	25	1
47	92	5	18	22	1
46	91	5	17	19	1
45	89	5	16	16	1
44	88	5	15	13	1
43	87	5	14	11	1
42	86	5	13	9	1
41	85	5	12	8	1
40	83	4	11	7	1
39	81	4	10	6	1
38	80	4	9	6	1
37	79	4	8	5	1
36	76	3	7	4	1
35	73	3	6	3	1
34	71	3	5	3	1
33	69	3	4	2	1
32	66	3	3	2	1
31	65	3	2	1	1
30	60	2	1	1	1
29	57	2	0	0	1
28	55	2			

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

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

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

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

[High School General Information](http://www.p12.nysed.gov/assessment/hsgen/)

(<http://www.p12.nysed.gov/assessment/hsgen/>)