



**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	-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
Command of Evidence: 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
Coherence, Organization, and Style: 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
Control of Conventions: the extent to which the response demonstrates command of conventions of standard English grammar, usage, capitalization, punctuation, and spelling	-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

- 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.

Life is full of ups and downs for everyone. However, the struggles you face build your character and make you a better person. This is shown through vivid ~~imagery~~ ^{metaphors} ^{symbolism} in the text journey by Fernandez and Joyce Carol Oates. The authors use ~~imagery~~ ^{metaphors} ^{symbolism} to show that while people have many struggles throughout their lives, these hardships inform who you are as a person and you shouldn't want to change them.

The story follows a person who is trying to go from one place to another, but they end up traveling through several unexpected places. In the beginning, the narrator begins their journey on a long, uninteresting highway. Quickly becoming bored, they turn onto a smaller road, hoping it will bring some excitement. The narrator says, "The road leads deep into a forest, always descending in small cramped turns. You're turning from left to right, in a slow hypnotic passage, makes it impossible for you to look out at the forest. You discover that for some time you have not been able to see the city you are headed for, though you know it is still somewhere ahead of you" (Oates). The reader has a clear sense of what the narrator sees. Compared ~~to~~ to the flat, predictable highway, this road is tumultuous, windy, and a little frightening. However, the narrator keeps going because they know the city is just past the forest, even though they can't see it. This translates well to real-life. For many people, change is a

necessary evil. Although it can often be frightening, you always come out on the other side. This ~~metaphor~~ symbolism explains that it is good to have faith when you try something new, because it will make you strong enough to get through it. Additionally, the forest path was hard to drive on, windy, dark, ^{and} bumpy. Struggles are not easy to get through, and you don't always come out unscathed. But you keep pushing to the other side. Towards the end of the ~~the~~ drive, the narrator faces more trials. The car has issues, their foot starts hurting, and they are cold and exhausted. This sounds terrible, but despite all these problems, the narrator enjoyed some beautiful scenery they would not have seen on the highway. The story concludes with the narrator stating, "If you had the day to begin again, on that highway which was so wide and clear, you would not have varied your journey in any way: you are not lost" (Oates). Often, life does not take you in the direction you expect to go. There may be unexpected struggles, but there are many beautiful things to see as well. If you do not ~~&~~ experience hardships, you will miss out on ^{the} many exciting, amazing, new experiences that go with them. While the narrator's foot hurt and they were cold, they appreciated the journey. People need to appreciate their own personal journeys and know that they are not lost, because they will always come out on the other side and find their "city."

• This text was a beautiful example of how struggles make a person who they are. The authors used symbolism to show a person going on a road trip, but the road trip is a symbol for life and its imperfections. Experiencing these struggles

Anchor Paper – Part 3 – Level 4 – A

leads to good things in people's lives, as long as they have hope. ~~The author's~~ The lesson to be learned is that life is an enigma, full of pleasures and obstacles, but you have to appreciate all parts of it.

Anchor Level 4–A**CONTENT AND ANALYSIS:**

- The response introduces a well-reasoned central idea and a writing strategy (*The authors use symbolism to show that while people have many struggles throughout their lives, these hardships inform who you are as a person and you shouldn't want to change them*) that clearly establish the criteria for analysis.
- The response demonstrates a thoughtful analysis of the author's use of symbolism to develop the central idea (*This symbolism explains that it is good to have faith when you try something new, because it will make you strong enough to get through it; Often, life does not take you in the direction you expect to go; If you do not experience hardships, you will miss out on the many exciting, amazing, new experiences that go with them*).

COMMAND OF EVIDENCE:

- The response presents ideas clearly and consistently, making effective use of specific and relevant evidence to support analysis (*The narrator says, "The road leads deep into a forest, always descending in small cramped turns ... You discover that for some time you have not been able to see the city you are headed for, though you know it is still somewhere ahead of you" and The story concludes with the narrator stating, "If you had the day to begin again, on that highway which was so wide and clear, you would not have varied your journey in any way: you are not lost"*).

COHERENCE, ORGANIZATION, AND STYLE:

- The response exhibits logical organization of ideas and information to create a cohesive and coherent response, with an opening paragraph that introduces the central idea and writing strategy, followed by a paragraph that develops the central idea as represented through the use of symbolism (*Compared to the flat, predictable highway, this road is tumultuous ... For many people, change is a necessary evil ... Struggles are not easy to get through, and you don't always come out unscathed. But you keep pushing to the other side*), concluding with a paragraph that reaffirms the central idea (*Experiencing these struggles leads to good things in people's lives, as long as they have hope*).
- The response establishes and maintains a formal style, using precise language and sound structure (*Quickly becoming bored, they turn onto a smaller road, hoping it will bring some excitement and The lesson to be learned is that life is an enigma, full of pleasures and obstacles, but you have to appreciate all parts of it*).

CONTROL OF CONVENTIONS:

- The response demonstrates control of the conventions with infrequent errors (*tumultuous; on; windy; unscathed. But you*).

Anchor Paper – Part 3 – Level 4 – B

In the excerpt "Journey" by Fernandes + Joy Carol Bates, the authors describe a journey through the roads with vivid imagery, building up to the ~~final~~ in which it is revealed that the narrator was lost all along. The authors detail the sensation of ~~getting to~~ enjoying the journey so much you forget the destination, ~~the~~ utilizing imagery to describe the journey.

Throughout the story, the authors vividly describe the entire journey from start to end. With adjectives to describe the winding highway such as "broad and handsome", the author constructs an image of a broad, sweeping highway, "where the sun shines ceaselessly". The adjectives used early on in the passage serve to make the reader feel as if the journey is starting off ^{on} "hopeful note" — the sun is shining + the road is broad + endless. ~~The imagery~~ However, the author abruptly pivots in the imagery, with a stark change when the driver decides to turn onto a smaller road, which is "not exactly as parallel, and not as direct", and is described with adjectives such as "small" and "cramped", all of which serve to ~~make~~ make the reader feel as if the journey has gotten less enjoyable + more ominous. The stark contrast of "broad" to "cramped" serves to indicate a shift in tone in the passage. As the author's descriptions continue, the imagery seems to grow more ominous, as if the entire story is all building to ~~the~~ a central point. The description of the "road" becomes increasingly twisted, with ~~adjectives~~ the road "[twisting + turning], curving around hills that consist of brute, enormous boulders, bare of all trees + plants." Eventually the "road" builds to one central point — "the dark", filled with "wild grass". The imagery evokes a feeling of ~~helplessness~~ helplessness — the road has long given way to scrubbery + grass, and the narrator is far removed from ~~the~~ their original destination. In fact, they seem to have forgotten their destination entirely. The narrator explored the path they took, however ominous, and delighted in the new discoveries so much that they forgot their original destination, ~~and~~ and are now, whether physically or metaphorically, lost.

Anchor Level 4–B

CONTENT AND ANALYSIS:

- The response introduces a well-reasoned central idea and a writing strategy that clearly establish the criteria for analysis (*The authors detail the sensation of enjoying the journey so much you forget the destination, utilizing imagery to describe the journey*).
- The response demonstrates a thoughtful analysis of the author’s use of imagery to develop the central idea (*The adjectives used early on in the passage serve to make the reader feel as if the journey is starting off on a hopeful note but As the author’s descriptions continue, the imagery seems to grow more ominous, as if the entire story is all building to a central point and The imagery evokes a feeling of helplessness ... and the narrator is far removed from their original destination but The narrator explored the path ... however ominous, and delighted in the new discoveries*).

COMMAND OF EVIDENCE:

- The response presents ideas clearly and consistently, making effective use of specific and relevant evidence to support analysis (*With adjectives to describe the winding highway such as “broad and handsome”, the author constructs an image of a broad, sweeping highway, “where the sun shines ceaselessly” and the driver decides to turn onto a smaller road, which is “not exactly as parallel, and not as direct”, and is described with adjectives such as “small” and cramped*).

COHERENCE, ORGANIZATION, AND STYLE:

- The response exhibits logical organization of ideas and information to create a cohesive and coherent response, with an introductory paragraph that introduces a writing strategy and states the central idea, followed by a paragraph that expands upon the central idea of how *the narrator explored the path they took, however ominous, and delighted in the new discoveries so much that they forgot their original destination*.
- The response establishes and maintains a formal style, using precise language and sound structure (*However, the author abruptly pivots in the imagery, with a stark change when the driver decides to turn onto a smaller road and The stark contrast of “broad” to “cramped” serves to indicate a shift in the passage*), with the exception of the use of a plus sign in place of “and” throughout.

CONTROL OF CONVENTIONS:

- The response demonstrates partial control of conventions with occasional errors that do not hinder comprehension (*highway, “where; imagery with; “small” and cramped”; enourmous*), and a shift in pronoun usage from second to third person (*you forgot ... to make the reader*).

Throughout the text "Journey" one can learn that life isn't always about taking the fast or clear road in front of us but to make our own path and enjoy ourselves. If a person always continues to follow the "traditional" path there would not be any room for growth. It is up to an individual to have faith in themselves to continue on a new path even if it may be difficult at times.

The authors, ~~are~~ Fernandes and Joyce Carol Oates use repetition quite a bit to develop their central idea. Repetition is the repeated use of words or phrases ~~in~~ closely together. Repetition was used in this passage to emphasize different parts of the journey and how that allows for new experiences. An example of this occurs ~~when~~ when the text states, "As the river twists and turns, so does the road twist and turn" (line 34).

The words twist and turn ~~and~~ are used to describe how not every path in life is straight forward and can prove difficult at times. Another example occurs near the end of the ~~passage~~ passage repeating, "you are not lost" (line 62). Those four words are used to teach the reader no matter how hard something may be it is important to understand that ~~you~~ they are not lost and should never give up.

Throughout the text repetition can be described as a useful tool to emphasize the purpose of the story. Life has many paths but it is for the doer to make it into a journey.

Anchor Level 3–A

CONTENT AND ANALYSIS:

- The response introduces a well-reasoned central idea (*life isn't always about taking the fast or clear road in front of us but to make our own path and enjoy ourselves*) and a writing strategy (*Repetition was used in this passage to emphasize different parts of the journey*) that clearly establish the criteria for analysis.
- The response demonstrates an appropriate analysis of the author's use of repetition to develop the central idea (*The words twist and turn are used to describe how not every path in life is stright forward and can prove difficult at times and "You are not lost" ... Those four words are used to teach the reader no matter how hard something may be it is important to understand that they ... should never give up*).

COMMAND OF EVIDENCE:

- The response presents ideas sufficiently, making adequate use of relevant evidence to support analysis (*"As the river twists and turns, so does the road twist and turn" and "You are not lost"*).

COHERENCE, ORGANIZATION, AND STYLE:

- The response exhibits acceptable organization of ideas and information to create a coherent response, with an introduction that explains a central idea, followed by a second paragraph that focuses on the writing strategy of repetition, and a concluding paragraph that summarizes the use of repetition to support the central idea (*Life has many paths but it is for the doer to make it into a journey*).
- The response establishes and maintains a formal style, using appropriate language and structure (*If a person always continues to follow the "traditional" path there would not be any room for growth; Another example occurs near the end of the passage; Throughout the text repitition can be described as a useful tool to emphasize the purpose of the story*).

CONTROL OF CONVENTIONS:

- The response demonstrates partial control of conventions with occasional errors (*individual ... themselves; Oates use; Repitition; closly, stright, may be it is; paths but*) that do not hinder comprehension.

In the short story "The Journey" the author uses the writing strategy of conflict to develop the central idea. A central idea conveyed to the reader is that even if something seems to be leading to the same place maybe even quicker doesn't always mean it is helpful, but may be interesting.

Everyday the conflict of driving is avoiding the monotony of driving on a straight highway in traffic. This can lead to problems, like, "you become sleepy from the monotony" (lines 12). Sometimes this monotony, makes driver's look for another way to their location. "You discover on the map a smaller road, (iii) one which leads to the same city" (lines 13-15).

These roads make you realize, "You will not get to the city before dark" (lines 32), your interests made you late and possibly not get there at all. Just because something is boring doesn't make it less helpful idea.

The author of "The Journey" uses conflict of boredom driving to show readers that not all things are perfect, but these new ways of doing things could be worse.

Anchor Level 3–B

CONTENT AND ANALYSIS:

- The response introduces a clear central idea and a writing strategy (*the author uses ... conflict to develop the central idea ... that even if something seems to be leading to the same place maybe even quicker doesn't always mean it is helpful, but may be interesting*) that establish the criteria for analysis.
- The response demonstrates a superficial analysis of the author's use of conflict to develop the central idea (*Everyday the conflict of driving is avoiding the monotony of driving on a straight highway in traffic. This can lead to problems*).

COMMAND OF EVIDENCE:

- The response presents ideas sufficiently, making adequate use of relevant evidence to support analysis (*"You discover on the map a smaller road, (...) one which leads to the same city" and These roads make you realize, "You will not get to the city before dark"*).

COHERENCE, ORGANIZATION, AND STYLE:

- The response exhibits acceptable organization of ideas and information to create a coherent response, with an introductory paragraph that identifies a writing strategy and central idea, followed by two body paragraphs that focus on how *the conflict of ... avoiding the monotony ... sometimes ... makes driver's look for another way to their location* and a concluding paragraph that explains how the author uses conflict (*to show readers that not all things are perfect, but these new ways of doing thing could be worse*).
- The response lacks a formal style, using language that is basic (*leading to the same place maybe even quicker* and *Just because something is boring doesn't make it a less helpful idea*) and imprecise (*...doesn't always mean it is helpful, but may be interesting* and *location for "destination"*).

CONTROL OF CONVENTIONS:

- The response demonstrates partial control of conventions with occasional errors [*place may ... quicker doesn't; interesting; Everyday; lines 12; monotony, makes driver's look; (...); thing could*] that do not hinder comprehension.

~~Have~~ ~~you~~ Have you ever been on a journey? This text is named journey it is about a long journey on a highway and through the city the authors tone through his words are very interesting which has the reader wondering what is gonna happen next.

The central idea of this text is basically just a long interesting journey. The tone contributes to how interesting the journey is and how mysterious it is. In lines 20 it states "The road leads deep into a forest, always descending in small cramped turns." This quote has readers wondering what is gonna happen next. Lines 61 and 62 says "you resist telling yourself you are lost. In fact, though you are exhausted and it is almost night, you are not lost." This quote is very mysterious considering the author doesn't know where they are but says they aren't lost. In conclusion this is why the tone of the story is interesting and has the reader

wondering what is gonna happen next.

Anchor Level 2–A

CONTENT AND ANALYSIS:

- The response introduces a central idea (*The Central idea of this text is basically just a long interesting journey*) and a writing strategy (*the Authors tone through his words are very interesting*).
- The response demonstrates a superficial analysis of the author’s use of tone to develop the central idea (*The tone contributes to how interesting the journey is and how mysterious and This quote has readers wondering what is gonna happen next*).

COMMAND OF EVIDENCE:

- The response presents ideas inadequately in an attempt to support analysis (*“The road leads deep into a forest, Always descending in small cramped turns”*) and inaccurately, with a reference to the journey ... *through the City*.

COHERENCE, ORGANIZATION, AND STYLE:

- The response exhibits inconsistent organization of ideas and information, failing to create a coherent response, with an opening paragraph that introduces a central idea and a writing strategy, followed by a second paragraph that attempts to explain how *tone* makes the journey *interesting* and *mysterious*, and concludes with a summation (*In conclusion this is why the tone of the story is interesting and has the reader wondering what is gonna happen next*).
- The response lacks a formal style, using language that is basic (*Have you ever been on a journey? This text is named journey it is about a long journey*) and imprecise (*the authors tone through his words and what is gonna happen*).

CONTROL OF CONVENTIONS:

- The response demonstrates partial control of conventions with occasional errors (*named journey it is; city the authors tone ... are; In conclusion this*) that do not hinder comprehension.

The central idea of the text is that the author is explaining his journey and how hard it was and how difficult the obstacles were. But instead of the author saying they was on the journey he was wording it so they can put it in the readers shoes. Basically making reader's in a predicament, the use of the authors righting that they are trying to use is (Point-of-View): I believe that the righting strategy that the author is using is POV, is because of how they are narrating as well as the righting goes on. As the driving goes on, they progressively narrate each event that is happening and starting to question themselves and readers. The author did good to show how hard it was and how difficult the obstacles were.

Anchor Level 2–B

CONTENT AND ANALYSIS:

- The response introduces a central idea (*The central idea of the text is that the author is explaining his journey and how hard it was and how difficult the obstacles were*) and a writing strategy (*I believe that the righting strategy that the author is using is POV*).
- The response demonstrates a superficial analysis of the author’s use of point-of-view to develop the central idea (*As the driving goes on they progressively narrate each event that is happening and starting to question themselves and readers*).

COMMAND OF EVIDENCE:

- The response presents little evidence from the text, only referencing *how difficult the obstacles were* and a passing reference to how the *driving goes on*.

COHERENCE, ORGANIZATION, AND STYLE:

- The response exhibits inconsistent organization of ideas and information, failing to create a coherent response, consisting of a single paragraph, with an opening sentence that introduces the idea of a difficult journey as the central idea and a second sentence that attempts to explain the use of the second-person point of view (*he was wording it so they can put it in the readers shoes*), followed by further attempts at explaining the writing strategy (*the author is using is POV, is because of how they are narrating as well as the righting goes on*) and concluding with a reference to the central idea (*The author did good to show how hard it was and how difficult the obstacles were*).
- The response lacks a formal style, using language that is basic and imprecise (*so they can put it in the readers shoes, making reader’s in a predicament, righting for “writing”, the author did good*).

CONTROL OF CONVENTIONS:

- The response demonstrates a lack of control of conventions with some errors [*author; explaining; obstacles; insted; author saying they was; readers shoes; reader’s in; is (Point-of-View); beleve; stratigy; theirselves*] that hinder comprehension.

This story reminds me a lot about stories of luck and stuff, when I go on a ride that turns out to be a ride of my life. Yur gonna send your shassis when you go out for as spin but end up going Mettawee Extreme without your Jeep I've seen crawlin there couple times - trouble B the mud - like not having a map - that's lame - y, just gotta feel the road and the mud - hope that it don't roll on you because like the guy in the passage - it may just be blank - covered in mud gets into everything - even that snorkel kit from Tegs but the fun is in the trip

Anchor Level 1-A

CONTENT AND ANALYSIS:

- The response introduces a confused central idea (*I go on a ride that turns out to be a ride of my life*) and (*the fun is in the trip*) with no writing strategy.
- The response demonstrates no analysis of the author's use of a writing strategy to develop the central idea.

COMMAND OF EVIDENCE:

- The response presents little evidence from the text, referencing *not having a map that may just be blank*.

COHERENCE, ORGANIZATION, AND STYLE:

- The response exhibits little organization of ideas and information, consisting of only one paragraph that is a personal response.
- The response lacks a formal style, using language that is basic, inappropriate, and imprecise (*and stuff; Yur gonna; crawlin; couple times; that's lame; gotta feel; don't roll; tha guy*).

CONTROL OF CONVENTIONS:

- The response demonstrates emerging control of conventions with some errors (*Yur; shassis; as; Jeep I've; crawlin; times-trouble; gotta; don't; mud gets; snorkl; Jegs but*) that hinder comprehension.

*** CONDITION CODE:**

Although the response exhibits Level 1 and 2 criteria, it is a personal response, making little reference to the task or text and can be scored no higher than a 1.

Anchor Paper – Part 3 – Level 1 – B

The passage "Journey" is about someone telling the audience about going through a journey in your mind.

Anchor Level 1–B

CONTENT AND ANALYSIS:

- The response introduces an incomplete central idea (*The passage "Journey" is about someone telling the audience about going through a Journey in your mind*).
- The response demonstrates no analysis of the author's use of a writing strategy.

COMMAND OF EVIDENCE:

- The response presents no evidence from the text.

COHERENCE, ORGANIZATION, AND STYLE:

- The response exhibits little organization of ideas and information, consisting of a single sentence.
- The response is minimal, making assessment of language unreliable.

CONTROL OF CONVENTIONS:

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

- The central idea of this passage is to be careful and always to make sure to double check. In the passage this character finds himself ~~in~~ on a trip but it ends up leaving him lost.

An example of the central idea is on paragraph ~~12~~ 12 lines 55-60 it states "By evening you are still in the wilderness and you wonder "You find yourself standing at the edge of a forest, ~~staring~~ staring ahead into the dark. Is that a field ahead of you, or a forest of small trees? Your path has a long ~~since~~ since given way to wild grass. Clouds obscure the moon, which should give you some light by which to make your way, and you wonder if you dare continue without this light?" This quote shows us that the character in this story has lost their flashlight and is hoping to find a way out of the dark forest.

- A writing ~~star~~ strategy the author uses is imagery because throughout the passage the author describes the ~~stoundings~~ soundings of the character. In the text lines 16-18 it states "You turn onto this road, which winds

among foothills and forest and goes through several small villages. You sense by the attitude of the villagers that traffic on this road is infrequent. This ~~is~~ quote shows us how the author is describing the surrounding. This is just one of many examples in this story.

In conclusion, the central idea of this passage is to be cautious and to double check. The writing strategy the author used is imagery. Imagery is describing a(n) character's surroundings or describing what they are doing. The author uses imagery lots of times in this passage.

In "Journey" by Ferdnandes and Joyce Carol Oates the central idea is sometimes your journey can change your destination. This central idea is shown through the writing strategy setting. Setting can be defined as a story's surroundings and environment made by the author to help us ^{visualize} ~~imagine~~ the story.

In the beginning, the text expresses that you have a distinctive destination. We follow as the traveler goes down differing paths and changes on the way. On lines 12 and 13 it states, "You become sleepy from the monotony and wonder if perhaps there is another, less perfect ~~road~~ road parallel to this." This shows that the journey to one's destination is important just as much as the destination. This change in paths due to boredom shows that taking the easier or ~~more~~ "correct" path does not always satisfy someone. If the traveller had not changed their path, they would not have ended up where they did. A change in your journey can change ~~your~~ your destination.

The authors uses setting to convey the central idea that your ~~the~~ journey can change your destination. They describe the setting allowing the reader to truly visualize and understand the journey being followed. Lines 63 and 64 reads, "Though you can remember your map only as a blank sheet of paper, which can tell you nothing, you are not really lost." This quote emphasizes that even if you forget your way to your designated destination, you aren't lost. Even though the journey travelled was confusing and unexpected, the traveller is accepting the change and allowing it to lead them from there.

The passage entitled "Journey" by Fernandez and Joyce Carol Oates at first takes the form of just that: a day's voyage. This voyage, on closer inspection, acts as an extended metaphor which compares events to the greater journey of life. The authors are able to convey this metaphorical meaning by associating various facets of the story with stages in the journey of life.

The beginning of the journey starts on "so high an elevation that your destination is already in sight" (line 1). This alludes to the beginning of life when one has so much opportunity and perhaps a plan mapped out. This map, referenced in the text, is what one imagines one's life will involve; endless choices and opportunities. As the journey of the story continues, unexpected challenges and struggles are incorporated; challenges and temptations that lead the subject off the intended path. The driver is unable to see a clear path anymore (lines 22-23); one learns to move on from things that no longer are in one's best interest (line 24). As the challenges keep coming, the driver embarks into unfamiliar territory, having to find the way through all the obstacles it may present (lines 34-36). As presented, all of these challenges could represent different situations to each reader, but the beauty in it is that it is a part of the universal journey of life that all readers share.

In the end the author says "Though you can remember your map only as a blank sheet of paper, which can tell you nothing, you are not really lost" (lines 63-64). This clarifies the central idea developed

by the extended metaphor, that straying off your original life goals doesn't mean that you haven't achieved what is true to you now.

Part 3 – Practice Paper – D

The central idea of this passage is about Journey. It talks about
of an elevation. It tells people about how being in a journey
from point A to point B. In the text it says that "The highway
down from the mountains is broad and handsome."

According to engineers from all over the country years of ingenuity
bleeding and leveling and paving. Engineers built the highways from
being a smaller one to big roads next to mountains. There is paths
leading to places and down from highways. There could be a steep
highway but also a narrow highway. Also roads can lead deep into
the forests always descending in small cramped turns. You can
discover a lot of new places and discover new things you have seen
before.

In the text, "Journey," the central idea is that whatever road you take, there is a journey to get through to get to the end. In life we go on a journey, even when it is hard and you are struggling, you have to keep moving ahead. There is nothing in life that planned your journey, no map nor person can tell you how to go through life. There are many twists and turns but even when you think you are lost, you are not lost. It may take time to find your way on your journey, but at the end everything will come together.

"If you had the day to begin again on that highway which was so wide and clear, you would not have varied your journey in any way, you are not lost." (Journey, 65-66)

In this quote, it supports the central idea of being on a journey, because once you are at the end, you "wouldn't have" change what you went through. Everybody goes on the same journey, called life, but take different roads, that lead them to different places.

The author of the text uses symbolism to develop this central idea. Symbolism is being used in this text because the author is relating the road to the journey of life, with roads and life,

there are twist and turns but you still get to your final destination.
"By evening you are still in the wilderness, and you wonder if perhaps you have made a mistake." (line 51)
THIS QUOTE DOESN'T JUST MEAN AN ~~OR~~ REAL ROAD, BUT YOUR LIFE. WHEN YOU THINK YOU MADE A MISTAKE, THIS IS USING SYMBOLISM BECAUSE THROUGHOUT YOUR LIFE YOU MAKE MISTAKES BUT IT WILL ALWAYS WORK OUT. THE AUTHOR OF "JOURNEY" USES SYMBOLISM TO DEVELOP THE CENTRAL IDEA THROUGHOUT THE TEXT.

Practice Paper A – Score Level 2

Holistically, this response best fits the criteria for Level 2 because the response introduces a central idea and a writing strategy, demonstrating a superficial analysis of the author’s use of imagery to develop the central idea. The response presents ideas inconsistently and inadequately in an attempt to support analysis, making use of some evidence that may be irrelevant. The response exhibits inconsistent organization of ideas and information, failing to create a coherent response and lacking a formal style, using language that is basic and imprecise, while demonstrating emerging control of conventions, with some errors that hinder comprehension.

Practice Paper B – Score Level 3

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

Practice Paper C – Score Level 4

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

Practice Paper D – Score Level 1

Holistically, this response best fits the criteria for Level 1 because the response introduces a confused central idea with no use of a writing strategy. The response presents little evidence from the text and exhibits little organization of ideas and information, using language that is predominantly inappropriate or copied directly from the text. The response demonstrates a lack of control of conventions with frequent errors that make comprehension difficult.

Practice Paper E – Score Level 3

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

**Map to the Learning Standards
 Regents Examination in English Language Arts
 January 2025**

Question	Type	Credit	Weight	Standard
1	MC	1	1	RL.3 (11-12)
2	MC	1	1	RL.4 (11-12)
3	MC	1	1	L.5 (11-12)
4	MC	1	1	RL.3 (11-12)
5	MC	1	1	L.4 (11-12)
6	MC	1	1	RL.3 (11-12)
7	MC	1	1	L.4 (11-12)
8	MC	1	1	RL.3 (11-12)
9	MC	1	1	RL.2 (11-12)
10	MC	1	1	L.4 (11-12)
11	MC	1	1	L.5 (11-12)
12	MC	1	1	RL.4 (11-12)
13	MC	1	1	RL.5 (11-12)
14	MC	1	1	RL.2 (11-12)
15	MC	1	1	RI.4 (11-12)
16	MC	1	1	RI.3 (11-12)
17	MC	1	1	RI.5 (11-12)
18	MC	1	1	RI.2 (11-12)
19	MC	1	1	RI.3 (11-12)
20	MC	1	1	RI.5 (11-12)
21	MC	1	1	RI.4 (11-12)
22	MC	1	1	L.4 (11-12)
23	MC	1	1	RI.3 (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 January 2025 Regents Examination in English Language Arts* will be posted on the Department’s web site at <https://www.nysed.gov/state-assessment/high-school-regents-examinations/> on the day of the examination. Conversion charts provided for previous administrations of the Regents Examination in English Language Arts must NOT be used to determine students’ final scores for this administration.

Online Submission of Teacher Evaluations of the Test to the Department

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

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