



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.

Anchor Paper – Part 3 – Level 4 – A

The excerpt from "The Vertical Ladder" reflects the central idea that always trying to impress and show off can lead to poor decisions and negative consequences. The boy, Flegg, wants to impress a very critical and hard to impress girl. When he starts throwing bricks higher than everyone else, she challenges him and tells him ~~to~~ "Bet you can't climb as high as you can throw!" (Lines 29, 30). Flegg, of course, will accept her challenge and begin climbing on the rusted ladder towards the immensely high top. This shows that he is willing to put his own safety at risk in order to prove himself to her. When he finally does reach the top rung, he finds that "the real top rungs were missing ~~on~~ the platform jotted five impassable feet above" (Lines 74, 75). Throughout his journey towards the top, Flegg is met with an intense sense of isolation and ~~the~~ insignificance. He sees everything he knows disappear into nothing, and he is left, above everything, alone. The level of ignorance in his decision is recognized, and he wonders how he got into this position. There are times in life where future consequences cannot be foreseen at that time. But this instance was an example of the naive view of youth. Because one emotion or one influence seems the most important to him at the time, he acts on it. Therefore, his impetuosity leads to his difficult predicament and no easy solution.

The author uses conflict as a literary technique to develop the central idea. When the girl he wishes to win over challenges him to do the impossible, he feels that he has to in order to prove he is worthy. As he approached the tower he lost much confidence and felt "despite himself that the entire erection had become wobbly" ~~and~~ (Lines 43). Although he is scared and hesitant to climb the tower, he is faced with a dilemma. If he climbs it, his life could be at risk, but if he does not, then he risks losing his chances with a girl. ~~But~~ But, he withdraws his concerns and

Anchor Paper – Part 3 – Level 4 – A

begins the climb, choosing his pride over his safety. Reaching the top, he expects to find the platform where he can finally stop and rest. But when he gets there, ~~the~~ the real top rungs are missing, and he does not know what to do. So he "hung shiverily and panted knowing what more he could ever do" (Lines 77, 78).

The author puts the character in a difficult position, and he chooses poorly. When it is time to face the consequences of that decision, there does not seem to be any way to solve it. He does not know what he can do to save himself, so he just waits, he gives up. He has been defeated. He chose poorly and now must suffer the consequences. It is easy to be impulsive, to try and impress and show off.

But when the time comes to take ownership of bad choices, paying for the choices seems to often make ~~us~~ ~~from~~ people consider their decisions and regret them.

Anchor Level 4–A

The response introduces a well-reasoned central idea (*The excerpt from “The Vertical Ladder” reflects the central idea that always trying to impress and show off can lead to poor decisions and negative consequences*) and a writing strategy (*The author uses conflict as a literary technique to develop the central idea*) that clearly establish the criteria for analysis. The response demonstrates a thoughtful analysis of the author’s use of conflict to develop the central idea (*Although he is scared and hesitant to climb the tower, he is faced with a dilemma. If he climbs it his life could be at risk, but if he does not, then he risks losing his chances with a girl; The author puts the character in a difficult position, and he chooses poorly; He chose poorly and now must suffer the consequences*). The response presents ideas clearly and consistently, making effective use of specific and relevant evidence to support analysis (*he finds that “the real top rungs were missing ... the platform jutted five impassable feet above” and So he “hung shivering and past knowing what more he could ever do”*). The response exhibits logical organization of ideas and information to create a cohesive and coherent response by first introducing the central idea that impulsive decisions can lead to painful consequences (*He sees everything he knows disappear into nothing, and he is left, above everything, alone*), followed by a paragraph that presents and illustrates the conflict (*But, he withdraws his concerns and begins the climb, choosing his pride over his safety*), and concluding with a reiteration of the central idea and the conflict (*It is easy to be impulsive, to try and impress and show off. But when the time comes to take ownership of bad choices, paying for the choices seems to often make people consider their decisions and regret them*). The response establishes and maintains a formal style, using precise language and sound structure (*The level of ignorance in his decision is recognized, and he wonders how he got into this position and He does not know what he can do to save himself, so he just waits. He gives up. He has been defeated*). The response demonstrates control of conventions with infrequent errors (*saftey, dissapear, impusticity*).

How often do people take risks just to protect their sense of pride? How strong beliefs and values have to be to push one to do something as insane as climbing up a cold, tall structure, just to prove someone wrong? Some people are eager to do anything to stay firm with what they believe in. In the ^{short} story, "The Vertical Rodder" by William Sansom, the main character Flegg ~~proves~~ undertakes an extremely dangerous challenge, to prove his strength and determination to his friends, and to himself. The author uses simile as one of the writing strategies in order to ~~compare the gasometer to a top-heavy~~ use comparison with the world "like" or "as" to connect the gasometer to different objects ~~that they~~, to help the reader to imagine the struggle of Flegg when he was climbing up persistently.

One example of how simile is used is in lines 43 to 45, "... and Flegg imagined despite himself that the entire erection had become unsteady, that quite possibly the gasometer might suddenly blow over like a gigantic top-heavy sail." The simile compares the gasometer to be as unstable as a sail that is twisted on a stormy wind. This shows how scary it must have been to individually climb on a structure that could collapse any moment. It was terrifying but the fear did not stop the protagonist from showing up to his friends, especially the girl with black eyes. He needed to keep going, or the group of his friends will laugh at him. His muscles were nearly giving up from holding so tight to the metal, vertical object, and even this didn't convince him to stop. There is a simile that clearly shows how scared the poor boy is to fall. In the lines 55 to 56, the text states, "... he was lost among

such huge smooth dimensions, grown smaller himself and clinging now like a child lost on some monstrous desert of red dust" Flegg is compared to a small child that needs help of somebody stronger, because they are not yet capable of doing some things alone. He felt like crying, but there was nothing but the freezing pole he could hold. He was exhausted and more terrified of what's on the top than what's underneath him. At this moment he tried to imagine that this is just a nightmare. He was talking to himself to soothe the pain of the troubling stress. Here is another simile that expresses the craziness he was falling in. In the lines 70 to 72: "... he began to scamble up, unrelenting at his lost ~~strength~~ strength, whispering ungent meaningless words to himself like the swift whispers that close in on nightmare." This is how Flegg felt. He wanted to have ground under his feet again. He regretted the decision he made. And yet, he still kept going to the top. He valued his beliefs and pride more than his own life.

Thanks to the very accurate comparisons, the readers could imagine how difficult it was for Flegg to climb up the gasometer. He was tremendously scared. It was too much for him. But just because his friends didn't believe in him, he decided to go up no matter what. This determination was fueled by his stubborn nature. But no matter how wobbly the gasometer was and how much horrification his situation was, he still kept going and went up to reach his goal. He proved himself.

Anchor Level 4–B

The response introduces a well-reasoned central idea (*Flegg undertakes an extremely dangerous challenge, to prove his strength and determination to his friends and to himself*) and a writing strategy (*The author uses simile ... to connect the gasometer to different objects, to help the reader to imagine the struggle of Flegg*) that clearly establish the criteria for analysis. The response demonstrates a thoughtful analysis of the author’s use of similes to develop the central idea (*The simile compares the gasometer to be as unstable as a sail that is twisted on a stormy wind. This shows ... It was terrifying but the fear did not stop the protagonist*). The response presents ideas clearly and consistently, making effective use of specific and relevant evidence to support analysis (“... he was lost among such huge smooth dimensions, grown smaller himself and clinging now like a child lost on some monstrous desert of red rust” and “...he began to scramble up, wrenching at his last strength, whispering urgent meaningless words to himself like the swift whispers that close in on nightmare!”). The response exhibits logical organization of ideas and information to create a cohesive and coherent response by first introducing the central idea and writing strategy, followed by a body paragraph that analyzes three similes as they relate to the central idea, and closing with a summative conclusion (*Thanks to the very accurate comparisons, the readers could imagine how difficult it was for Flegg to climb up the gasometer*). The response establishes and maintains a formal style, using appropriate language and structure (*He valued his beliefs and pride more than his own life and This determination was fueled by his stubborn nature*) with some inexact words and phrases (*world* for “words”, *showing up* for “showing off” and *how much horrifying*). The response demonstrates partial control of conventions with occasional errors (*challenge, to prove; objects, to help; terrifying but; a small child ... they; trobbing; weriness*) that do not hinder comprehension.

William Sansom uses the writing strategy of point-of-view to develop his central idea that threatening one's ego can cause them to make poor and impulsive decisions. The author begins the passage by foreshadowing to the thoughts and feelings of Flegg while he is climbing that vertical ladder. Flegg asks himself, "How could he ever have wished this on himself? How easy it ~~would~~ had been to laugh away his cautionary fears on the firm ground?" (L 7-9). By revealing Flegg's point-of-view the author is able to show how he realizes that he has made a poor decision. He continues on with, "Now he would give the very hands that clung to the ladder for a safe conduct to solid earth." (L 8-9). Flegg's perspective reveals his deep regret for the decision that he made to begin climbing.

The author also uses point-of-view to reveal why Flegg made the impulsive decision to begin climbing. When Flegg is gathered with his friends beneath the gasometer, the author displays his thoughts towards a girl. "Flegg, who wished to excel in the eyes of the dark-named girl began throwing his bricks higher than the others." (L 21-22). The boy even thought that he "liked her earnest, purposeful expression" (L 27-28) clearly having feelings for this girl, it is no surprise that when she told him... "Bet you can't climb as high as you can throw!" (L 29-30) that he would not shy away from doing whatever was necessary to impress this girl. His friends even joined in to taunt him into climbing up the

ladder on the gasometer. They repeatedly told him "Course he bloody can't" and "Climb to the top of my Aunt Fanny" (L 33-34). Finally, Flegg gave into the peer pressure and taunts when the girl told him to climb to the top of the gasometer. Right away Flegg began climbing, only giving this action a bit of thought. Even after ~~repeatedly~~ he described the height of the gasometer being "dizzying" and as being possible to fall over because it was "top-heavy," he still ~~decided~~ decided that ~~the loss of his abundance of his own ego was~~ his fear of the diminishment of his own ego was much bigger than any object such as the gasometer. Then, without any thought of what could go wrong or just how unsafe climbing the gasometer was, ^{Flegg} thrust himself up the latter, out of the mere threat to his ego ~~and fear~~ caused by his ~~own friends~~ very own friends.

Anchor Level 3–A

The response introduces a clear central idea and a writing strategy (*William Sansom uses the writing strategy of point-of-view to develop his central idea that threatening one's ego can cause them to make poor and impulsive decisions*) that establish the criteria for analysis. The response demonstrates a thoughtful analysis of the author's use of point-of-view to develop the central idea (*By revealing Flegg's point-of-view the author is able to show how he realizes that he has made a poor decision; The author also uses point-of-view to reveal why Flegg made the impulsive decision to begin climbing; clearly having feelings for this girl, it is no surprise that ... he would not shy away from doing whatever was necessary to impress this girl*). The response presents ideas sufficiently, making adequate use of relevant evidence to support analysis (*"How could he ever have wished this on himself? How easy it had been to laugh away his cautionary fears on the firm ground"* and *Finally, Flegg gave into the peer pressure and taunts when the girl told him to climb to the top of the gasometer*). The response exhibits logical organization of ideas and information to create a cohesive and coherent response by establishing the central idea and writing strategy in the opening paragraph, then supporting the central idea by discussing and exemplifying Flegg's point-of-view and his corresponding actions in a second paragraph that concludes with a summative statement (*Flegg thrust himself up the latter, out of the mere threat to his ego caused by his very own friends*). The response establishes and maintains a formal style, using appropriate language and structure (*Flegg's perspective reveals his deep regret for the decision that he made to begin climbing and His friends even joined in to taunt him into climbing up the ladder on the gasometer*). The response demonstrates partial control of conventions with occasional errors (*one's ... them; decisions; point-of-view the author; having feelings ... it is; necessary; diminishment*) that do not hinder comprehension.

The author William Sanson uses the literary element of characterization in the story "The Vertical Ladder" to develop and intensify the central idea. Throughout the story we see the main character, Flegg, try his best to impress the girl he likes. This ~~one~~ uncovers a theme of staying true to yourself even under peer pressure.

As you continue into the story, the author first uncovers Flegg's character by writing him off as someone who likes to impress and stand out. He throws ~~big~~ bricks higher than the other kids, and is feeding off of the pride he gets when ~~she~~ he feels the girl he likes ^{is} watching him. This quickly catches up to him when the kids begin to pressure him to climb the ladder. Flegg doesn't have to climb, but his nature to one up and impress everyone gets the best of him and he forces himself to climb. From here the story intensifies. Flegg's fear of heights and the author's description of the terror, regret and uneasiness carries through the story. There is also a sense of Flegg being overdramatic where he worries if the gasometer will blow, and how the drop doubled from atop the ladder. It makes

you question his safety and helps you further understand to not give into peer pressure.

The author William Sansom uses characterization to develop the central idea of the story "The Vertical Ladder". The description of Flegg and his fears focus you to think about his decisions and actions he made throughout the story. It provides a lesson and adds an intense ~~deci~~ feeling as you read deeper and deeper into Flegg's adventure.

Anchor Level 3-B

The response introduces a clear central idea (*Throughout the story we see the main character, Flegg, try his best to impress the girl he likes*) and a writing strategy (*The author William Sansom uses the literary element of characterization in the story "The Vertical Ladder" to develop and intensify the central idea*) that establish the criteria for analysis. The response demonstrates an appropriate analysis of the author's use of characterization to develop the central idea (*the author first uncovers Flegg's character ... as someone who likes to impress and stand out and the kids begin to pressure him to climb the ladder. Flegg doesn't have to climb, but his nature to one up and impress everyone gets the best of him and he forces himself to climb*). The response presents ideas sufficiently, making adequate use of relevant evidence to support analysis (*He throws bricks higher than the other kids, and is feeding off of the pride he gets when he feels the girl he likes is watching and Flegg's fear of heights and the author's description of the terror, regret and uneasiness carries through the story*). The response exhibits acceptable organization of ideas and information to create a coherent response by establishing the central idea and writing strategy in the opening paragraph, then discussing the characterization of Flegg as he responds to *peer pressure* from the girl in the second paragraph, which ends with a reiteration of the central idea and with a conclusion that reflects the opening paragraph (*The author William Sansom uses characterization to develop the central idea of the story "The Vertical Ladder"*). The response establishes and maintains a formal style, using appropriate language and structure (*From here the story intensifies and It provides a lesson and adds an intense feeling*). The response demonstrates partial control of conventions with occasional errors (*kids, and is; doesn't; him and he forces; author's description; uneasiness*) that do not hinder comprehension.

Language use is one ~~using~~ writing strategy the author of "The Vertical Ladder" William Samson uses to convey the central idea of biting off more than one can ~~down~~ chew. This ^{also} means that one took on a challenge that they could not bare. Flegg became arrogant and prideful and decided to show off.

As Flegg was climbing in the beginning of the story, the author states "How easy it had been to laugh away his cautionary fears on the firmground!" (7-8) The use of the language cautionary fears to show how worrying of the situation of Flegg being on the ladder ~~was~~ to him.

Another example of the various uses of language throughout the story which proves the central theme to be evident is when the author states "There lay about it a sense of material danger, not of the risk of falling, but of something removed and unhuman - a sense of appalling isolation." (58-59) ~~This ~~shows~~ ~~the~~ ~~author~~ ~~uses~~ ~~words~~ ~~such~~ ~~as~~ ~~material~~ ~~danger~~ ~~;~~ ~~unhuman~~ ~~,~~ ~~and~~ ~~appalling~~ ~~isolation~~~~ words such as material danger, unhuman, and appalling isolation give the reader a clue to recognized that Flegg is ~~was~~ not prepared to face the challenge that faces him which shows that the central idea is evident all in all.

Anchor Level 3–C

The response introduces a clear central idea and a writing strategy (*Language use is one writing strategy the author of “The Vertical Ladder” William Sansom uses to convey the central idea of biting off more than one can chew*) that establish the criteria for analysis. The response demonstrates a superficial analysis of the author’s use of language to develop the central idea, supplying one statement about *cautionary fears* (*The use of the language cautionary fears to show how worrying the situation of Flegg being on the ladder is to him*) and an attempt at analysis of the effect of words such as *material danger, unhuman, and appalling isolation*. The response presents ideas inadequately in an attempt to support analysis. While the two sentences taken from the text are appropriate and provide a basis for analysis, there is little actual analysis undertaken (*Words such as material danger, unhuman, and appalling isolation give the reader a clue to recognized that Flegg is not prepared to face the challenge that faces him which shows that the central idea is evident all in all.*) The response exhibits acceptable organization of ideas and information to create a coherent response, with an opening paragraph that introduces a central idea and a writing strategy, a second paragraph that focuses on “*the use of the language cautionary fears*” and a third paragraph that references the words *material danger, unhuman, and appalling isolation* and ends with a vague concluding statement *that the central idea is evident all in all*. The response establishes and maintains a formal style (*Another example of the various uses of language throughout the story which proves the central theme to be evident is when*), using appropriate language and structure with the exception of an idiom used as the central idea (*biting off more than one can chew*), the use of *bare* for “bear” and incorrect sentence structure (*The use of the language cautionary fears to show how worrying the situation of Flegg being on the ladder is to him*). The response demonstrates partial control of conventions with occasional errors [*one ...they; ground.*”(7-8); *to recognized; prepared*] that do not hinder comprehension. The response does not use quotation marks to denote words taken from the text (*cautionary fears, material danger, unhuman, appalling isolation*).

The central idea of the text, "The Vertical Ladder" is that things might not look like they seemed. According to the text, "Here he was, isolated on a vertical iron ladder flat to the side of a gasometer - and bound to climb higher and higher until he should reach the vertiginous skyward summit" (line 5). This is evident because things that are like the iron ladder we can't tell when it'll stop.

The author uses symbolism to support the central idea. According to the text, "then he jammed his legs in the lower rungs and his arms past the elbows to the armpits in through to to rungs and there he hung shivering and post knowing what more he could ever do..." (line 75). This is evident to supporting the central idea because when he was climbing the ladder he thought there will a end but in reality there is no real end.

Anchor Level 2–A

The response introduces a central idea (*The central idea of the text, “The Vertical Ladder” is that thing might not look like they seemed*) and a writing strategy (*The author uses symbolism to support the central idea*). The response demonstrates a superficial analysis of the central idea but does not successfully relate the writing strategy of symbolism to the central idea (*This is evident to supporting the central idea because when he was clambing the laddor he thought there will a end but in reality there is no real end*). The response presents ideas inconsistently and inadequately in an attempt to support analysis but while some evidence relates to the central idea (*“Here he was, isolated on a vertical iron ladder flat to the side of a gasometer-and bound to climb higher and higher until he should reach the vertiginous skyward summit”*) and (*This is evident because thing’s that are like the iron laddor we can’t tell when it’ll stop*), the example of the writing strategy of symbolism is inaccurate and irrelevant. The response exhibits inconsistent organization of ideas, consisting of one paragraph stating and exemplifying a central idea, followed by a second paragraph that introduces the writing strategy of *symbolism* but gives an unrelated example from the text and a reiteration of the central idea. The response lacks a formal style, using language that is basic and imprecise (*This is evident because thing’s that are like the iron laddor we can’t tell when it’ll stop*). The response demonstrates partial control of conventions with occasional errors (*thing ... look, thing’s, laddor, symbolism, clambing, but in reality there*) that do not hinder comprehension.

In the text the vertical Ladder one can see that the author William Sansom central idea was that even though things may seem like there crumbling right before your eyes and you don't really see the point have something to be hopeful. This message is shown throughout the text and it touches on many key literary elements but the one that stood out the most is imagery since you could really see many of these scenarios out in your head and you could really just see them coming to life and putting a picture in your head.

In the text vertical ladders the central idea that tied up everything in the text was that even at your lowest point you still have to have some hope or some form to hold on too. One can see this in lines 7 to 9 where it states "How could he ever have wished this on himself? How easy it had been to laugh away his cautionary fears on the firm ground... now he would give the very hands that clung to the ladder for safe conduct to solid earth" This quote shows that even though he is in a sticky situation he still on holding on to hope that he will be back on the ground of the earth. And that connects back to the central idea

The literary element that is really shown in this text is imagery there is imagery all over this text since you could really see this event playing out in your head this is event in lines 10 through 11 where it states "It had been a strong spring day abruptly as warm as mid summer. The sun flooded the park and streets with sudden heat." This evidence shows the literary element imagery because you could imagine the scenario of it being so hot that the streets are being hit on by the sun and it just being way too hot. And it's a great example of imagery because you could see these events play out in your head.

Anchor Level 2–B

The response introduces a central idea (*the author William Sansom central idea was that even though things may seem like there crumbling right before your eyes and you don't really see the point have some thing to be hopeful*) and a writing strategy (*the one that stood out the most is imegry*). The response demonstrates a superficial analysis of the central idea (*even though he is in a sticky sitation he still on holding on to hope that he will be back on the ground of the earth*), but the analysis of the author's use of imagery fails to support the central idea (*you could imagen the senioro of it being so hot that the streets are being hitted on by the sun and it just being way to hot*). The response presents ideas inconsistently and inaccurately (*"How could he ever have wished this on himself? How esay it had been to laugh away his cautionary fears on the firm ground ... now he would give the very hands that clung to the ledder for safe conduct to solid earth"*), in that it contradicts the central idea, making use of some evidence that is irrelevant (*"It had been a strong spring day abruptly as warm as mid summer. The sun flooded the park and streets with sudden heat."*). The response exhibits inconsistent organization of ideas and information, failing to create a coherent response, with an introductory paragraph that includes a central idea and the writing strategy of imagery (*since you could really see many of these senieros out in your head*), one body paragraph that rephrases and loosely supports the central idea, and a second body paragraph that exemplifies and discusses imagery, but is unrelated to the central idea. The response lacks a formal style, using language that is basic, inappropriate, and imprecise (*There for "they're", you could really just see them coming to life and putting a picture in your head, still on holding on to hope, being hitted on by the sun, to for "too"*). The response demonstrates emerging control of conventions with some errors (*literay; imegry; senieros; In the text vertical ladders the; esay; sitation; earth. And that; head this; imagen*) that hinder comprehension.

The central idea of the text is there's always something good at the top of something. The boy got dared to reach the top of the gas tank. The boy reached the top of the ladder but still didn't know what was at the top. The authors use of persuasion develops to the central idea by showing that with motivation people can help you and keep pushing you to reach the top. Also when you look back and see how far you've gone you just wanna keep pushing.

One way the author shows persuasion is in line (33-35) "Flegg had said: Climb to the top of anything," the other boy says: Climb to the top of my aunt Fanny. The girl had said Climb to the top of the gasworks then." This shows that his friends were pushing him to climb to the top. This develops to the central idea of how if you have motivation you can reach the top.

Another way the author shows persuasion is when the author starts "Each object familiar to his everyday eyes - his friends, land-posts, brick wall, the kerb, a drain - all these grown super small". This shows how if you look down and see how far you've gone you can't turn back.

Anchor Level 2–C

The response introduces a confused or incomplete central idea (*The central idea of the text is there's always something good at the top of something*) and a writing strategy (*use of persuasion developes to the central idea*). The response demonstrates a minimal analysis of the author's use of the writing strategy of persuasion which, in the analysis, becomes *motavation* (*This developes to the central idea of how if you have motavation you can reach the top*) to develop the central idea. The response presents ideas inconsistently and inadequately in an attempt to support analysis (*"Flegg had said: Climb to the top of anything." the other boy says: Climb to the top of ... the gasworks then*"), making use of some evidence that is irrelevant (*"Each object familar to his everyday eyes— ... all these grown super small"*). While the author's use of persuasion is illustrated, the evidence presented is unrelated to the confused central idea. The response exhibits inconsistent organization of ideas and information, presenting a central idea that is unrelated to the text and shifts from *something good* to *you can't turn back* and a writing strategy that shifts from *persuasion* to *motivation* and back to *persuasion*, failing to create a coherent response. The response lacks a formal style, using language that is basic and imprecise (*got dared, developes to the, wanna, starts* for "states"). The response demonstrates emerging control of conventions (*authors use; persuation; developes; motavation; Also when; Line (33-35); "Flegg had said ... anything." the other boy; said Climb to ... then.*"; *familiar; cant*) that make comprehension difficult.

In the story "The Vertical Ladder" written by William
Samson is trying to show no matter how much
you change and try for things to progress, it will soon
come to disappoint you. If you cannot see the value
in something, that does not mean treat it unfairly or
just rude. Most do not deserve something like that,
overthinking is the key. Even though it may seem
stressful it helps!

Anchor Level 1–A

The response introduces a confused central idea (*no matter how much you change and try for things to progress, it will soon come to disappoint you*) with no writing strategy or analysis. The response presents no evidence from the text. The response exhibits little organization of ideas and information, shifting from one idea of an individual trying to progress to not seeing *the value in something* to comments about unfair or *rude* treatment, *overthinking* and stress. The response uses language that is predominantly incoherent (*If you cannot see the value in something, that does not mean treat it unfairly ... overthinking is the key*). The response demonstrates partial control of conventions with occasional errors (*soonly, dissapoint, seem stressful it*). The response must be scored no higher than a Level 1 since it is a personal response that makes little reference to the task or text.

In excerpted from "The vertical Ladder" Author by William Sansom develops the central idea is be careful from the gasometer. it's a natural gas and it's so risky. develops the writing strategy is setting which means describing time and place.

Anchor Level 1-B

The response introduces a confused or incomplete central idea (*the central idea is be careful from the gasometer. it's a natural gas and it's so risky*) and states and defines the writing strategy (*setting which means describing Time and Place*) with no analysis of the setting to develop the central idea. The response presents no evidence from the text. The response exhibits little organization of ideas and information, consisting of one paragraph of loosely-related comments with language that is predominately incoherent (*In excerpted from and be careful from the gasometer*). The response demonstrates a lack of control of conventions with frequent errors (*excerpted; "The vertical Ladder" Author by; be careful from; gasometer; risky. develops; strategy; Time and Place*) that make comprehension difficult.

Would you risk your life to impress your friends? In the story "The Vertical Ladder" by William Sansom, Flegg risked his life in order to impress a girl that he liked. Throughout the passage, William Sansom used the writing strategy Imagery, in order to support the central idea that ~~people should~~ ^{you should not} do anything to impress and get the attention of others, ~~because~~ ^{because} it ~~can put your~~ ^{can put your} life in danger.

At the beginning of the passage, the ^{main} character Flegg is regretful of his decisions to climb the ladder, as he feels his life is in danger. The author states, "As he felt the first watery eggs of sweat moistening the palms of his hands, as with every rung higher his body seemed to weigh more heavily, this young man Flegg regretted in sudden desperation but still in vain, the irresponsible events that had thrust him up into his present precarious climb." (Sansom, Lines 1-4).

The author uses this piece of imagery to help the reader understand and picture the fear that the character is in a result of him climbing the ladder to impress a girl. This supports the central idea because Flegg climbed the ladder and began to realize his mistake when he became fearful and felt as if he was in danger. The author describes how Flegg got into this danger when saying, "She had black eyes, unshad~~ow~~ed beneath short wide-awake lids, as bright as a boy's eyes... Altogether she seemed a wide-awake girl who would be the first to appreciate an active sort of man. ~~Now~~ Now she frowned and shouted: 'Bet you can't climb as high as you can throw!...' (Sansom, Lines 28-30). In this piece of imagery, the reader is able to understand that

Flegg is attracted ~~to~~ to the girl when the author describes her. This relates back to the central idea that ~~you~~ you shouldn't ~~with~~ do anything to gain the attention of others because it shows that Flegg wanted to impress the girl. When she told him to climb, he did not want to look like a baby so he climbed. However, shortly ~~to~~ after beginning, he regretted his decisions and asked ~~himself~~ himself why he even did it in the first place. The author continued emphasizing Fleggs fear when saying, "The ground had receded horribly, the drop now appeared terrifying, out of all proportion to this height he had reached. From the ground such a height would have appeared unnoteworthy." (Sansom, Lines 47-49). This source of imagery shows ~~how~~ how Flegg is in complete terror but does not want to seem like a wimp to the others. This supports the central idea that you shouldn't do things to impress others because it might put you in danger because, it shows how Flegg is horrified of falling off the ladder and is extremely distressed by the fact that he made the mistake of climbing in the first place. Flegg knows that what he did was wrong, and he should have never attempted to impress his friends in the first place.

William Sansom used imagery throughout the passage to show the intense amount of fear that Flegg faced as he climbed the ladder. As a result, this evidence supported the main.

theme that you should never do something to impress your friends, ~~because~~ especially if it can put your life in danger. By the end of the story, Flegg concluded that he should have never attempted to impress his friends in the first place because it really would not change how they felt about him.

The central idea is the rush you get when climbing to different heights. This is a literary element. The characterization of the text states that two men are climbing a vertical ladder like it said in the text "As he felt the first, wettery eggs of sweat moistening the palms of his hands, as with every rung higher his body seemed to weigh more heavily, this young man Flegg regretted in sudden desperation but still in vain, the irresponsible events that had thrust him up into his present precarious climb. Here he was, isolated on a vertical iron ladder flat to the side of a gazer and bound to climb higher and higher until he should reach the vertiginous, skyward summit." That told me it's about the rush the character is feeling, the adrenaline going through there, it's mind thrilling to see what is going to be at the top. As they get closer it gets

Stronger they would push there self to keep going.

"He looked up, following the dizzying rise of the rungs to the skyline. From this angle flat against the iron sheeting the gasometer appeared higher than before. The blue sky seemed to descend and almost touch it. They have reached new heights where they need a gasometer to contain air."

In the passage "The Vertical Ladder" a young man, Flegg, is pressured by friends into climbing an extremely high ladder. As Flegg climbs up, he now realizes what he's done and is afraid. This predicament that Flegg finds himself in serves as the basis of a central idea of the passage that focuses on how young people often act on impulse when trying to impress others which can put them in a difficult, sometimes dangerous, situation. The author develops this central idea through the use of conflict.

For example, before Flegg climbs the gasometer, he is throwing rocks at it trying to impress some of his friends, in particular, a dark haired girl who dared him by shouting, "Bet you can't climb as high as you can throw!" He felt further pressured to impress her when another friend followed up saying, "Course he bloody can't," In response, he begins to climb, soon having second thoughts "as he felt the first watery eggs of sweat moistening the palms of his hands, as with every rung higher his body seemed to weigh more heavily." and "regretted in sudden desperation but still in vain, the irresponsible events that had thrust him up into his present precarious climb." This shows how Flegg had been conflicted between

impressing his friends by proving he could "Climb to the top of anything" and his inner fears as he looked up at the "dizzying" height of the gasometer. He gave into his pride and found himself in a terrifying situation, clinging to the rungs of the tower. This text clearly shows that Flegg was in a conflicting situation and obviously didn't think before climbing this ladder.

Despite the uneasiness Flegg and his companions felt, Flegg accepted his friends' challenge and gave in to another side of his feelings that envisioned the girl's eyes following his broad shoulders and appreciating "an active sort of man" as he stood atop the gasometer. However, not long into his climb, reality set in and Flegg is described as "clutching his body close to the rust" and making "small weeping sounds through his mouth" while shivering and shuddering as he continued upward. He wondered "how he ever could have wished this on himself? How easy it had been to laugh away his cautionary fears on firm ground." Flegg had found himself torn between his inner fears and his attraction to a pretty young girl. At this point, he realizes perhaps he shouldn't have been so vain and should have been more concerned for his personal well being. Once again, the text shows how, when conflicted, Flegg acted impulsively and put himself in danger as a result.

Central idea was almost spring time and their want to going out to have some fun and the park but when is spring time a lot people get sick.

was that time that going to be spring time their want to have some fun out of home their decide to going ~~home to home~~ out home to park. BUT that big problems is was their going their know from past their going to be sick. During the spring is hard to going out because they been starting to growing and you know that you get sick when they been starting to grading. Their was not choice if their going out staying home because their want to get sick is more bad if their get sick.

According to text said 'almost the time you must to doing things that you not going to like!' This mean their was decide to going out to have some fun in family because this going to be the only time their can have fun. but how you know that going to be the only time where can have some fun time for that moment. Everyone was going to working and doing other things that going to have time to their get some fun their love.

It had been a strange Spring day, abruptly as warm as midsummer. The sun flooded the parks and streets with sudden heat - Plego and his friends had left stifled in their thick winter cloths. The green glare of the new leaves everywhere struck the eye too fiercely, the air seemed almost sticky from the exhalations of birds and swelling resins. Cold winter senses were overcome - the girls had complained of headaches - and their thoughts had grown confused and uncomfortable as the wet underneath began to press against their skins.

Practice Paper A – Score Level 3

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

Practice Paper B – Score Level 2

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

Practice Paper C – Score Level 4

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

Practice Paper D – Score Level 1

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

Practice Paper E – Score Level 0

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

**Map to the Learning Standards
 Regents Examination in English Language Arts
 June 2022**

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

The *Chart for Determining the Final Examination Score for the June 2022 Regents Examination in English Language Arts* will be posted on the Department’s web site at <http://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.surveymonkey.com/r/8LNLLDW>.
2. Select the test title.
3. Complete the required demographic fields.
4. Complete each evaluation question and provide comments in the space provided.
5. Click the SUBMIT button at the bottom of the page to submit the completed form.