



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

New York State Regents Examination in English Language Arts (Common Core)
Part 3 Rubric
Text Analysis: Exposition

Criteria	Responses at this Level:	Responses at this Level:	Responses at this Level:	Responses at this Level:	Responses at this Level:	Responses at this Level:	Responses at this Level:	Responses at this Level:	Responses at this Level:	Responses at this Level:	Responses at this Level:	Responses at this Level:	Responses at this Level:	Responses at this Level:	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	<ul style="list-style-type: none"> -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 	<ul style="list-style-type: none"> -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 	<ul style="list-style-type: none"> -introduce a central idea and/or a writing strategy 	<ul style="list-style-type: none"> -demonstrate a superficial analysis of the author's use of the writing strategy to develop the central idea 	<ul style="list-style-type: none"> -introduce a confused or incomplete central idea or writing strategy and/or 	<ul style="list-style-type: none"> -demonstrate a minimal analysis of the author's use of the writing strategy to develop the central idea 	<ul style="list-style-type: none"> -present little or no evidence from the text 	<ul style="list-style-type: none"> -present ideas inconsistently, inadequately, and/or inaccurately in an attempt to support analysis, making use of some evidence that may be irrelevant 	<ul style="list-style-type: none"> -present ideas sufficiently, making adequate use of relevant evidence to support analysis 	<ul style="list-style-type: none"> -exhibit little organization of ideas and information 	<ul style="list-style-type: none"> -exhibit inconsistent organization of ideas and information, failing to create a coherent response 	<ul style="list-style-type: none"> -use language that is predominantly incoherent, inappropriate, or copied directly from the task or text 	<ul style="list-style-type: none"> -are minimal, making assessment unreliable 	<ul style="list-style-type: none"> -demonstrate a lack of control of conventions with frequent errors that make comprehension difficult 	<ul style="list-style-type: none"> -are minimal, making assessment unreliable
Command of Evidence: the extent to which the response presents evidence from the provided text to support analysis	<ul style="list-style-type: none"> -present ideas clearly and consistently, making effective use of specific and relevant evidence to support analysis 	<ul style="list-style-type: none"> -present ideas sufficiently, making adequate use of relevant evidence to support analysis 	<ul style="list-style-type: none"> -exhibit acceptable organization of ideas and information to create a coherent response 	<ul style="list-style-type: none"> -establish and maintain a formal style, using appropriate language and sound structure 	<ul style="list-style-type: none"> -exhibit logical organization of ideas and information to create a cohesive and coherent response 	<ul style="list-style-type: none"> -establish and maintain a formal style, using precise language and sound structure 	<ul style="list-style-type: none"> -lack a formal style, using language that is basic, inappropriate, or imprecise 	<ul style="list-style-type: none"> -are minimal, making assessment unreliable 	<ul style="list-style-type: none"> -demonstrate emerging control of conventions with some errors that hinder comprehension 	<ul style="list-style-type: none"> -demonstrate partial control of conventions with occasional errors that do not hinder comprehension 	<ul style="list-style-type: none"> -demonstrate a lack of control of conventions with frequent errors that make comprehension difficult 	<ul style="list-style-type: none"> -are minimal, making assessment unreliable 	<ul style="list-style-type: none"> -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. 	<ul style="list-style-type: none"> • A response that is totally copied from the text with no original writing must be given a 0. 	<ul style="list-style-type: none"> • A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.
Coherence, Organization, and Style: the extent to which the response logically organizes complex ideas, concepts, and information using formal style and precise language	<ul style="list-style-type: none"> -demonstrate control of the conventions with infrequent errors 	<ul style="list-style-type: none"> -demonstrate control of the conventions with infrequent errors 	<ul style="list-style-type: none"> -demonstrate control of the conventions with infrequent errors 	<ul style="list-style-type: none"> -demonstrate control of the conventions with infrequent errors 	<ul style="list-style-type: none"> -demonstrate control of the conventions with infrequent errors 	<ul style="list-style-type: none"> -demonstrate control of the conventions with infrequent errors 	<ul style="list-style-type: none"> -demonstrate control of the conventions with infrequent errors 	<ul style="list-style-type: none"> -demonstrate control of the conventions with infrequent errors 	<ul style="list-style-type: none"> -demonstrate control of the conventions with infrequent errors 	<ul style="list-style-type: none"> -demonstrate control of the conventions with infrequent errors 	<ul style="list-style-type: none"> -demonstrate control of the conventions with infrequent errors 	<ul style="list-style-type: none"> -demonstrate control of the conventions with infrequent errors 	<ul style="list-style-type: none"> -demonstrate control of the conventions with infrequent errors 	<ul style="list-style-type: none"> -demonstrate control of the conventions with infrequent errors 	<ul style="list-style-type: none"> -demonstrate control of the conventions with infrequent errors
Control of Conventions: the extent to which the response demonstrates command of conventions of standard English grammar, usage, capitalization, punctuation, and spelling	<ul style="list-style-type: none"> -demonstrate control of the conventions with infrequent errors 	<ul style="list-style-type: none"> -demonstrate control of the conventions with infrequent errors 	<ul style="list-style-type: none"> -demonstrate control of the conventions with infrequent errors 	<ul style="list-style-type: none"> -demonstrate control of the conventions with infrequent errors 	<ul style="list-style-type: none"> -demonstrate control of the conventions with infrequent errors 	<ul style="list-style-type: none"> -demonstrate control of the conventions with infrequent errors 	<ul style="list-style-type: none"> -demonstrate control of the conventions with infrequent errors 	<ul style="list-style-type: none"> -demonstrate control of the conventions with infrequent errors 	<ul style="list-style-type: none"> -demonstrate control of the conventions with infrequent errors 	<ul style="list-style-type: none"> -demonstrate control of the conventions with infrequent errors 	<ul style="list-style-type: none"> -demonstrate control of the conventions with infrequent errors 	<ul style="list-style-type: none"> -demonstrate control of the conventions with infrequent errors 	<ul style="list-style-type: none"> -demonstrate control of the conventions with infrequent errors 	<ul style="list-style-type: none"> -demonstrate control of the conventions with infrequent errors 	<ul style="list-style-type: none"> -demonstrate control of the conventions with infrequent errors

A central theme or idea in this excerpt from a diary entry focuses on the narrator's feelings of despair or helplessness as the realization takes hold that he is being held prisoner in a desolate castle. The author effectively develops this idea through his use of tone. To me, the tone of a piece of literature is described as the author's voice. This encompasses diction, writing style, sentence/paragraph structure, and anything else that the writer can use to make his voice stand out to help develop the central idea.

One example of the author using tone to help develop the central idea of despair in the story is the way he describes the setting. The author describes the character's surroundings as dull, dreary, grey, stoney, and overall very depressing. Words such as "stone stair", "narrow darkness of the courtyard" and "the window... was tall and deep, stone-mullioned, and though weatherworn" reinforce this gloomy setting. When the author does this, he immediately implements the idea of depression or sadness into the piece of literature. The author also uses word choice to his advantage. The author is able to use his tone to convey the idea of despair through words and phrases like "desperate straits" (line 13), "prisoner" (line 1), "I was helpless" (line 5), and "I am, I know, either being deceived, like a baby by my own fears, or..." (line 12). The author is able to convey the idea of desperation and despair through these gloomy quotes and create a tone, which also helps to develop the central idea.

The author is able to utilize his dull and gloomy tone to help develop the central idea of despair in

Anchor Paper – Part 3 – Level 4 – A

more way than one. Whether it be his word choice, sentence structure, or descriptions, the author's voice really comes through in this excerpt. The narrator of this piece of literature is in despair and feeling helpless as a result of the unfortunate situation he has found himself in.

Anchor Level 4-A

The response introduces a well-reasoned central idea (*A central theme or idea in this excerpt from a diary entry focuses on the narrator's feelings of despair or helplessness as the realization takes hold that he is being held prisoner in a desolate castle*) and a writing strategy (*The author effectively develops this idea through his use of tone*) that clearly establishes the criteria for analysis. The response demonstrates a thoughtful analysis of the author's use of diction to develop the central idea (*The author is able to convey the idea of desperation and despair through these gloomy quotes and create a tone, which also helps to develop the central idea*). The response presents ideas clearly and consistently, making effective use of specific and relevant evidence to support analysis [*The author describes the character's surroundings as dull, dreary, grey, stoney, and overall very depressing. Words such as "stone stair", "narrow darkness of the courtyard" and "the window ... was tall and deep, stone-mullioned, and though weatherworn" reinforce this gloomy setting and The author is able to use his tone to convey the idea of despair through words and phrases like "desperate straits" (line 13), "prisoner" (line 1), "I was helpless" (line 5), and "I am, I know, either being deceived, like a baby by my own fears, or ... (line 12)*]. The response exhibits logical organization of ideas and information to create a cohesive and coherent response by first introducing the central idea and identifying and defining the writing strategy of *tone*, and then exemplifying how the author uses tone to reinforce the central idea (*One example of the author using tone to help develop the central idea of despair in the story is the way he describes the setting and The author also uses word choice to his advantage*). The response ends with a concluding paragraph that reiterates the central idea and writing strategy (*The author is able to utilize his dull and gloomy tone to help develop the central idea of despair in more way than one*). The response establishes and maintains a formal style, using precise language and sound structure. The response demonstrates control of the conventions with infrequent errors.

In the ~~first~~ passage, the author uses the eerie setting to explore the idea of fear. ~~removes~~ Once the narrator realizes that he is a prisoner in Count Dracula's castle, he begins to ~~want~~ panic and wonder about the sinister nature of the Count and his home. The author ~~removes~~ creates a shadowy setting full of doubt and uncertainty to further explore the mystery surrounding the whole affair, a setting designed to feed off of the narrator's fear.

As the narrator begins to suspect a dark undercurrent about the Count, he discovers that he has been essentially imprisoned within the ~~Count's~~ castle. Helpless in his predicament, he begins to ruminating on all the warning signs that he had missed that would reveal the Count's true nature: the supernatural power the Count possessed over the wolves, the lack of servants or other living souls in the castle, and the fright of the villagers. As he begins to panic, the narrator's fear takes over his mind and he becomes paranoid. He begins to feel there is no escape even from his own mind as he says, "I am encompassed about with terrors that I dare not think of..." Therefore, the Count has not only trapped him inside a castle, but also within the fears of his own mind.

The setting is useful in inspiring this fear. The castle is isolated and lonely. The Count seems to be the

Anchor Paper – Part 3 – Level 4 – B

only one inhabiting it as well. the idea of a huge empty castle with only one other soul in it is enough to inspire terror in the narrator the fear and helplessness of escape go to his head and he begins to imagine sinister shadows in the dark country and the entire eerie setting contributes to the passage's ideas of fear and uncertainty.

Anchor Level 4-B

The response introduces a well-reasoned central idea and a writing strategy that clearly establishes the criteria for analysis (*In the passage, the author uses the eerie setting to explore the idea of fear and The author creates a shadowy setting full of doubt and uncertainty to further explore the mystery surrounding the whole affair, a setting designed to feed off of the narrator's fear*). The response demonstrates a thoughtful analysis of the author's use of setting to develop the central idea (*As the narrator begins to suspect a dark undercurrent about the Count, he discovers that he has been essentially imprisoned within the castle and Therefore, the Count has not only trapped him inside a castle, but also within the fears of his own mind*). The response presents ideas sufficiently, making adequate use of relevant evidence to support analysis (*he begins to ruminante on all the warning signs that he had missed ... the supernatural power the Count possessed over the wolves, the lack of servants or other living souls in the castle, and the fright of the villagers and The castle is isolated and lonely*). The response exhibits a logical organization of ideas and information to create a cohesive and coherent response by first introducing both the writing strategy and the central idea, then discussing how the description of the physical setting as *eerie* and *isolated* illustrates both the outer circumstances of imprisonment as well as the inner turmoil of the narrator, and concluding with a summation of the central idea (*The entire eerie setting contributes to the passage's ideas of fear and uncertainty*). The response establishes and maintains a formal style, using precise language and sound structure (*Once the narrator realizes that he is a prisoner in Count Dracula's castle, he begins to panic and wonder about the sinister nature of the Count and his home*). The response demonstrates control of the conventions with infrequent errors.

In the passage above, there are arguably a myriad of central ideas. One main idea specifically is fear. This idea is assisted in development with the use of the literary technique, point-of-view.

The point-of-view in this passage is a prisoner who is locked away in a count's house. He doesn't know why he is there or who brought him there. This helps develop the theme of fear because since the passage is from the perspective of the prisoner, and the prisoner is ~~directly~~ scared, the idea of fear is evident in his surroundings. The fear of the unknown, the fear of what is going to happen next and so on. In addition, the prisoner is unaware of the reason he is brought to the count's house and locked away. In his entry the prisoner says that people were afraid of him and giving him multiple "gifts" that people today associate with stereotypical vampires. Using the prisoner's point-of-view, he was able to convey the fear of the townspeople when they thought there was a vampire walking around their town.

Overall, the idea of fear is enhanced in this passage by the use of a specific point-of-view. This point-of-view helps to convey one of the central ideas; fear, out of the many ideas.

Anchor Level 3–A

The response introduces a clear central idea (*One main idea specifically is fear*) and a writing strategy (*This idea is assisted in development with the use of the literary technique, point-of-view*) 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 (*This helps develop the theme of fear because since the passage is from the perspective of the prisoner, and the prisoner is clearly scared, the idea of fear is evident in his surroundings*). The response presents ideas sufficiently, making adequate use of relevant evidence to support analysis (*In addition, the prisoner is unaware of the reason he is brought to the count’s house and locked away and In his entry the prisoner says that people were afraid of him and giving him multiple “gifts” that people today associate with stereotypical vampires*). The response exhibits acceptable organization of ideas and information by first introducing the central idea of fear and the writing strategy of *point-of-view*, then providing examples of how the prisoner’s point of view helps develop the central idea of fear (*Using the prisoner’s point-of-view, he was able to convey the fear of the townspeople when they thought there was a vampire walking around their town*) and concluding with a summation of the areas addressed (*Overall, the idea of fear is enhanced in this passage by the use of a specific point-of-view*) to create a coherent response. The response establishes and maintains a formal style, using appropriate language and structure (*In the passage above, there are arguably a myriad of central ideas*). The response demonstrates control of the conventions with infrequent errors (*surroundings. The and entry the*).

Throughout this diary entry we see ~~the prisoner~~ how fearful the prisoner is. ^{The prisoner} fears imprisonment, the idea of being trapped in ~~the~~ such ~~strange place~~ ~~the~~ a dreadful place, and the unknown intentions of ~~the~~ Count Dracula. The prisoner uses descriptive language to convey how fearful he is, and gives the reader an idea of what is going on inside his head.

The prisoner begins the diary entry by expressing ^{their} fear, and continues to do this ~~around~~ a few times over the course of the entry. The prisoner writes, "I rushed up and down the stairs, trying every door and peering out every window I could find; but after a little the conviction of my helplessness overpowered all other things." Here, we learn how frightened the prisoner truly was when he discovered that he was imprisoned. The descriptive language used by the ~~other~~ ^{prisoner} helps shows how distraught and anxious the prisoner was. The descriptive language used by the prisoner allows the reader to put ~~ourselves~~ ^{themselves} in the shoes of the reader, and really makes us understand the fear of the prisoner.

The authors use of descriptive language draws the reader in, and forces ~~nowhere~~ the reader to really imagine how scared the prisoner is. Opposed to just telling us that he felt very fearful, the prisoners' descriptive language ^{use of} strengthens the readers understanding of the prisoners true feelings, and creates a ~~more~~ ^{more} vivid ~~image~~ leaves the reader to truly understand the prisoners fearful situation,

Anchor Level 3–B

The response introduces a clear central idea (*The prisoner fears imprisonment, the idea of being trapped in such a dreadful place, and the unknown intentions of Count Dracula*) and a writing strategy (*descriptive language*) that establish the criteria for analysis. The response demonstrates an appropriate analysis of the author’s use of descriptive language to develop the central idea (*The descriptive language used by the prisoner allows the reader to put themselves in the shoes of the reader, and really makes us understand the fear of the prisoner*). The response presents ideas sufficiently, making adequate use of relevant evidence to support analysis (*The prisoner writes, “I rushed up and down the stairs, ... but after a little the conviction of my helplessness overpowered all other things.” Here, We learn how frightened the prisoner truely was when he discovered that he was imprisoned*). The response exhibits acceptable organization of ideas and information by first addressing *how fearful the prisoner is*, then discussing *how the authors use of descriptive language draws the reader in, and forces the reader to really imagine how scared the prisoner is*, and concluding with a final analysis of the effect of descriptive language (*Opposed to just telling us ... the prisoners use of descriptive language ... leaves the reader to truely understand the prisoners fearful situation*) to create a coherent response. The response establishes and maintains a formal style, although language is sometimes inappropriate (*going on inside his head and put themselves in the shoes of*). The response demonstrates partial control of conventions with occasional errors (*prisoner ... their; Here, We; truely; ancious; reader ... themselves; prisoners use of*) that do not hinder comprehension.

A central idea of the text is that the narrator is imprisoned. This can be supported by repetition. There is an abundance of information to support this.

The idea is first seen on the first line, which makes the central idea obvious when the narrator says "I found that I was a prisoner". This is when the narrator realizes that he is trapped against his will. This idea is repeated on line 9, which builds up the foundation of the central idea when the narrator says "I am imprisoned". This blatant repetition shows that the idea of being imprisoned is setting into the narrator's mind. On line 55, the central idea is repeated one more time when the narrator says "I was indeed in prison". Since this idea had been repeated again, the central idea can be clearly seen, as well as that the narrator had finished thinking about being imprisoned.

Repetition of the narrator being a prisoner gives away the central idea. It is completely obvious, and easy to understand by looking at the evidence. Now so considering just how much evidence there is.

Anchor Level 3–C

The response introduces a central idea (*A central idea of the text is that the narrator is imprisoned*) and a writing strategy (*This can be supported by repetition*). The response demonstrates a superficial analysis of the author’s use of repetition to develop the central idea (*Since this idea had been repeated again, the central idea can be clearly seen, as well as that the narrator had finished thinking about being imprisoned*). The response presents ideas sufficiently, making adequate use of relevant evidence to support analysis (*The idea is first seen on the first line, which makes the central idea obvious when the narrator says “I found that I was a prisoner” and This idea is repeated on line 9 ... when the narrator says “I am imprisoned”. This blatant repetition shows that the idea Of being imprisoned is setting into the narrators mind*). The response exhibits acceptable organization of ideas and information, opening with a brief introductory paragraph that states the central idea and the writing strategy used to support it, then providing three specific examples to show how the idea of imprisonment is reinforced through the use of repetition, and concluding that *repetition of the narrator being a prisoner gives away the central idea* to create a coherent response. The response establishes and maintains a formal style (*It is completely obvious, and easy to understand by looking at the evidence*), using appropriate language and structure. The response demonstrates partial control of conventions with occasional errors (*says “I; trapped, against; narrators*) that do not hinder comprehension.

This excerpt given is about a man named Count Dracula who is allowing another man to live in his house. The man that is living in his house is very skeptical about Count Dracula. In the first paragraph the man says "When I found out that I was a prisoner, a sort of wild feeling came over me." That means that Count Dracula has taken this man as a prisoner in his house and will not let him leave. The man living with Count Dracula is very scared because he thought that there were other people in the house, but he finally notices that the Count does everything by himself. So now the man is worried because he is stuck in ~~the~~ Count Dracula's house by himself.

A literary element that can be used with this text is conflict. Conflict can be used because because of when the man sees the lady and she gives him a crucifix, garlic, a wild rose and mountain ash. Another conflict is when the man found Count Dracula making his bed. In the text the man says "This was odd, but only confirmed what I had all along thought, there were no servants in the house."

Anchor Level 2–A

The response introduces a central idea (*The man that is living in his house is very skeptical about Count Dracula*) and a writing strategy (*A literary element that can be used with this text is conflict*). The response demonstrates a superficial analysis of the author's use of conflict to develop the central idea (*In the text the man says "This was odd, but only confirmed what I had all along thought, there were no servants in the house"*). The response presents ideas inadequately and inaccurately in an attempt to support analysis (*This excerpt given is about a man named count Dracula who is allowing another man to live in his house and Conflict can be used because of when the man sees the lady and she gives him a crucifix, garlic, a wid rose and mountain ash*). The response exhibits an inconsistent organization of ideas and information, failing to create a coherent response. The response presents a series of contradictory statements in the first paragraph, moving from a character being a guest, to being *skeptical*, then to being a *prisoner*. The second paragraph, introduces the writing strategy of conflict, followed by two unexplained examples from the text. The response lacks a formal style, using language that is basic, inappropriate (*So now the man is worried because he is stuck in Count Dracula's house by himself*), and imprecise (*because of when and the man sees the lady*). The response demonstrates partial control of conventions with occasional errors (*man says "When, a wid rose, man says "This*) that do not hinder comprehension.

In the passage the narrator gives the controlling idea that he is trapped. That he is in a life of unopportunities. Although his life feels this way he won't stop searching for a way out. As the narrator searches he notices his fears and his strengths. More or less he isn't giving up. What he fears the most is silence when his silence is quieted he receives a crucifix to keep himself safe, garlic and other amulets guard his soul to help him be safe in the castle. As he senses something coming in the distance he feels the presence of freedom. The narrator helps himself become free with the will to survive. Not only does this affect him greatly but it gives him a sense of mind for his future.

Anchor Level 2-B

The response introduces a central idea (*In the passage the narrator gives the controlling idea that he is trapped*), but demonstrates no analysis of the author's use of a writing strategy to develop the central idea. The response presents ideas inadequately (*More or less he isn't giving up*) and inaccurately (*What he fears the most is silence when his silence is quieted he receives a crucifix to keep himself safe*) in an attempt to support analysis of the central idea. The response exhibits inconsistent organization of ideas and information. The one-paragraph response moves from the narrator being *trapped* to being *in a life of unopportunities*, then on to *his fears and his strengths* to *the presence of freedom*, failing to create a coherent response. The response lacks a formal style, using language that is basic and imprecise (*The narrator helps himself become free and Not only does this affect him greatly but it gives him a sense of mind for his future*). The response demonstrates emerging control of conventions with some errors (*searches he, mor, silence when, receives, amulets, gard, presance*) that hinder comprehension.

In the text the central idea that is being portrayed is basically the person in this story writing a diary on how he feels being in prison when I found that I was a prisoner a sort of wild feeling came over me? This is explaining his thoughts and feelings that he is writing about him in prison. He as well mentions Count Dracula, but not in anyway doing something bad wuy. He explains that he cannot trust him if he trusted him to hold secrets.

In This passage you can say that the author displays the use of symbolism. You can this because Count Dracula symbolizes somebody who he does not trust but still he always wants around.

Anchor Level 2-C

The response introduces a confused central idea (*In the text the central idea that is being portrayed is basically the person in this story writing a diary on how he feels being in prison*) and demonstrates a minimal analysis of the author's use of symbolism to develop the central idea (*In This passage you can say that the author displays the use of Symbolism. You can this because Count Dracula sybolizas somebody who he does not trust but still he always wants around*). The response presents ideas inconsistently (*he explains that he cannot trust him if he trusted him to hold secrets*), inadequately, and inaccurately (*This is explaining his thoughts and feelings that he is writing about him in prison and Count Dracula ... somebody who he ... always wants around*) in an attempt to support analysis. The essay exhibits inconsistent organization of ideas and information, with the first paragraph moving from a focus on the thoughts and feelings of the prisoner to confused observations about Count Dracula, and a second brief paragraph introducing and unsuccessfully attempting to show the author's use of the writing strategy of symbolism, failing to create a coherent response. The response lacks a formal style, using language that is basic, inappropriate, and imprecise (*but not in anyway doing something bad wuy and the author displays the use of Symbolism*). The response demonstrates emerging control of conventions with some errors (*potrayed, diarg, prison "when, he as well mentions, him if, sybolizas*) that hinder comprehension.

In the following excerpt from a novel is a language diary entry, the author uses the literary element of ~~setting~~ to convey the theme of struggle. The ~~wall~~ author writes "I feel the dread of this horrible place over powering me I am in fear, in awful fear" describing that through him using this language of onomatopia he describes his inner emotions and how he feels.

Anchor Level 1-A

The response introduces a central idea (*convey the theme of struggle*) and makes references to two writing strategies (*the Literary element of Language use and onomatopia*), demonstrating minimal analysis of the author's use of writing strategy to develop the central idea. The response presents little evidence from the text, citing one direct quotation ("I feel the dread of this horrible place over powering me I am in fear, in awful fear"). The response exhibits little organization of ideas and information by introducing a central idea of struggle and citing an example from the text and two writing strategies but making no connection between any of these statements. Language is sometimes incoherent (*In the following excerpt from a novel is a diary entry the author uses the Literary element of Language use and describing that through him using this language of onomatopia*). The response demonstrates emerging control of conventions with some errors (*a diary entry the, Literary, Language use, onomatopia*) that hinder comprehension.

In Paragraphs on Pages 18 and 19 talk about Count Dracula a vimpel and author is show a man who is fear of count Dracula, and keep on about how he's a prisoner and every thing it just lame how this diary entry it say I feel the author could make the story better or more on the Dark Side of it, so we get a wimpy man who's scare for no reason, he keeping the fear over and over again to show how fear is this guy. the literary technique he's trying to say like 1800s where I am thinking still,

Anchor Level 1–B

The response introduces a confused and incomplete central idea (*author is show a man who is fear of count Dracula, and keep on about How He's a Prisoner and every thing*) and writing strategy (*the Literary technique he's trying to say Like 1800s*), demonstrating a minimal analysis of the author's use of the writing strategy to develop the central idea. The response presents little evidence from the text (*no we get a wimpy man who's scare for no reason, he rePting the fear over and over again*). The response exhibits little organization of ideas and information and uses language that is predominantly incoherent (*every thing it Just Lame How this diary entry it say and I feel the author coulb made the story Better or more on the Dark Side of it*). The response demonstrates a lack of control of conventions with frequent errors (*vimpel, author is show, it say, How fear is this guy*) that make comprehension difficult.

The central Idea of this text is that it's tough to go through jail when your Mad. In passage one, the author uses Metaphor to explain. In passage one, "I try to escape" the doffs in the jail. This shows that he wants

Part 3 – Practice Paper – B

In the passage, from Bram Stoker's Dracula, the speaker, Jonathan Harker, realizes he is being held prisoner by the Count. His sudden realization of his situation causes Harker to be driven mad. Stoker's use of the motif of imprisonment helps to fuel the passage's theme of ~~grief~~^{unknown fears} ~~exit~~^{imprisonment} the unknown ~~causes~~^{fear}. Stoker's use of imprisonment starts in line 1, Harker's realization of ~~is~~ being entrapped drives him to the edge of sanity. In line 12, Harker states that it maybe his fear that is deceiving and playing tricks on his mind. Line 19 through 21, Harker had ~~is~~ been brought to his prison by the Count. Harker also ~~becomes~~ obtains the knowledge, ~~of~~ the Count can control the wolves. Which fills ~~the~~ him with even more fear. In the last sentence of the passage, Harker state ~~that~~ that he believes there is no way out for him. By admitting this, ~~it~~ shows that Harker has become consumed by his fears and this is part of what is keeping him entrapped is the fear of what could be. Within the passage Harker is constantly referring to his fears and making connections to things that have already occurred. These connections are Harker's ultimate downfall. This is what causes Harker's ~~entrapment~~ imprisonment.

In this passage with tells of a man taken by count Dracula the ~~author~~ uses setting to convey the main point of the story.

The narrator describes that the count is with him and further goes on to explain that it is count Dracula, but the author uses setting to get an overall idea of the situation for the narrator saying that he is in a castle. "if there is no one else in the castle." The narrator also says that he feels like ~~and~~ is in a prison. This use of setting further tells the reader the current situation that the narrator is in considering there is not much back story ~~and~~ what is going on at the time. "... with the narrow darkness of the courtyard, looking out on this, I felt that I was indeed in prison."

The authors use of setting helps drive the main idea of the story. It helped the reader easily understand what was happening and even some insight on what was to occur next. The author did this by depicting ~~he was in~~ he was in a castle and that it felt like a prison.

Part 3 – Practice Paper – D

When I found that I was a prisoner a sort of wild feeling came over me. I rushed up and down the stairs, trying every door and peering out of every window I could find; but after a little the conviction of my helplessness overpowered all other things. When I look back after a few hours I think I must have been mad for the conviction had come to me that I was helpless I sat down quietly - as quietly as I have ever done anything in my life - and began to think over what was best to be done. I am thinking still, and as yet have come to no definite conclusion.

The diary entry of the text seems to constantly illustrate fear. Throughout the entry, the writer talks about how he is in a "awful fear" and that "there is no escape" from that fear (lines 55-56). From those lines in the text, one can infer that the possibility of fear or even the thought of fear ~~can~~ allows that very fear to dig its way into the mind and settle there. That settled fear will begin to fester and grow into a hint of paranoia and something all the more ~~more~~ terrifying. This statement ~~as~~ especially ~~described~~ becomes a clarity through the writer's use of imagery in the text. The descriptions that appeal to the senses allow the audience of the diary entry to really feel and understand what the fear is doing to the writer.

In the very first sentence of the diary entry, the writer reveals that he has become a prisoner. That is what the fear stems off of, his imprisonment under Count Dracula. When the writer is looking out at the courtyard, he describes it as having "narrow darkness" and feeling like a prison (line 40). In response to the right characteristics of the courtyard, the writer begins to feel the terrors. When he writes, "It is destroying my nerve. I start at my own shadow, and am full of all sorts of horrible imagining", it ~~also~~ illustrates that the fear is starting to seep into the writer's mind (lines 42-43). Fear is one of the most powerful feelings in existence and it presents itself in any place and

Part 3 – Practice Paper – E

and in any way. As it turns out, the ~~presence~~ existence of the fear is in the place of Count Dracula. The writer even describes it as having "ground ~~of~~ for any terrible fear" (line 43-44). Due to how the writer had fear even when looking at his shadow, the terrors and the nightmares will only continue to become more horrible because the fear has settled in place more permanently. ~~because~~ In line 55 the writer says, "I feel the dread of this horrible place overpowering me," and reveals that he cannot bear the heightening fears much longer. Fear can only become ~~heighten~~ heat and diminished when one finds the power and courage to no longer let the fear penetrate. In this case, the writer's description of his imprisonment leads to the understanding that once fear is let past the barrier, it grows and grows until it conquers everything in the mind which leads to seeing fear everywhere.

Practice Paper A – Score Level 1

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

Practice Paper B – Score Level 3

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

Practice Paper C – Score Level 2

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

Practice Paper D – Score Level 0

Holistically, the response best fits the criteria for Level 0.

Practice Paper E – Score Level 4

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

**Map to the Common Core Learning Standards
Regents Examination in English Language Arts (Common Core)
August 2015**

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

The Chart for Determining the Final Examination Score for the August 2015 Regents Examination in English Language Arts (Common Core) will be posted on the Department's web site at <http://www.p12.nysesd.gov/assessment/> by Thursday, August 13, 2015. Conversion charts provided for previous administrations of the Regents Examination in English Language Arts (Common Core) must NOT be used to determine students' final scores for this administration.

Online Submission of Teacher Evaluations of the Test to the Department

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

1. Go to <http://www.forms2.nysesd.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.