



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

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

Text Analysis: Exposition

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

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

The author of this passage, a Navajo artist, believes that the changing times have given way to changing interpretations of the legends and stories of his people. This, he claims, has opened the door for individual artistic expression of the beauty and power of Navajo culture, allowing newer generations to draw on and elicit inspiration from their past to produce something "fresh" and "in a new light." In the process, the focus on self-discovery, vital to the Navajo culture, has become the basis of this new art which succeeds in remaining true and representative of Navajo culture without falling prey to, what the author calls, "a collision of cultures." To demonstrate this connection between past and present, the author uses the technique of setting to develop his central idea regarding Navajo modern art as being representative of cultural identity, as it depicts ~~with~~ the culture and reflects the artist's path to self-discovery.

The author, drawing from past experiences, discusses how setting serves as a means of inspiration for his art. He shares with the reader how his grandmother <sup>taught him</sup> to appreciate and "greet" nature each and every day, reflecting how vital it is to the Navajo identity, to recognize and maintain a relationship with nature as a means of bringing "light and life to our world." This detail proves that, from a young age, the author was taught to appreciate his surroundings as well as the place he has come from. The author states, "I learned to feel, see, and smell my world. I still associate lots of pieces of past experiences, painful and pleasant, to these subtleties." The author continues by exemplifying these "subtleties"

such as "To smell wet sand and hear the raindrops dancing on parched ground. The cornstalks weeping for joy". This connection and contact with nature and the author's surroundings have obviously influenced his art as seen when the author notes, "these past feelings and experiences, associated with time and places, I regard as a reservoir of my inspiration." The author further demonstrates this by describing memories of his family in the winter "gathered around" his "father, listening to stories passed down through generations ... as the snow storm dusted outside" their "door, snow sifting through the cracks of the door." This description of his surroundings, a setting of which he was familiar with and connected to, had a tremendous impact on his own road to self-discovery. As for his art, he claims, "for me, it is a means of confronting myself, my fears and mysteries." The author's past, the stories and settings, have aided him in finding himself.

As seen, the author draws inspiration from the humbling, yet awe-inspiring, experiences of his past. The setting, once familiar, has played an integral role on his road to self-discovery and, in turn, his artwork, which he dreams will, despite its "fresher means of expression" continue to depict the truth and beauty of his people and culture.

#### Anchor Level 4–A

The response introduces a well-reasoned central idea and a writing strategy that clearly establish the criteria for analysis (*To demonstrate this connection between past and present, the author uses the technique of setting to develop his central idea regarding Navajo modern art as being representative of cultural identity, as it depicts the culture and reflects the artist’s path to self-discovery*). The response demonstrates a thoughtful analysis of the author’s use of setting to develop the central idea (*This connection and contact with nature and the author’s surroundings have obviously influenced his art as seen when the author notes, “these past feelings and experiences, associated with time and places, I regard as a reservoir of my inspiration” and This description of his surroundings, a setting of which he was familiar with and connected to, had a tremendous impact on his own road to self-discovery*). The response presents ideas clearly and consistently, making effective use of specific and relevant evidence to support analysis (*The author, drawing from past experiences, discusses how setting serves as a means of inspiration for his art. He shares with the reader how his grandmother taught him to appreciate and “greet” nature each and every day, reflecting how vital it is to the Navajo identity, to recognize and maintain a relationship with nature as a means of bringing “light and life to our world” and The author’s past, the stories and settings, have aided him in finding himself*). The response exhibits logical organization of ideas and information to create a cohesive and coherent response by first introducing the central idea and writing strategy, then discussing how the author’s use of setting *depicts the culture and reflects the artist’s path to self-discovery*, and concluding with a summation of the analysis (*The setting, once familiar, has played an integral role on his road to self-discovery and, in turn, his artwork, which he dreams will ... continue to depict the truth and beauty of his people and culture*). The response establishes and maintains a formal style, using precise language and sound structure (*This, he claims, has opened the door for individual artistic expression of the beauty and power of Navajo culture, allowing newer generations to draw on and elicit inspiration from their past to produce something “fresh” and “in a new light.”*). The response demonstrates control of the conventions with infrequent errors (*calls, “a collision and expression” continue*).

The central idea of this text is when two cultures collide, the primitive culture must adapt to the new culture while maintaining its own cultural identity. This text was written in the perspective of an American Indian artist whose artwork displays the culture of the Navajo people. The artist recognizes the difficulty for the Navajo people to transition and adapt to a new and advanced culture, therefore he uses his artwork to help his people cope with the change. The artist understands that if the Navajo culture is not perpetuated in artwork, it will be lost to a new culture.

The artist develops this central idea through the literary technique of figurative language. In lines 23 to 25, the artist states, "The art that we represent, like the role of the medicine man of today, must help in creating a positive evolution into this new era for our people and those coming after us." The artist's use of a simile to compare their artwork to a present day medicine man shows a sense of aid. The artwork that is created still incorporates the culture that the Navajo people are accustomed to, making it easier for them to adapt to the new culture while maintaining their own cultural identity. In line 17, the artist states, "We must draw a line beyond which we do not venture." Here, the artist is comparing their artwork with a line in the form of a metaphor. This comparison shows a sense of boundary, where the

artwork of the Navajo people would show an adaptation to the new culture, but not too much to where they lose their cultural identity. In lines 21 to 23, the artist states, "The art that we represent must be flexible and adaptable... if it is to survive, lest we become brittle and blow away like shells of dry piñon nuts." Here, the artist used a simile to compare the Navajo artwork to dry piñon nuts in order to show that the culture of the Navajo people will disappear if it does not flexibly adapt to the new culture while maintaining its own cultural identity in its artwork.

**Anchor Level 4–B**

The response introduces a well-reasoned central idea (*The central idea of this text is when two cultures collide, the primitive culture must adapt to the new culture while maintaining its own cultural identity*) and a writing strategy (*The artist develops this central idea through the literary technique of figurative language*) that clearly establish the criteria for analysis. The response demonstrates a thoughtful analysis of the author's use of figurative language to develop the central idea (*Here, the artist is comparing their artwork with a line in the form of a metaphor. This comparison shows a sense of boundary, where the artwork of the Navajo people would show an adaptation to the new culture, but not too much to where they lose their cultural identity*). The response presents ideas clearly and consistently, making effective use of specific and relevant evidence to support analysis (*The artist recognizes the difficulty for the Navajo people to transition and adapt to a new and advanced culture, therefore he uses his artwork to help his people cope with the change and Here, the artist used a simile to compare the Navajo artwork to dry piñon nuts in order to show that the culture of the Navajo people will disappear if it does not flexibly adapt to the new culture while maintaining its own cultural identity in its artwork*). The response exhibits logical organization of ideas and information to create a cohesive and coherent response, first introducing and explaining a central idea that focuses on the fact that *the artist understands that if the Navajo culture is not perpetuated in artwork, it will be lost to a new culture*, then presenting a paragraph that identifies and discusses the writer's use of the writing strategy of figurative language to support the central idea, citing examples of similes and a metaphor as proof. The response establishes and maintains a formal style, using precise language and sound structure (*The artwork that is created still incorporates the culture that the Navajo people are accustomed to, making it easier for them to adapt to the new culture while maintaining their own cultural identity*). The response demonstrates partial control of conventions with occasional errors (*culture, therefore he; figurative Language; simile; venture" Here*) that do not hinder comprehension.

In the text the speaker emphasizes how an artist must stay true to his culture while recognizing "this new high tech world" (line 16). The speaker is a member of the Navajo people who are rich in legends and stories, art and nature. He wants Native artists to remain faithful to their heritage; while adapting to new technology, yet "we must draw a line beyond which we don't venture." The speaker warns that in the "collision of cultures" the Navajo artists must always respect their vibrant past being "flexible and adaptable" but, above all, honoring and illustrating the experiences of their people.

The author uses the literary device of tone to clearly show how the Navajo culture is an inspiration to the speaker, as an artist and a person. The tone affirms the admiration the speaker feels. He reminisces about the "many winter nights gathered around our father listening to stories passed down through generations... we sat mesmerized by coyote stories laughing at his antics and frightened by his cruelties" (lines 45-48). Words like "mesmerized" and "laughing" show the author's tone of pride and happiness as he listens to these ancient stories. He says how he listened "in awe" and how he is "humbled."

The use of tone illustrate the immense respect which the author feels towards his own Navajo culture and how he urges other Navajo artists to project

the same. He is determined to use his past as inspiration for his art even though technology is changing the art world, the Navajo speaker urges others to always show respect for their culture.

**Anchor Level 3–A**

The response introduces a clear central idea (*The speaker warns that in the “collision of cultures” the Navajo artists must always respect their vibrant past*) and a writing strategy (*The author uses the literary device of tone to clearly show how the Navajo culture is an inspiration to the speaker*) that establish the criteria for analysis. The response demonstrates an appropriate analysis of the author’s use of tone to develop the central idea (*The tone affirms the admiration the speaker feels*). The response presents ideas sufficiently, making adequate use of relevant evidence to support analysis (*Words like “mesmerized” and “laughing” show the author’s tone of pride and happiness as he listens to these ancient stories and He says how he listened “in awe” and how he is “humbled”*). The response exhibits logical organization of ideas and information to create a cohesive and coherent response by first addressing the central idea of the text, then providing examples of the author’s use of the literary device *tone* and concluding with a summation of both the central idea (*the Navajo speaker urges others to always show respect for their culture*) and writing strategy (*The use of tone illustrate the immense respect which the author feels towards his own Navajo culture*). The response establishes and maintains a formal style, using precise language and sound structure (*being “flexible and adaptable” but, above all, honoring and illustrating the experiences of their people and as an artist and a person*). The response demonstrates partial control of conventions with occasional errors (*past being, reminisces, the use of tone illustrate, art even though*) that do not hinder comprehension.



The central claim of the passage is that in order to create meaningful art one must find a connection with one's culture to explore the art's deeper meaning. The author uses the literary element of simile to develop this central idea. In order to create art that evokes a strong emotional connection, one must connect with their culture to discover who they really are. The author stated that "there is much potential for individual expression of beauty, of power, of mysteries to be created with the perimeter of our culture in this time." That a connection with one's culture, roots, and history, allows art to flow freely, to have more meaning to the audience. When the author stated, "The art that we represent must be flexible and adaptable, like the nature of our grand ~~parents~~<sup>father</sup>, if it is to survive, lest we become brittle and blow away like shells of dry piñon nuts," the use of simile is enacted because: the comparison of art to shells strikes the reader with a sense that if there is a deep, cultural meaning ~~in it~~<sup>and its meaning</sup>, the art cannot get lost.

One's past experiences, encounters, and history give deep sense and meaning to individual works of art. "These past feelings and experiences, associated with time and places, I regard as a reservoir of my inspiration!" By saying this statement, <sup>and using this simile,</sup> the author is saying that without a past, his art, <sup>nor</sup> any art, would not have any true meaning. A past allows one to go back, & remember memories, connect those to the present, and put all of that into a work of art. Historical circumstances of a culture, individual

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**Anchor Paper – Part 3 – Level 3 – B**

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memories, and family encounters, are all  
necessary components when creating a work of art  
with a deeper meaning.

**Anchor Level 3–B**

The response introduces a clear central idea (*in order to create meaningful art, one must find a connection with one's culture to explore the art's deeper meaning*) and a writing strategy (*The author uses the literary element of simile to develop this central idea*) that establish the criteria for analysis. The response demonstrates an appropriate analysis of the author's use of simile to develop the central idea (*the use of simile is enacted because: the comparison of art to shells strikes the reader with a sense that if there is a deep, cultural meaning, the art and its meaning cannot get lost and By saying this statement, and using this simile, the author is saying that without a past, his art, nor any art, would not have any true meaning*). The response presents ideas sufficiently, making adequate use of relevant evidence to support analysis (*The author stated that "there is much potential for individual expression ... That a connection with one's culture, roots, and history, allows art ... to have more meaning and "These past feelings and experiences ... I regard as a reservoir of my inspiration" ... A past allows one to go back, remember memories, connect those to the present, and put all that into a work of art*). The response exhibits acceptable organization of ideas and information to create a coherent response by first introducing the central idea and writing strategy, followed by analysis of two similes as being supportive of the central idea and concluding with a summative statement (*Historical circumstances of a culture, individual memories, and family encounters, are all necessary components when creating a work of art with a deeper meaning*). The response establishes and maintains a formal style, using appropriate language and structure (*One's past experiences, encounters, and history give deep sense and meaning to individual works of art*), although there is an instance where language use is imprecise (*the use of simile is enacted*). The response demonstrates partial control of conventions with occasional errors (*one ... their ... they; because: the comparison; encounters, are*) that do not hinder comprehension.

In our world's past there have been new cultures formed and created. In many cases two cultures join and make <sup>combine-like</sup> ~~one~~ or one is over taking of the one. ~~One group that~~ Although it is the normal thing to occur, not all hope for that. One group that wishes to keep its identity in its culture is the Navajo (Native American group). ~~The~~ The culture they have is very important to them and they take much pride in it. Culture is a very strong and great thing and everyone should be allowed to endure it and live <sup>freely,</sup> ~~pleasantly~~.  
 The author of the text through point of view was able to express the central idea.

The author of this text speaks in first person, allowing the audience to see and understand what culture is about and the value of it. The author being a artist and of Navajo ~~descent~~ <sup>descent</sup>, believes that through his/her works is able to confront ~~to~~ him/herself <sup>in things</sup> such as fears and mysteries to understand about him/herself. In Line 14 it says "[I]n Navajo society it is necessary to journey the road of to self discovery". That right there shows us that having your own values and being part of a culture can help you in many things during life. Another thing is when the author recollects when he is four years old with his grandmother (Line 27). He tells about how his grandmother taught him to be "responsible in maintaining and nurturing a good identity with our grandparents every single day". Also in the text the author speaks of winter nights listening stories from their father and how much it meant for him/her.

The author through point of view was able to express the central idea of the text. Many people in this world never get ~~to~~ freely live their culture because they adapted with others or lost it completely. It is very important and valuable to have your own

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## Anchor Paper – Part 3 – Level 3 – C

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culture and grow up in ~~one~~ a society where you can have your own customs and true freedom.

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### Anchor Level 3–C

The response introduces a clear central idea (*One group that wishes to keep it's identity ... is the Navajo ... The culture they have is very important to them and they take much pride in it*) and a writing strategy (*The author of the text through point of view was able to express the central idea*) that establish the criteria for analysis. The response demonstrates an appropriate analysis of the author's use of first person point-of-view to develop the central idea (*The author of this text speaks in first person, allowing the audience to see and understand what culture is about and the value of it and having your own values and being part of a culture can help you in many things during life*). The response presents ideas sufficiently, making adequate use of relevant evidence to support analysis (*In Line 14 it says "[i]n Navajo society it is necessary to journey the road to self discovery" and He tells about how his grandmother taught him to be "responsible in maintaining and nurnturning a good identity with our grandparents every single day"*). The response exhibits acceptable organization of ideas and information to create a coherent response by establishing the central idea and writing strategy in the opening paragraph, discussing point-of-view in the second paragraph, and concluding with a summative paragraph (*It is very important and valuable to have your own culture and grow up in a society were you can have your own customs and true freedom*). The response lacks a formal style, using language that is basic and imprecise (*join and make combine-like, allowed to endure, through his/her works is able to confront him/herself in things such as fears and mysteries, That right there shows*). The response demonstrates emerging control of conventions with some errors (*it's identity in it's culture ... The culture they; The author being a artist; shows us that having your own; recelects; the author ... from their father ... for him/her*) that hinder comprehension.

In this text the author's claim states that "we must recognize and acknowledge this new high tech world, yet still maintain an identity", as shown in his characters point of view. The text also portrays an abundant amount of imagery to help explain the characters inspiration.

Through out this text the reader is able to have an ~~idea~~ idea of what the characters are talking about. This idea is developed through imagery. As the reader continues on it is very easy to relate ~~to~~ to what is being projected as shown on lines 35-38, when the character explains, "There are few things more pleasant than waking up in the morning to see dew on blades of grass, or to hear rolling of the thunder as dark clouds gather on spring days. To smell wet sand and hear the rain drops dancing on parched ground."

In this text one is able to be brought in to the reading of the text due to the use of ~~visual~~ visual examples that may interest

the reader, this can be proven by opinion of the reader. In this text particularly I my self can relate to being inspired to keep reading on because the text can relate to my life.

In the text imagery is one of the most strongly used literary techniques, this technique is able to bring the reader further into the text by using possible common things that the reader can possibly relate to.

**Anchor Level 2–A**

The response introduces a central idea (*In this text the author's claim States that "we must reconize and acknowledge this new high tech world, yet Still main tain an identity"*) and a writing strategy (*The text also portrays an abundant amount of imagery to help explain the characters inspiration*). The response demonstrates a superficial analysis of the author's use of imagery to develop the central idea (*In this text one is able to be brought in to the reading of the text due to the use of visual examples and I my self can relate to being inspired to keep reading on because the text can relate to My life*). The response presents ideas sufficiently, making adequate use of relevant evidence to support analysis (*it is very easy to relate to what is being projected as shown on lines 35-38, when the character explains, "There are few things more pleasant than waking up in the morning to see dew on blades of grass ... and hear the rain drops dancing on parched ground"*). The response exhibits inconsistent organization of ideas and information, presenting an appropriate example of imagery from the text followed by an overly general and repetitive analysis of the writing strategy (*this technique is able to bring the reader further in to the text by using possible common things that the reader can possibly relate to*), but the initial focus on maintaining one's identity in a high-tech world is not developed. The response lacks a formal style, using language that is basic and imprecise (*As the reader continues on, as shown on lines, this can be proven by opinion of, using possible common things*). The response demonstrates emerging control of conventions with some errors (*text the author's; that "we must reconize; main tain; identity", as shown; characters point of view; Through out; intrest; the reader, this can; literary*) that hinder comprehension.

In the text the author uses a good sense of theme. Theme is the overall idea of the story. The entire theme is based on how this young boy carries out his culture, as a Navajo. The author uses the literary element "theme" to explain how culture, & the ways of religion has been passed on, from one to another. In the next paragraph I will use examples from the passage, for this literary element.

Right from the jump line 4, the author has the boy say "A new generation of interpretations of our legends and stories, strengths & weaknesses." ... The Navajo have a big idea of art wrapped around their finger. Some express art through stories, through paintings, each person expresses it a different way to find their actual niche. The passage explains how a Navajo culture, express themselves through art.

#### Anchor Level 2-B

The response introduces a central idea and a writing strategy (*The author uses the literary element "theme" to explain how culture, & the ways of religion has been passed on, from one to another*). The response demonstrates a superficial analysis of the author's use of theme to develop the central idea (*Some express art through stories, through paintings, each person expresses it a different way to find their actual niche*). The response presents ideas inadequately and inaccurately in an attempt to support analysis (*The entire theme is based on how this young boy carries out his culture, as a Navajo and the author has the boy say "A new generation of interpretations of our legends and stories, strengths & weaknesses"*). The response exhibits inconsistent organization of ideas and information, presenting loosely related ideas about how a Navajo culture, express themselves through art, failing to create a coherent response. The response lacks a formal style, using language that is basic, inappropriate, and imprecise (*a good sense of theme, Right from the jump, & for "and", The Navajo have a big idea of art wrapped around their finger*). The response demonstrates emerging control of conventions with some errors (*text the author; carries; culture, as a Navajo; culture, & the ways of religion has been passed on, from; say "A; weaknesses." ... The; niche; culture, express themselves*) that hinder comprehension.

The central idea of the text is about Najavos artists. The author also tells their story of their past and how they came to be who they are today. He or she talks about what their art means to them. For example, on line 12 they say that it means confronting themselves, their fears, and mysteries. The writing strategy that the author used is a metaphor. There are many examples of this throughout the text. One example is the anticipation is like grass in the path of a distant approaching thunderstorm.

Anchor Level 2-C

The response introduces a confused central idea (*The central idea of the text is about najavos artists. The author also tells their story of their past and how they came to be who they are today*) and writing strategy (*The writing strategy that the author used is a metaphor*). The response demonstrates minimal analysis of the author's use of metaphor to develop the central idea (*One example is the anticipation is like grass in the path of a distant approaching thunderstorms*). The response presents ideas inadequately (*He or she talks about what their art means to them*) and inaccurately (*their fears*) in an attempt to support analysis. The response exhibits inconsistent organization of ideas and information, with one paragraph that discusses the central idea through a series of loosely related ideas and a second paragraph that is devoted to the writing strategy, but provides an inaccurate example of metaphor, failing to create a coherent response. The response lacks a formal style, using language that is basic and imprecise (*On line 12 they say and it means confronting themselves, their fears, and mysteries*). The response demonstrates emerging control of conventions with some errors (*najavos artists, The author ... their story, He or she ... their art, 12 they, themselves, One example is the anticipation is like ... a distant approaching thunderstorms*) that hinder comprehension.



I think the author's purpose for writing this literary technique to show strength and weakness can be a main part in things that we struggle with. Not only may we hide our weaknesses we also hide a lot of knowledge that people tend to not use in this society instead of putting it to use that might need. People may make fun of people for the things they do or have done and realize that people may do those things for a reason like to survive in society and people are so humbled cause economies have changed and sooner or later most jobs that we had or have are going to be taken away by future events.

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**Anchor Level 1–A**

The response introduces a confused and incomplete central idea (*I think the author's purpose for writing this literary technique to show strength and weakness can be a main part in things that we struggle with*), with no analysis of the author's use of a writing strategy to develop the central idea. The response presents no evidence from the text. The response exhibits little organization of ideas and information, transitioning from the notion of an individual's *strength and weakness* and the *knowledge that people tend to not use in this society* to single comments about ridicule, survival, and the changing economy. The response lacks a formal style, using language that is imprecise (*writing this literary technique, a main part in things, are* for "our", *use that might need, cause* for "because"). The response demonstrates partial control of conventions with occasional errors (*weaknesses we, alot, reason like, society and, changed and*) that do not hinder comprehension. The response must be scored no higher than a Level 1 since it is a personal response.

The central idea in this excerpt is about facing your fears and learn more about the world. The author uses flashbacks to develop this central idea. The flashback takes place when the author was four and living with her grandmother in the Sacred Mountain of the West.

**Anchor Level 1-B**

The response introduces a confused and incomplete central idea (*The central idea in this excerpt is about facing your fears and learn more about the world*). The response incorrectly identifies *flashbacks* as the writing strategy, confusing it with memories, in a minimal analysis of the central idea (*The flashback takes place when the author was four and living with her grandmother in the Sacred Mountain of the West*). The response presents little evidence from the text. The response exhibits little organization of ideas and information. The response is minimal, making assessment of language and conventions unreliable.

Through the author's use of characterization the author illustrates the concept of how one's past and his or her culture effects one's art. By reading this passage, an individual can see that for the protagonist's society past for herself it is really important to know their personalities know ourselves and our past, yet still have faith in the future" (line 18). This quote illustrates the concept that how they are connected to their past, but still they can seek hope from the future.

The author also uses characterization for make people understand that how their past effects their creation of arts.

The author of this text uses imagery to show how growing up as a Navajo has influenced his/her artistic creations. Using imagery in this way helps to showcase, in a more complete way, the cultural influences reflected in the author's work.

For example, the author ~~describes~~ recalls moments in his past such as "[seeing] the last ray of sunlight hitting the mesa after an autumn day," and also seeing the "light reflecting off distant cars." (42-43) By describing this significant scenery, we glimpse at how they made the author feel "sad and vulnerable." (43) Because of these experiences and emotions, the author's creative artwork is expressive of these, and describing them in such a descriptive ~~way~~ way helps us, as readers, to understand the significance and implications of these emotions. Another instance in which imagery is used to show the impact of a Navajo upbringing on the author's work can be seen on lines 52-54 when the author is recalling a gathering as a Navajo, saying that "[he/she] felt the pain of their fathers' testing in the roaring fire of the hearth." In this, we can see the great deal of significance the Navajo upbringing had on the author. By being able to see what has inspired the author from his/her upbringing and how he/she felt about it, we are able to fully see how significant the Navajo upbringing is.

In conclusion, the author's use of imagery helps to show the significance of the author's unique Navajo upbringing and its reflection through his artistic creations. We are described pieces of his/her upbringing and how they personally affected ~~the~~ the author.

In this passage, it explains how a piece of art work can have good intentions. By just looking at a art work it makes them think of a peaceful time in your life. Lines 18-19 says, "Be able to compromise wisely and know how much to expose of ourselves." meaning to say calm rather than exploding your true colors. It also explain these Navajo people who are laid back and don't bother no one.

The literary term you can use is setting because Navajo people seem calm and relaxed and chill without people talking to them.

Everything around us has a great meaning because only we can change or effect something greatly. Culture and art is so diverse, and accepting it from other view points allows us to benefit. Given with that, an experience, or great memories will benefit what art and culture have to offer.

In the text, the tone is being the main focus throughout it. The encouragement of having an open mind is ~~being~~ vivid throughout the text. "We will not allow ourselves to become casualties in this collision of cultures." The sternness of people wanting to be intact with more experience. We will not be like everyone else. Despite being unsure, opened minds is a beneficial thing to build off of.

Accepting what has been your inspiration will motivate your "art." "With good intentions, I recreate this in every piece of art: intentions of preserving and passing on..." Taking what you had you share it with others, positively. Your traditions will live on regardless. What you do with it, is how good ~~the reader would know~~ it is passed.

Your experience better yourself.  
How you interpret the art of life will  
be a productive thing. Culture and  
art is in everyone, but those with good  
intensions of showing the truth behind  
it are great artists.

Art can take on many different forms, but there is always a sense of presentation and passing on. Past experiences tend to reflect themselves on art to guide individuals in the future. In this text, the author uses ~~various literary elements~~ <sup>personification</sup> to portray these different art forms of the Navajo society and the meanings ~~it~~ <sup>they</sup> hold.

When the Navajo artists draw, they are cautious to ~~reflect~~ include aspects of their culture throughout time. Thus, it is important that the art ~~they~~ they represent "scream[s] of tomorrow, yet be dressed in the ~~hull~~ <sup>hull</sup> of (the) past". The author uses personification here ~~when~~ <sup>in which</sup> art is given the ability to scream and dress itself. This use of personification is salient towards understanding the authors feelings ~~for~~ the Navajo art because it shows how crucial it is to ~~include~~ <sup>reflect</sup> the past life in these arts so that future generations can learn from it. While art can draw to send messages, it can also be seen in nature itself.

Nature is an art in itself that reflects society. In the Navajo society, there are "cornstalks weeping for joy" and a "soft crunching sound in the snow". ~~For~~ <sup>The author uses</sup> here ~~used~~ <sup>used</sup> here personification is ~~reflected~~ <sup>reflected</sup> here ~~when~~ <sup>in which</sup> in which cornstalks are given the ability to weep. ~~and the~~ This is of pivotal importance to the author's message of art because the author believes that art should reflect one's own culture and this natural aspect of the Navajo <sup>Society</sup> ~~tribe~~ accomplishes just that. We <sup>can</sup> ~~can~~ ~~ascertain~~ <sup>ascertain</sup> that the Navajo <sup>lives based on a</sup> ~~lives~~ <sup>lives</sup> ~~according to~~ a "farming lifestyle and they



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Part 3 – Practice Paper – E

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are happy with it since the cornstalks are filled with joy.  
This beauty of art, will thus influence society to keep it this  
way in the future as well.

**Practice Paper A – Score Level 2**

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

**Practice Paper B – Score Level 4**

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

**Practice Paper C – Score Level 1**

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

**Practice Paper D – Score Level 2**

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

**Practice Paper E – Score Level 3**

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

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

<b>Question</b>	<b>Type</b>	<b>Credit</b>	<b>Weight</b>	<b>Standard</b>
1	MC	1	1	RL.5 (11-12)
2	MC	1	1	RL.4 (11-12)
3	MC	1	1	RL.3 (11-12)
4	MC	1	1	RL.2 (11-12)
5	MC	1	1	RL.3 (11-12)
6	MC	1	1	RL.5 (11-12)
7	MC	1	1	RL.2 (11-12)
8	MC	1	1	RL.5 (11-12)
9	MC	1	1	RL.3 (11-12)
10	MC	1	1	RL.2 (11-12)
11	MC	1	1	L.5 (11-12)
12	MC	1	1	RL.5 (11-12)
13	MC	1	1	RL.3 (11-12)
14	MC	1	1	RL.4 (11-12)
15	MC	1	1	RI.5 (11-12)
16	MC	1	1	RI.3 (11-12)
17	MC	1	1	RI.3 (11-12)
18	MC	1	1	RI.4 (11-12)
19	MC	1	1	RI. 3 (11-12)
20	MC	1	1	L.5 (11-12)
21	MC	1	1	RI.4 (11-12)
22	MC	1	1	RI.2 (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	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 2016 Regents Examination in English Language Arts (Common Core)* will be posted on the Department's web site at <http://www.p12.nysed.gov/assessment/> on the day of the examination. Conversion charts provided for previous administrations of the Regents Examination in English Language Arts (Common Core) must NOT be used to determine students' final scores for this administration.**

### **Online Submission of Teacher Evaluations of the Test to the Department**

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

1. Go to <http://www.forms2.nysed.gov/emsc/osa/exameval/reexameval.cfm>.
2. Select the test title.
3. Complete the required demographic fields.
4. Complete each evaluation question and provide comments in the space provided.
5. Click the SUBMIT button at the bottom of the page to submit the completed form.