

FOR TEACHERS ONLY

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

ELA

ENGLISH LANGUAGE ARTS

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

SCORING KEY AND RATING GUIDE

Mechanics of Rating

Updated information regarding the rating of this examination may be posted on the New York State Education Department’s web site during the rating period. Check this web site at <http://www.p12.nysed.gov/assessment/> and select the link “Scoring Information” for any recently posted information regarding this examination. This site should be checked before the rating process for this examination begins and several times throughout the Regents Examination period.

The following procedures are to be used for rating papers in the Regents Examination in English Language Arts. More detailed directions for the organization of the rating process and procedures for rating the examination are included in the *Information Booklet for Scoring the Regents Examination in English Language Arts*.

Scoring the Multiple-Choice Questions

For this exam all schools must use uniform scannable answer sheets provided by the regional scanning center or large-city scanning center. The scoring key for this exam is provided below. **If the student’s responses for the multiple-choice questions are being hand scored prior to being scanned, the scorer must be careful not to make any marks on the answer sheet except to record the scores in the designated score boxes. Marks elsewhere on the answer sheet will interfere with the accuracy of the scanning.**

Before scannable answer sheets are machine scored, several samples must be both machine and manually scored to ensure the accuracy of the machine-scoring process. All discrepancies must be resolved before student answer sheets are machine scored. When machine scoring is completed, a sample of the scored answer sheets must be scored manually to verify the accuracy of the machine-scoring process.

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

Rating of Essay and Response Questions

- (1) In training raters to score student essays and responses for each part of the examination, follow the procedures outlined below:

Introduction to the Tasks

- Raters read the task and summarize it.
- Raters read the passages or passage and plan a response to the task.
- Raters share response plans and summarize expectations for student responses.

Introduction to the Rubric and Anchor Papers

- Trainer reviews rubric with reference to the task.
- Trainer reviews procedures for assigning holistic scores (i.e., by matching evidence from the response to the language of the rubric and by weighing all qualities equally).
- Trainer leads review of each anchor paper and commentary. (*Note:* Anchor papers are ordered from high to low within each score level.)

Practice Scoring Individually

- Raters score a set of five practice papers individually. Raters should score the five papers independently without looking at the scores provided after the five papers.
- Trainer records scores and leads discussion until raters feel comfortable enough to move on to actual scoring. (Practice papers for Parts 2 and 3 only contain scores, not commentaries.)

- (2) When actual rating begins, each rater should record his or her individual rating for a student's essay and response on the rating sheets provided in the *Information Booklet*, *not* directly on the student's essay or response or answer sheet. Do *not* correct the student's work by making insertions or changes of any kind.
- (3) Both the 6-credit essay and the 4-credit response must be rated by at least two raters; a third rater will be necessary to resolve scores that differ by more than one point. **Teachers may *not* score their own students' answer papers.** The scoring coordinator will be responsible for coordinating the movement of papers, calculating a final score for each student's essay or response, and recording that information on the student's answer paper.

Schools are not permitted to rescore any of the open-ended questions on any Regents Exam after each question has been rated the required number of times as specified in the rating guide, regardless of the final exam score. Schools are required to ensure that the raw scores have been added correctly and that the resulting scale score has been determined accurately.



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

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

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

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

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

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

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

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

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

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

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

Anchor Level 6–A

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

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

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

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

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

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

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

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

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

Anchor Level 6-B

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

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

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

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

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

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

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

Anchor Level 5–A

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

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

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

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

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

Anchor Paper – Part 2 – Level 5 – B

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

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

Anchor Level 5-B

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

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

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

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

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

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

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

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

Anchor Level 5-C

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

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

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

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

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

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

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

Anchor Level 4–A

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

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

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

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

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

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

Anchor Level 4-B

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

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

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

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

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

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

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

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

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

Anchor Level 4–C

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