



**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 -present ideas clearly and consistently, making effective use of specific and relevant evidence to support analysis	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 -present ideas sufficiently, making adequate use of relevant evidence to support analysis	-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 -present ideas inconsistently, inadequately, and/or inaccurately in an attempt to support analysis, making use of some evidence that may be irrelevant	-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 -present little or no evidence from the text
Command of Evidence: the extent to which the response presents evidence from the provided text to support analysis	-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
Coherence, Organization, and Style: the extent to which the response logically organizes complex ideas, concepts, and information using formal style and precise language	-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
Control of Conventions: the extent to which the response demonstrates command of conventions of standard English grammar, usage, capitalization, punctuation, and spelling				

- 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.

A central idea of this passage focuses on the recognition of the sea and its shoreline as an everchanging and vital force. The author effectively uses diction to express the observations made of this "spectacle" of the meeting of these two natural elements. Through the use of selective and specific word choice, the reader can experience both the variations and robustness created by this union.

The author's effective use of diction to portray this scene is evident in the various descriptions that focus on its vitality. The shore is described as being a "relentless drive of life whose inhabitants display "enormous toughness and vitality." One of these creatures, a little crab, is viewed as a "delicate, destructible, yet incredibly vital force that somehow holds its place." Words like "relentless" and "toughness" are not ones that would ordinarily be associated with a shoreline and its creatures. As used, however, they make the reader aware of the true energy and drive that exists within them.

Diction again plays an important role in allowing the reader to understand that this "meeting place" between land and sea is everchanging. Using the word "mutable" to describe this region immediately allows the reader to realize that nothing stays the same here. When speaking of the shore's dual nature, the author describes it as "changing with the swing of the tides, belonging now to the land, now to the sea." Using an expression like "the swing of" emphasizes the constant ebb and flow of the water as it changes the landscape of the shoreline, helping the reader to not only visualize,

but also to feel the rhythm of this phenomenon. The author goes on further to describe this "meeting of land and water" as "a world that keeps alive the sense of continuing creation" and the link of land and sea as "an awareness of the past, and of the continuing flow of time." The repetition of the word "continuing", when coupled with the word "flow" in the latter example, serves to complete an image of an ongoing progression of life, over time and space, and its everchanging nature as a result.

Anchor Level 4–A

The response introduces a well-reasoned central idea (*A central idea of this passage focuses on the recognition of the sea and its shoreline as an everchanging and vital force*) and a writing strategy (*The author effectively uses diction to express the observations made of this "spectacle" of the meeting of these two natural elements*) that clearly establish the criteria for analysis. The response demonstrates a thoughtful analysis of the author's use of diction to develop the central idea (*Words like "relentless" and "toughness" are not ones that would ordinarily be associated with a shoreline and its creatures. As used, however, they make the reader aware of the true energy and drive that exists within them and The author goes on further to describe this "meeting of land and water" as "a world that keeps alive the sense of continuing creation" and the link of land and sea as "an awareness of the past, and of the continuing flow of time"*). The response presents ideas clearly and consistently, making effective use of specific and relevant evidence to support analysis (*The shore is described as being a "relentless drive of life whose inhabitants display "enormous toughness and vitality" and One of these creatures, a little crab, is viewed as a "delicate, destructible, yet incredibly vital force that somehow holds its place"*). 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, next showing how *diction* expresses the *variations and robustness, created by the union of land and sea*, and illustrating through word choice the many mutations land and sea experience. The response ends with an emphasis on "flow" ... *to complete an image of an ongoing progression of life*. The response establishes and maintains a formal style, using precise language and sound structure (*Diction again plays an important role in allowing the reader to understand that this "meeting place" between land and sea is everchanging*). The response demonstrates control of conventions with infrequent errors.

Nature evolves and changes on its own without a measure of time and ~~the~~^a mere impression that humans exist. As people, we know that the world changes but it does so by starting anew each day and obliterating the past like the sea. The author of the text uses symbolism to develop the central idea presented in the text. Symbols such as the tide and the crab, symbolize the true meaning and purpose of life and what it substantially is made up of.

The text begins with a moment observing the tide of the ocean from the shore. The author explains the deeper interpretation of the tide ~~by~~ when she/he describes what it creates and its beauty. The author continues to create the image of the ocean using symbolism when she/he relates the ocean to "a world that keeps alive the sense of continuing creation and of relentless drive of life." This describes how nature and life continue to create and keep producing with no a natural tendency to keep existing. Life is about continuing on no matter what circumstance or situation. "The little crab alone with the sea became a symbol that stood for life itself..." The author uses the crab's situation to develop the idea that we become rooted in life and what it provides for us such as a home. Humans have to understand that life is not affected by us

but it continues to hold our existence together.

The author uses symbolism throughout this passage to allow the readers the importance of our world and the real meaning behind life. Certain things in our life or on earth mean a lot more than what they appear to be. Nature continues to evolve without any recognition that humans have left their imprints in Earth's history.

Anchor Level 4–B

The response introduces a well-reasoned central idea (*Nature evolves and changes on its own without a measure of time and a mere impression that humans exist*) and a writing strategy that clearly establish the criteria for analysis (*The author of the text uses symbolism to develop the central idea*). The response demonstrates a thoughtful analysis of the author's use of symbolism to develop the central idea (*The author explains the deeper interpretation of the tide when she/he describes what it creates and its beauty and The author uses the crab's situation to develop the idea that we become rooted in life*). The response presents ideas sufficiently, making adequate use of relevant evidence to support analysis (*The author continues to create the image of the ocean using symbolism when she/he relates the ocean to "a world that keeps alive the sense of continuing creation and of relentless drive of life" and "The little crab alone with the sea became a symbol that stood for life itself..."*). The response exhibits a logical organization of ideas and information to create a cohesive and coherent response, with an opening that introduces the central idea and writing strategy, a body paragraph that discusses the symbolism of tides, oceans, nature and *life itself*, and closing with a summative conclusion (*Nature continues to evolve without any recognition that humans have left their imprints in Earth's history*). The response establishes and maintains a formal style, using precise language and sound structure (*Humans have to understand that life is not affected by us but it continues to hold our existence together*). The response demonstrates control of conventions with infrequent errors (*changes but and on no matter*).

Water is a mysterious substance that baffles those who try to understand it. In this text, the author illustrates the beauty of the sea and all it has to offer. The author is curious about the sea and attempts to convey its beauty to the reader. One way the author does this is through repetition.

The repetition, in lines 15-25, of the word "it" helps the reader understand the extent of the sea, along with its features. Starting ~~sent~~ consecutive sentences with "It tunnels...", "It encrusts...", and "It exists...", not only describes the sea, but also puts emphasis on the central idea. "It" is used throughout the paragraph in place of life. The repetition of "it", ~~and the~~ combined with detailed descriptions of life within the sea, conveys the beauty and vastness of the sea to readers. The author strategically used repetition to develop the idea that the sea is beautiful, yet strange.

Anchor Level 3–A

The response introduces a clear central idea (*The author is curious about the sea and attempts to convey its beauty to the reader*) and a writing strategy (*One way the author does this is through repetition*) that establish the criteria for analysis. The response demonstrates an appropriate analysis of the author’s use of repetition to develop the central idea (*The repetition, in lines 15-25, of the word “it” helps the reader understand the extent of the sea, along with its features and The repetition of “it”, combined with detailed descriptions of life within the sea, conveys the beauty and vastness of the sea to readers*). The response presents ideas sufficiently, making adequate use of relevant evidence to support analysis (*Starting consecutive sentences with “It tunnels ...”, “It encrusts ...”, and “It exists ...”, not only describes the sea, but also puts emphasis on the central idea*). The response exhibits acceptable organization of ideas and information to create a coherent response, with an introductory paragraph that presents the central idea and the writing strategy, followed by a second paragraph that exemplifies the repetition used in the passage and explains how *the author strategically used repetition to develop the idea that the sea is beautiful, yet strange*. The response establishes and maintains a formal style, using appropriate language and structure (*Water is a mysterious substance that baffles those who try to understand it. In this text, the author illustrates the beauty of the sea and all it has to offer*). The response demonstrates control of conventions with infrequent errors.

Through the use of imagery, the author helps to show that the edge of the sea is both a beautiful place but also a mysterious place. The author uses this literary technique to show how the sea is both beautiful and also mysterious. As the author stated right in the opening of the text "The edge of the sea is a strange and beautiful place." (line 1)

"The shore has a dual nature, changing with the swinging of the tides, belonging now to the land, now to the sea... On the flood tide it is a water world, returning briefly to the realive stability of the open sea." ^(lines 11-14) This shows the image of tides coming in and out on the shore lines. It also helps to show how it can be a mystery, never knowing when land will go underwater or when it's to emerge again. To never know when or what the sea will do next."...yet the area between the tide lines is crowded with plants and animals... it lies deep in the sands, in burrows and tubes and passageways. ^(lines 16-21) ~~the~~ Shawn in this passage the beauty of the sea is shown, from the sea crowded with life to the wet gloom of sea caves. Both the sea's beauty and mystery is shown in the passage

The author does a wonderful job using imagery to show how the sea edge is strange yet beautiful at the same ~~time~~ time. There is multiple examples of imagery throughout the passage.

Anchor Level 3–B

The response introduces a clear central idea and a writing strategy (*Through the use of imagery, the author helps to show that the edge of the sea is both a beautiful place but also a mysterious place*) that establish the criteria for analysis. The response demonstrates an appropriate analysis of the author’s use of imagery to develop the central idea (*This shows the image of tides coming in and out on the shore lines. It also helps to show how it can be a mystery, never knowing when land will go underwater or when it’s to emerge again and the beauty of the sea is shown, from the sea crowded with life to the wet gloom of sea caves*). The response presents ideas sufficiently, making adequate use of relevant evidence to support analysis (*“The shore has a dual nature ... On the flood tide it is a water world, returning briefly to the relative stability of the open sea” and “... yet the area between the tide lines is crowded with plants and animals ... it lies deep in the sands, in burrows and tubes and passageways”*). 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 exemplifying and discussing imagery in the second paragraph, and concluding with a restatement of the central idea. The response establishes and maintains a formal style, using appropriate language and structure (*The author uses this literary technique to show how the sea is both beautiful and also mysterious*). The response demonstrates partial control of conventions with occasional errors (text *“The, nature, relative, Both ... is, There is*) that do not hinder comprehension.

In the text, the central idea in the text is that life is constantly going through changes and does not stay the same. In the text it states, "For no two successive days is the shore line precisely the same... It rises ~~or~~ or falls as the glaciers melt or grow."

In the text the author shows the ~~central idea~~ central idea that life is not constantly the same. In life someone goes through changes and has different experiences. The author shows the central idea in the text by comparing the shore line to someone's life.

In the text, the author uses an extended metaphor which is the shore line, to develop the central idea. In the text it states, "The shore is an ancient world... Each time that I enter it, I gain some new awareness of its beauty and its deeper meanings." The author uses the extended metaphor, the shore line, throughout the text to show the central idea to the reader. This extended metaphor helped to develop the central idea because the shore line is compared to life and in life you become aware of its beauty and deeper meanings. The shore line was used to compare it to life because a shore line changes, it is never precisely the same. Like life, no two people's lives are the same and throughout the course of life there will always be changes.

Anchor Level 3–C

The response introduces a clear central idea (*the central idea in the text is that life is constantly going through changes*) and a writing strategy (*The author shows the central idea in the text by comparing the shore line to someone’s life and the author uses an extended metaphor*) that establish the criteria for analysis. The response demonstrates a superficial analysis of the author’s use of the extended metaphor to develop the central idea (*This extended metaphor helped to develop the central idea because the shore line is compared to life and in life you become aware of its beauty and deeper meanings. The shore line was used to compare it to life because a shore line changes*). The response presents ideas sufficiently, making adequate use of relevant evidence to support analysis (*In the text it states, “For no two successive days is the shore line precisely the same ... It rises or falls as the glaciers melt or grow” and In the text it states, “The shore is an ancient world ... Each time that I enter it, I gain some new awareness of its beauty and its deeper meanings”*). The response exhibits acceptable organization of ideas and information to create a coherent response, with an opening paragraph that introduces the central idea, focusing on the idea *that life is not constantly the same*, and a second paragraph that focuses on the author’s use of an *extended metaphor*. The response lacks a formal style, using language that is basic (*life is constantly going through changes and does not stay the same and someone goes through changes*) and repetitive throughout. The response demonstrates partial control of conventions with occasional errors (*successive; life and in life you; changes, it; people’s lifes, thought, couse*) that do not hinder comprehension.

One writing strategy that is demonstrated in the text is literary element. The literary element that I have chosen is simile. A simile is comparing something while using the words like or as. The author is using simile to say she likes the sea.

There is multiple pieces of evidence showing ~~how~~ how simile is demonstrated. One piece of evidence is when the author said, "sanderlings scurried across the beach like little ghosts..." that is a simile because it is comparing 2 things and using like. Another example is when the author was talking about the Black skinnars and how they are like "large, dimly seen moths". That's also a simile because it is comparing using like or as. Both these the author chose to show because she likes the sea and wants to show people the sea she loves.

~~As~~ As you can see the literary element simile is shown throughout the text. It shows the author likes the sea.

Anchor Level 2–A

The response introduces a central idea and writing strategy (*The author is using simile to say she likes the sea*) that is not introduced until the last sentence (*It shows the author likes the sea*). The response demonstrates a superficial analysis of the author’s use of simile to develop the central idea (*that is a simile because it is comparing 2 things and using like and Both these the author chose to show because she ... wants to show people the sea she loves*). The response presents ideas inadequately in an attempt to support analysis (*“sanderlings scurried across the beach like little ghosts ...”* and *“large, dimly seen moths”*). The response exhibits inconsistent organization of ideas and information, failing to create a coherent response, providing a confusing first sentence (*One writting stragety that is demonstrated in the texts is literary element*) then defining simile (*A simile is comparing something while using the words like or as*), followed by a paragraph that presents little analysis beyond identifying two similes from the text that loosely connect to a central idea and concluding with a statement that *simile is shown throughout the text*, followed by an unsupported reiteration of the central idea. The response lacks a formal style, using language that is basic (*One piece of evidence is when the autor said and Another example is when the author was talking about*) and inappropriate (*comparing 2 things*). The response demonstrates partial control of conventions with occasional errors (*writting, stragety, there is multiple pieces of, As you can see the*) that do not hinder comprehension.

The central idea of the text is how beautiful the ~~water~~ oceans and seas are and the animals that live in them. The author uses literary element strategy, because the element that the author is talking about are the oceans and seas one example is: "the edge of the sea is a strange and beautiful place it talks about how it has a rhythm for example: "Not only do the tides retreat in their eternal rhythms but the level of the sea itself is never at rest. The author also talks about how hard it is to live in a place like that. "Only the most hardy and adaptable can survive in a region so mutable yet the area between the tidelines is crowded with plants and animals." One way the author develops this central idea is language use, the author uses relatively sophisticated words throughout the text.

Anchor Level 2–B

The response introduces a central idea (*The central idea of the text is how beautiful the oceans and seas are and the animals that live in them*) and a writing strategy (*one way the author develops this central idea is language use*). The response demonstrates a superficial analysis of the author’s language use to develop the central idea (*the author uses relatively sophisticated words throughout the text*). The response presents ideas inadequately and, at times, inaccurately (*“Not only do the tides retreat in their eternal rhythms but the level of the sea itself is never at rest and “only the most hardy and adaptable can survive in a region so mutable yet the area between the tide lines is crowded with plants and animals*) in an attempt to support analysis. The response exhibits inconsistent organization of ideas and information, consisting of one paragraph stating the central idea in the first sentence, followed by a somewhat unclear writing strategy (*the author uses literary element strategy. because the element ... are the oceans and seas*). Two loosely connected quotes follow, concluding with a writing strategy (*language use*) with no examples of its use (*the author uses relatively sophisticated words throughout the text*). The response lacks a formal style, using language that is basic (*the author is talking about*), inappropriate (*i.e.*) and imprecise (*uses literary element strategy*). The response demonstrates emerging control of conventions with some errors (*them. the; strategy. because; element ... are; place it; for example;; rhythms; animals. one; language use, the*) that hinder comprehension.

I think the author used literary language. I think this way because I see how the author is describing the sea and saying his or her own thoughts, also I know the author describes the flat lands of beach and the crabs. The author has a sense of putting the story into order of history and then his or her own opinions. The author basically went in that order that starts from shore to sea and then to crabs. The author described how at night the shore is a different world it's like a world of darkness and how it hides the distractions of day light. Then the author found a ghost crab he was antonished and amazed like he had saw ghost crabs before but that ~~part~~ one ~~was~~ amazing if was sitting and enjoying the beach sand and waves or shade the author really described a good way of life or history really the beach and the shore. He gave some opinions and literary details and showed us ~~of~~ dark and light side of the shore.

Anchor Level 2–C

The response introduces a central idea in the closing sentence (*He gave own opions and literay details and showed us dark and light side of the shore*) and implies a writing strategy of structure (*The author have a sense of putting the stroy into order of history and then his or her own opinions*). The response demonstrates a superficial analysis of the author’s use of structure to develop the central idea (*The author basically went in that order that starts from shore to sea and then to crabs*). The response presents ideas inadequately (*The author descrbed how at night the shore is a diffrent world ... it hides the distractions of day light* and *Then the author found a ghost crab*) in an attempt to support analysis. The response exhibits inconsistent organization, consisting of one paragraph that transitions from generalized statements about the author (*I think the author used litteray tehique. I think this way because I see how the author is descrbing the sea*) to presenting three stages of *putting the stray into order*, to concluding comments about how *the author really described a good way of life and showed us dark and light side of the shore*), failing to create coherent response. The response lacks a formal style, using language that is basic (*I think the author used litteray—tehinque*) and imprecise (*he was antsonished and amazed like he never saw ghost crabs before but that partcular one was amazing it was sitting and way of life or history really the beach and the shore*). The response demonstrates a lack of control of conventions with frequent errors (*litteray; thaghts, also; the authors descrbies; The author have; diffrent; world it’s like, day light; crab he; before but; partcular; histery really*) that make comprehension difficult.

In this story the author uses a lot of setting to describe the environments around the world. Setting is the places or time a story takes place. In this story the places the author describes are the coasts of the ocean and how it is always different.

Anchor Level 1–A

The response introduces a confused central idea and writing strategy (*the author uses a lot of setting to describe the environments around the world*). The response demonstrates superficial analysis of the author's use of setting to develop the central idea (*the places the author describes are the coasts of the ocean and how it is always different*). The response presents no evidence from the text other than the vague statement that the *author describes ... the coasts* after providing a definition of setting. The response is minimal, making assessment of coherence, organization, style and conventions unreliable.

Anchor Paper – Part 3 – Level 1 – B

The central idea of the text is that life adapts. Even in the harshest parts of the world life grows. The author uses ~~setting~~ setting to show this.

Anchor Level 1-B

The response introduces a confused central idea (*The central idea of the text is that life adapts*) and a writing strategy (*The author uses setting to show this*). The response demonstrates no analysis of the author's use of setting to develop the central idea. The response presents no evidence from the text. The response is minimal, making assessment of coherence, organization, style and conventions unreliable.

In the text, the author uses imagery to develop the idea that the sea ^{is} beautiful. The imagery is extremely descriptive and beautiful, just as the ^{edge of the} sea is. "... where tides have pressed forward over the continents, receded, and then returned," shows how mighty the sea is—which is a part of its beauty. "On the ebb tide it knows the harsh extremes of the land world, being exposed to heat and cold, to wind, to rain, and drying sun"—this imagery denotes what the sea's edge goes through and is very descriptive—especially the "drying sun." ^{What} What is inside the sea is very beautiful as well such as "...the area between the tide lines is crowded with plants and animals... displays its enormous toughness and vitality by occupying almost every conceivable niche"—the imagery is, again, very descriptive. ~~and colorful~~

There is more beauty in the sea, especially with the organisms in it. "... or lurks in the wet gloom of sea caves," "... as spheres of protozoa, small as pinpricks, sparkling at the surface of the sea," and "... as Lilliputian beings swimming through dark pools that lie between the sand" add to the beauty of the sea. The sea's environment is also beautiful—"Black skimmers flew along the ocean's edge silhouetted against the dull, metallic gleams..." The contrast in that piece of imagery previously mentioned provides a beautiful contrast.

The author evidently mentions that he or she

believes that the ^{edge of the} sea is full of beauty. However, the author uses imagery to further prove the beauty of the sea's edge, essentially, the imagery adds emphasis ~~to~~ ^{to} the beauty. The imagery is naturally appealing, not revolting; therefore, it is beautiful.

The central ideal of these stories are about how the under the water there is many weird but grate places in any it just talks about the gratefulness on the ocean and how much history are really under their. You should seek within and the land & sea link together with life. It can relate to it,

In this passage, the author's focus is on the vitality and sheer will to survive that living creatures possess. Life exists everywhere, even in constantly changing landscapes like the shore. Life is tenacious and the author reveres it. This is shown through their tone.

The author's tone is in awe, and highly respectful of the subject. Their diction proves this; They describe the creatures at the shore as "the most hardy and adaptable" and displaying "enormous toughness and vitality." They refer to this ecosystem as "intricate" and "mysterious," revealing their awe at nature's works. To this author, life is a "spectacle," it is something worth marveling at.

The open sea and the dry land connect in such beautiful way. The shore has so much details that it feels alive. The shore is delicate, mysterious, and destructive. ~~It's~~ The nature of ~~its~~ ~~beauty~~ the shore makes it very beautiful. The theme of the passage is that nature should be more acknowledge by more by its beauty.

The boundary between the sea and land keep changing. The ~~earth~~ ~~has~~ ~~more~~ ~~sea~~ ~~than~~ ~~land~~ shore boundary of sea keep rising and lowering. The author use the shore beauty as its theme. The author ~~use~~ compare shore as a beautiful thing. The passage uses many examples for the shore beauty. In the passage it says "There is common thread that links these scenes and memories." This illustrates that the shore can have the person have ~~to~~ ^{good} memories. It such beauty that person must observe every detail.

The main theme is beauty. That people should admire this beauty of the shore. That shore is lively and that's why it should be acknowledge many people.

In this text, we're introduced to a multifarious amount of symbols. These symbols are generally associated with positive ideas. Due to this, it's prevalent that the author uses ~~the~~ the literary device of symbolism in order to convey ~~the~~ the fundamental idea that the ~~shore~~ shore is a representation of ~~a~~ ~~reality~~ a continuing reality.

The shore is associated with feelings of life. ~~the past~~ In the text, the author mentioned a bird that had ~~walked on the beach~~ left prints on the shore. The author then mentions how "the sea had that morning washed away the tracks of the bird". Basically the birds mark on the shore represent the past. The shore washing away the tracks speak to the fact that the past is being expunged and therefore, the present is to continue to flow. Also, the author describes the shore as "a world that ~~exists~~ keeps alive the sense of continuing creation and "relentless drive of life". This illustrates how the shore symbolizes a continuing reality because in a sense, it's a form of continuous rebirth considering it constantly promotes creation. Thus, displaying how the ~~author~~ author uses ~~the~~ symbolism to speak to the idea that the shore represents a continuing reality.

Ultimately, the author uses specific word choice ~~and~~ and symbolism to convey the ~~idea~~ idea that shores are a continuous reality.

Practice Paper A – Score Level 4

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

Practice Paper B – Score Level 1

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

Practice Paper C – Score Level 3

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

Practice Paper D – Score Level 2

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

Practice Paper E – Score Level 3

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

**Map to the Learning Standards
Regents Examination in English Language Arts
August 2019**

Question	Type	Credit	Weight	Standard
1	MC	1	1	RL.5 (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	RL.3 (11-12)
6	MC	1	1	RL.2 (11-12)
7	MC	1	1	RL.4 (11-12)
8	MC	1	1	L.4 (11-12)
9	MC	1	1	RL.2 (11-12)
10	MC	1	1	RL.4 (11-12)
11	MC	1	1	RL.5 (11-12)
12	MC	1	1	RL.4 (11-12)
13	MC	1	1	L.5 (11-12)
14	MC	1	1	RL.2 (11-12)
15	MC	1	1	RI.5 (11-12)
16	MC	1	1	L.4 (11-12)
17	MC	1	1	RI.3 (11-12)
18	MC	1	1	RI.2 (11-12)
19	MC	1	1	RI.3 (11-12)
20	MC	1	1	RI.4 (11-12)
21	MC	1	1	L.4 (11-12)
22	MC	1	1	RI.3 (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 August 2019 Regents Examination in English Language Arts* will be posted on the Department's web site at <http://www.p12.nysed.gov/assessment/> on the day of the examination. Conversion charts provided for previous administrations of the Regents Examination in English Language Arts must NOT be used to determine students' final scores for this administration.

Online Submission of Teacher Evaluations of the Test to the Department

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

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