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IMPORTANT NOTE:

Regents-related materials from the May 2013 NTI are posted on EngageNY for archival purposes only.

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Our Students. Their Moment.

Regents Exam in English Language Arts (Common Core)

Materials for the May 2013 NTI

NOTE: Unless otherwise stated, all materials are draft. Finalized versions of these materials will be available on EngageNY or the NYSED Web site in Fall 2013. Please direct any questions or suggestions to the Office of State Assessment at emscassessinfo@mail.nysed.gov.

**Regents Exam in English Language Arts
(Common Core)
Materials for the May 2013 NTI**

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Regents Examination in English Language Arts (Common Core) Test Blueprint

The Regents Examination in English Language Arts (Common Core) consists of three parts, which include 24 multiple-choice items and two writing prompts. All items will measure the Common Core English Language Arts standards as defined in the NYS P-12 Common Core Learning Standards.

One of the major curricular shifts demanded by the Common Core for English Language Arts is a focus on writing from sources using evidence. The Common Core's attention to evidence-based writing is underscored by the demand from New York State college and university faculty members that students enter college with these important skills.

The CCLS requires that informational text, in particular literary nonfiction, take on a more dominant role in high school English Language Arts classes than they have before and the blueprint of the exam reflects this requirement. For example, according to the blueprint, Part 1 of the exam must include an informational text. Part 2 will generally consist of up to five informational texts. Part 3 will include either an informational text or a literature text.

Taken as a whole, the test blueprint for the Regents Examination in English Language Arts (Common Core) aligns to the expectations of an 11th grade student approaching college and career readiness.

The Test Blueprint is currently in draft and will be finalized at a later date.



THE STATE EDUCATION DEPARTMENT / THE UNIVERSITY OF THE STATE OF NEW YORK / ALBANY,
NY12234

Test Blueprint: Regents Examination in English Language Arts (Common Core)

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The CCLS requires that informational text, in particular literary nonfiction, take on a more dominant role in high school English Language Arts classes than they have before and the blueprint of the exam reflects this requirement. For example, according to the blueprint, Part 1 of the exam must include an informational text. Part 2 will generally consist of up to five informational texts. Part 3 will include either an informational text or a literature text.

Taken as a whole, the test blueprint for the Regents Examination in English Language Arts (Common Core) aligns to the expectations of an 11th grade student approaching college and career readiness.

Test Blueprint: New York State Regents Examination in English Language Arts (Common Core)

Test Part	Standards Addressed (coverage will vary)	Text Description	Student Task
PART 1 READING COMPREHENSION	RL.1-6, 10 RI.1-6, 8-10 L.3-5	2 – 3 texts Up to approximately 2,600 words total Each test will contain at least one literature and one informational text.	Students will perform a close reading of the texts and answer 24 multiple-choice questions
PART 2 WRITING FROM SOURCES	RL.1-6, 10-11 RI.1-10 W.1-2, 4,9 L.1-6	2 – 5 texts Up to approximately 2,600 words total Each test will contain at least two informational texts and, in addition, may contain graphics or one literature text.	Students will perform a close reading of the texts and write a source-based argument or expository essay, as directed by the prompt.
PART 3 TEXT ANALYSIS	RL.1-6, 10 RI.1-10 W.2, 4,9 L.1-6	1 text Up to approximately 1,000 words Each test will contain one literature or one informational text.	Students will perform a close reading of the text and write a two to three paragraph response that presents an analysis of the effect intended by the author and one literary element or technique used by the author to achieve this effect.
Overall, the test requires that students read closely 5-9 texts of up to approximately 6,200 words and that they answer 24 multiple-choice questions, write one source-based argument or expository essay, and one text-based response analyzing an effect intended by the author and one element or technique used by the author to achieve this effect. The test assesses Common Core Learning Standards in Reading, Writing and Language for the Grade 11-12 span, but, due to the integrative and cumulative nature of the standards, items may also assess standards in earlier grade bands. Exact Standard coverage will vary from test to test based on the texts and writing prompts used			



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About the Regents Examination in English Language Arts (Common Core)

Designed to Measure the Common Core Learning Standards for English Language Arts

The Regents Examination in English Language Arts (Common Core) is designed to measure students' achievement of the Grade 11-12 band Common Core Learning Standards (CCLS) for English Language Arts (ELA). The CCLS for English Language Arts make up a broad set of literacy expectations for students. The CCLS English Language Arts Standards define literacy as integrated comprehension, analysis, and communication of information gleaned from reading, regardless of the text type.

The Regents Exam in ELA (Common Core) measures the Grade 11-12 band Reading, Writing, and Language standards, but due to the cumulative nature of the standards, items may also measure standards in earlier grade bands. In addition, not all standards are measured by every form of the exam.

Because it is not possible to measure all ELA standards during the three-hour Regents Exam, Speaking and Listening standards will not be assessed on the Regents Exam in ELA (Common Core). While Speaking and Listening Standards will not be assessed on the exam, they remain two important components of college and career readiness, therefore, it is imperative that teachers continue to instruct and assess the Speaking and Listening Standards in the classroom.

About the Complexity of the Texts Featured on the Exam

Experienced English teachers evaluate the appropriateness of texts for use on each part of the Regents Exam in ELA (Common Core) using both quantitative and qualitative analyses in accordance with the *Common Core Standards for English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects: Appendix A* requirements.

About the Types of Texts Featured on the Exam

In order to meet the demands as articulated by the CCLS, the Regents Exam in ELA (Common Core) requires students to read, analyze and write about a balance of literary and informational texts.

Emphasis on Writing from Sources

The CCLS emphasizes the importance of close reading and text-based writing. The Regents Exam in ELA (Common Core) requires that students demonstrate their college and career readiness in writing through two text-based writing tasks. Part 2 of the exam requires students to write a prompt-based argument or expository essay using evidence from their close reading of 3 to 5 primarily informational texts to support their claim or topic. Part 3 requires students to write a two to three paragraph response to a literary or informational text in which they analyze an effect intended by the author and the element or technique the author uses to achieve that effect.

The Exam Will Assess the Key Skills and Content that Students Need to be On Track for College and a Career

NYSED worked extensively with educators from SUNY, CUNY, and independent colleges in New York State to ensure the Regents Exam in ELA (Common Core) measures the knowledge and skills needed for students to succeed in their first year of credit-bearing college courses. For example, Part 2 of the Regents Exam represents a common task in New York State entry-level college courses.

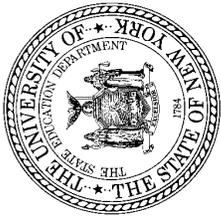
Students Who Score Proficient on the Exam Will Be Ready for Entry-Level Credit-Bearing ELA Courses in College

The Regents Exam in ELA (Common Core) was developed by New York State high school educators with the assistance of members of the New York State higher education community. Although not all students who are proficient on the Regents Exam in ELA (Common Core) will ultimately succeed in credit-bearing college courses, a score of proficient on the exam will nonetheless serve as a helpful indicator that a student has a high likelihood of possessing the skills necessary to access the content and skills being taught in applicable college courses.

New Rubrics for the Regents Examination in English Language Arts (Common Core)

Part II and Part III of the new Regents Examination in English Language Arts (Common Core) will be scored using new holistic rubrics. For some test administrations Part II will require an argumentative essay, whereas at other test administrations Part II will require an expository essay; therefore, there are two rubrics for Part II. Part III will always be scored using the same rubric. All rubrics reflect the new demands called for by the CCLS high school standards through the end of grade 11.

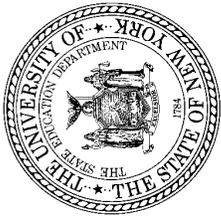
The rubrics are currently drafts and will be finalized after feedback from the field is incorporated and the rubrics have been proofed during the Fall 2013 range-finding activities.



**New York State Regents Examination in English Language Arts (Common Core)
Part 2 Rubric: Writing to Sources - Argument**

	6	5	4	3	2	1
Quality	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 prompt -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 prompt -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 prompt -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 prompt -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 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 the conventions, exhibiting occasional errors only when using sophisticated language	-demonstrate partial control, exhibiting occasional errors that do not hinder comprehension	-demonstrate emerging control, exhibiting occasional errors that hinder comprehension	-demonstrate a lack of control, exhibiting frequent errors that make comprehension difficult	-are minimal, making assessment of conventions unreliable -may be illegible or not recognizable as English

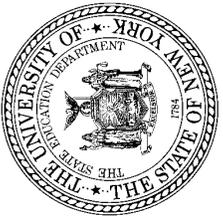
- An essay that addresses fewer texts than required by the task can be scored no higher than a 3.
- An essay that is a personal response and makes little or no reference to the task or texts can be scored no higher than a 1.
- An essay that is totally copied from the task and/or texts with no original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



**New York State Regents Examination in English Language Arts (Common Core)
Part 2 Rubric: Writing to Sources - Expository Essay**

Quality	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 the topic in an analysis of the texts	-introduce a precise and insightful topic, as directed by the prompt -demonstrate in-depth and insightful analysis of the texts as necessary to support the topic	-introduce a precise and thoughtful topic, as directed by the prompt -demonstrate thorough analysis of the texts as necessary to support the topic	-introduce a precise topic, as directed by the prompt -demonstrate appropriate and accurate analysis of the texts as necessary to support the topic	-introduce a reasonable topic, as directed by the prompt -demonstrate some analysis of the texts, but insufficiently to support the topic	-introduce a topic, as directed by the prompt -demonstrate confused or unclear analysis of the texts, failing to support the topic	-do not provide an introduction of the topic -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 the 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, exhibiting occasional errors that hinder comprehension	-demonstrate a lack of control, exhibiting frequent errors that make comprehension difficult	-are minimal, making assessment of conventions unreliable -may be illegible or not recognizable as English

- 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 should be scored a 0.
- An essay that is totally unrelated to the task, illegible, incoherent, or blank must be scored as a 0.



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

	4	3	2	1
Quality	Responses at this Level:	Responses at this Level:	Responses at this Level:	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	-demonstrate thorough and accurate analysis of the text, clearly identifying an effect and a literary element or technique used to advance this effect	-demonstrate appropriate and accurate analysis of the text, identifying an effect and a literary element or technique used to advance this effect	-demonstrate little analysis of the text, identifying an effect and/or a literary element or technique	-do not demonstrate analysis of the text, failing to identify an effect and/or a literary element or technique
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 the conventions with infrequent errors	-demonstrate partial control of conventions with occasional errors that do not hinder comprehension	-demonstrate emerging control of conventions with some errors that hinder comprehension	-demonstrate a lack of control of conventions with frequent errors that make comprehension difficult -are minimal, making assessment of conventions unreliable -may be illegible or not recognizable as English

- 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 should be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, or blank must be scored as a 0.

Guidelines for Text Selection

Texts submitted for use on the Regents Exam in ELA (Common Core) must be worth reading and exemplify the CCLS writing standards. They must be sufficiently complex and merit the close reading and level of analysis required at the 11th-CCR Band level. All texts selected must be aligned to the requirements of the particular exam part and must adhere to the following general specifications.

Educators may consider using the Guidelines for Text Selection in their own classrooms to ensure the texts their students are using meet the demands of the Common Core and are thus similar to those texts that students will encounter on the Regents Examination and in college and their careers.

The Guidelines for Text Selection are currently in draft and will be finalized at a later date.



Regents Examination in English Language Arts (Common Core)

Guidelines for Text Selection

Texts submitted for use on the Regents Exam in ELA (CC) must be worth reading and exemplify the CCLS writing standards. They must be sufficiently complex and merit the close reading and level of analysis required at the 11th-CCR Band level. All texts selected must be aligned to the requirements of the particular exam part and must adhere to the following general specifications.

General Specifications for Text Selection

1. Text Type

- a. CCLS aligned literature texts include stories (the subgenres of adventure stories, historical fiction, mysteries, myths, science fiction, realistic fiction, allegories, parodies, satire, and graphic novels); drama (one-act and multi-act plays); and poetry (the subgenres of narrative poems, lyrical poems, free verse poems, sonnets, odes, ballads, and epics).
- b. CCLS aligned informational texts consist of literary nonfiction (the subgenres of exposition, argument, and functional text in the form of personal essays, speeches, opinion pieces, essays about art or literature, biographies, memoirs, journalism, and historical, scientific, technical, or economic accounts written for a broad audience).

2. Text Authorship and Source

- a. Literature text authors should represent the best of American and world literature and a balance of historical periods, ethnicities, perspectives, and genders.
- b. Informational text authors should be experts in their respective fields.
- c. Text authors should not be currently holding or running for any prominent political office.
- d. Texts should be selected from a variety of authors.
- e. Texts should be selected from a variety of sources including books, newspapers, magazines and websites.
- f. Texts must be authentic and published in reputable print or web sources.
 - i. Reputable print sources include major newspapers, refereed academic publications, major presses, government publications, etc.
 - ii. Reputable web sources include the Library of Congress, Smithsonian, New York Public Library, Project Gutenberg, universities, newspapers, etc.
- g. Primary sources are preferred.
- h. Texts that are great classic and contemporary works of literature and topics that may be covered in academic subject areas may be selected.

3. Text Content

- a. Text content must be appropriate for 11th grade students.
- b. Text content, writing style, or language adheres to the *AERA Standards for Educational and Psychological Testing*, 7.4; it does not contain “language” symbols, words, phrases, and content that are generally regarded as offensive by members of racial, ethnic, gender or other groups, except when judged to be necessary for adequate representation of the domain.
- c. Text content should not require extensive outside knowledge for comprehension.
- d. Text content must be engaging such that even students who do not find the particular topic, information, situation, or plot of interest could persist in close reading.
- e. Informational texts must be accurate and not outdated, unless historical.
- f. Texts must be information rich and complex enough to support the specified number of multiple-choice questions required by Part 1 of the exam or the writing required by Part 2 or Part 3.

4. Text Quality

- a. Texts should be worth reading because of their artistry, style, point of view, content, historical significance, authorship, or place in the canon of American or world literature.
- b. Texts must present sufficient content and complexity to merit close reading. Levels of meaning or quality of writing should enable a focused examination of content, structure, or style.
- c. Texts must present sufficient evidence and detail to support analysis of information, perspective, nuances, implications, or plot development, setting, characterization, etc.
- d. Texts must provide sufficient background information for students to understand unfamiliar contexts and/or information.

5. Text Craftsmanship

- a. Texts should exemplify mature, disciplined writing that could be used to instruct students in the development of their writing skills.
- b. Texts should display fine craftsmanship including features such as an effective organizational structure, clear and precise writing, sufficiently elaborated ideas, detailed descriptions or characterizations, coherent paragraphs, transitions, literary devices, sentence variety, effective word choice, correct language usage, and appropriate grammar.

6. Text Difficulty and Complexity

- a. Texts must be in the Grade 11th-CCR Band. Text evaluation will include a quantitative and qualitative review (see “Text Complexity: Quantitative and Qualitative Review.”)

**Regents Examination in English Language Arts (Common Core)
Text Review Form**

The Text Review Form is used by the New York State educators who create the Regents Exam as a tool to identify those texts that might be candidates for inclusion on the final forms of the Regents Examination in English Language Arts (Common Core).

Educators may consider using the Text Review Form in their own classrooms to ensure the texts their students are using meet the demands of the Common Core and are thus similar to those texts that students will encounter on the Regents Examination and in college and their careers.

The Text Review Form is currently in draft and will be finalized at a later date.

DRAFT



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

Text Review Form

Title _____ Genre _____ Test Part _____
Author/Source _____
Reviewer _____ Date _____

Criteria for Text Selection	Agree/ Disagree
1. The text is aligned to CCLS literature or informational text guidelines.	
2. The text is worth reading and appropriate for use on the Regents Exam in ELA.	
3. The text content, writing style, or language adheres to the <i>AERA Standards for Educational and Psychological Testing</i> , 7.4—it does not contain “language, symbols, words, phrases, and content that are generally regarded as offensive by members of racial, ethnic, gender, or other groups, except when judged to be necessary for adequate representation of the domain.”	
4. The text content, writing style, and language are unlikely to provide an unacceptable advantage or disadvantage for any student group.	
5. The text is authentic and published in a reputable print or web source.	
6. The text demonstrates the CCLS 11 th -CCR Band level rigor and complexity—based on the Quantitative and Qualitative Text Review. (see Text Complexity: Quantitative and Qualitative Review)	
7. The text provides sufficient evidence for students to understand unfamiliar contexts and/or information.	
8. The text is sufficiently accessible and interesting to engage students in close reading.	
9. The informational text content is accurate (exceptions may be made for historical texts).	

<p>Additional comments regarding text appropriateness for the Regents Exam in ELA:</p>	
<p>Recommendation: Accept/Reject/Save/Other</p>	
<p>Suggested action—need content area specialist for review, need source verification, need another text on the same topic, need another text by the same author, recommend holding the text for another year, need another translation, etc.</p>	

Regents Examination in English Language Arts (Common Core) Text Complexity Form

The appropriateness of texts for use on the Regents Exam in ELA (Common Core) is evaluated through the use of both quantitative and qualitative analysis in accordance with the *Common Core Standards for English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects Appendix A* requirements.

The Quantitative Analysis of each text is conducted using the Lexile Framework and at least two other measures such as ATOS, DRP, Flesch-Kincaid, etc. These measures are based on computer analysis of text characteristics, such as word length or frequency, sentence length, and text coherence. While these measures provide an indication of text complexity, they are inappropriate for poetry and may underestimate or overstate the complexity of some texts. Texts that score outside of the 11th-CCR Band must be justified for use on the exam by the Qualitative Analysis.

The Qualitative Analysis of all texts is conducted by experienced English teachers who evaluate the appropriateness of the text for the exam based on its content, knowledge demands, richness and complexity, structure and organization, and language use and vocabulary.

Educators may consider using the Text Complexity Form in their own classrooms to ensure the texts their students are using meet the text complexity demands of the Common Core and are thus similar to those texts that students will encounter on the Regents Examination and in college and their careers.

The Text Complexity Form is currently in draft and will be finalized at a later date.



**New York State Regents Examination in English Language Arts (Common Core)
Text Complexity Form: Quantitative and Qualitative Review**

The appropriateness of texts for use on the Regents Exam in ELA(CC) is evaluated through the use of both quantitative and qualitative analysis in accordance with the *Common Core Standards for English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects Appendix A* requirements.

The Quantitative Analysis of each text is conducted using the Lexile Framework and at least two other measures such as ATOS, DRP, Flesch-Kincaid, etc. These measures are based on computer analysis of text characteristics, such as word length or frequency, sentence length, and text coherence. While these measures provide an indication of text complexity, they are inappropriate for poetry and may underestimate or overstate the complexity of some texts. Texts that score outside of the 11th-CCR Band must be justified for use on the exam by the Qualitative Analysis.

The Qualitative Analysis of all texts is conducted by experienced English teachers who evaluate the appropriateness of the text for the exam based on its content, knowledge demands, richness and complexity, structure and organization, and language use and vocabulary.

Text Title:

Author:

Text is/is not appropriate:

Quantitative Analysis					
(Justification must be completed if the text does not fall within the 11 th -CCR Band on the Lexile Framework index)					
CCLS Grade Band	Lexile	ATOS	DRP	Flesch-Kincaid	Other
Text Index and Grade Band					
Justification Based on Quantitative Analysis (If the quantitative analysis index is not within the 11 th -CCR Band, present evidence based on the Qualitative Text Complexity Analysis that justifies its placement in the 11 th -CCR Band.)					
Reviewer and Date:					

Guide for CCLS Grade Band Text Difficulty Indices

Directions: Enter the text difficulty index for the Lexile Framework and two other indices in the appropriate boxes below. If the Lexile is not within the 11th-CCR Grade Band, the Qualitative Analysis must be performed and a justification written for the text.

CCLS Grade Band	Lexile Framework	ATOS	DRP	FK	SR	RM	Other
			Degrees of Reading Power	Flesch-Kincaid	Source Rater	Pearson Reading Maturity Metric	
2 nd -3 rd	420-820	2.75-5.14	42-54	1.98-5.34	.05-2.48	3.53-6.13	
4 th -5 th	740-1010	4.97-7.03	52-60	4.51-7.73	.84-5.75	5.42-7.92	
6 th -8 th	925-1185	7.00-9.98	57-67	6.51-10.34	4.11-10.66	7.04-9.57	
9 th -10 th	1050-1335	9.67-12.01	62-72	8.32-12.12	9.02-13.93	8.41-10.81	
11 th -CCR	1185-1385	11.20-14.10	67-74	10.34-14.20	12.30-14.50	9.57-12.00	

Qualitative Analysis		
Criteria	Use text-based evidence to support the texts appropriateness for the 11 th -CCR Band and use on the Regents Exam in ELA	Yes or No
1 Is the text content 11 th -CCR Band appropriate?		
2 Are the prerequisite knowledge demands required to understand the text 11 th -CCR Band appropriate?		
3 Is the text richness and complexity—levels of meaning or purpose, informational content 11 th -CCR Band appropriate?		
4 Is the text structure and organization—reasoning, argumentation 11 th -CCR Band appropriate?		
5 Is the text language use—sentence variety, syntax, figurative language, etc., 11 th -CCR Band appropriate?		
6 Is the text vocabulary—academic language, technical words, etc., 11 th -CCR Band appropriate?		
7 Overall is this text appropriate for the CCLS 11 th -CCR Band?		

Regents Examination in English Language Arts (Common Core)
Part 1: Multiple Choice Item-Writing Form

The Multiple Choice Item-Writing Form is used by the New York State educators who create the Regents Exam as a tool to systematically craft multiple choice items that meet the demands of the Common Core, especially the use of textual evidence to support the correct response for each multiple-choice item.

Educators may consider using the Multiple Choice Item-Writing Form in their own classrooms to craft formative multiple choice examinations that rigorously address the Reading standards of the Common Core for English Language Arts.

The Multiple Choice Item-Writing Form is currently in draft and will be finalized at a later date.

DRAFT



Regents Examination in English Language Arts (Common Core)

Part 1: Multiple-Choice Item Writing Form

Item Writer _____ Date _____

Text Title _____ Author _____

ITEM

Stem _____

Key 1 _____

Option 2 _____

Option 3 _____

Option 4 _____

Text evidence for options (cite paragraph, line, or phrase)

1 _____

2 _____

3 _____

4 _____

Item Characteristics

Description	Yes/No
Item requires understanding of the text as a whole	
Item focuses on understanding of selected lines of the text	
Item focuses on understanding of selected words or phrases	
Item requires one or two steps to solve	
Item requires multiple steps to solve	
Item difficulty is most likely: (circle) relatively simple, moderate, difficult, very difficult	
Other information	

CCLS Standard Alignment (may be aligned to more than one standard)

Standard _____

Standard _____

Standard _____

Item Review Notes

Comments and suggestions for revision

Reviewers

Date

**Regents Examination in English Language Arts (Common Core)
Item Review Checklist**

The Item Review Checklist is used by the New York State educators who create the Regents Exam as a quality control tool to ensure each question on each exam is properly aligned to the Common Core and is of sufficient psychometric rigor.

Educators may consider using the Item Review Checklist in their own classrooms to ensure their own items meet the same standards that Regents Exam items must meet.

The Item Review Checklist is currently in draft and will be finalized at a later date.

DRAFT



**New York State Regents Examination in English Language Arts (Common Core)
Multiple-Choice Item Review Checklist**

Text _____ Item _____
Standard _____
Reviewer _____ Date _____

Criteria	Agree/ Disagree
1. The item is free of content that might offend, typecast, or lead to offensive or stereotypic inferences regarding individuals or groups of different genders, ethnicities, locations, religions, socioeconomic status, political views, family situations, ability, physical, or mental conditions, etc.	
2. The item would not be construed as offensive to any constituency, even if taken out of context.	
3. The item asks a question worth asking; it is not trivial, tricky, unrelated to a close reading of the text, or unnecessary to an understanding or analysis of the text.	
4. The item is correctly aligned to the CCLS Standard identified.	
5. The item is well crafted and succinct; language and word choice are appropriate, clear, direct, graceful, etc.	
6. Item word choice is purposeful, and every word in the item stem and options facilitates meaning and is necessary.	
7. Item word use is clear; pronouns have referents, words with double-meanings are avoided, etc.	
8. Item vocabulary is on grade level, unless item assesses vocabulary.	
9. The item only uses acronyms or foreign words whose meaning is clear in the text.	
10. The item is written in the active voice.	
11. The item is written in present tense, unless another tense is appropriate.	
12. Item identification of persons, locations, etc., is identical to the text and consistent throughout the entire item set.	
13. Item references to lines in the text are correct.	
14. The item stem is straightforward and unambiguous.	
15. The item stem presents a single, central problem.	
16. The item stem does not provide the analysis that students need to perform to answer the question.	
17. The item stem presents sufficient information and qualifications to enable the student to answer the question.	

18. The item stem does not include words, phrases, number, tense, or grammar that cue particular options.	
19. The item has one and only one correct text-based answer.	
20. The correct answer requires understanding and analysis of the text.	
21. Incorrect item options are text-based and plausible.	
22. Item options are written such that the answer is not obvious because of word choice, length, etc.	
23. Item options are consistent with the stem and written using parallel structures: forms, styles, tenses, etc.	
24. Item options are mutually exclusive, but not opposites.	
25. Item options are ordered by their appearance in the text, their numerical order, or other logical criteria (note that some exceptions require that options be randomized).	
26. The item does not use absolute statements: never, always, impossible, etc.	
27. The item follows Universal Design principles; exceptions may be justified for standards-based reasons.	
28. The item is unique in the item set; it does not repeat similar concepts or wording of other items.	
29. The item set, taken collectively, requires that the student understand the whole of the text—that is, the central ideas and themes as they are developed in the text.	
30. The item's correct answer is not indicated, cued, or prompted by other items in the item set.	
31. Negative prompts are used no more than once in the item set.	

Additional suggestions:

DRAFT

engage^{ny}

Our Students. Their Moment.

**Regents Exam in
English Language Arts
(Common Core)**

**Sample Items
April 2013**

For the May 2013 NTI



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

New York State Regents Examination in ELA (Common Core): Sample Items

With the adoption of the New York P-12 Common Core Learning Standards (CCLS) in ELA/Literacy and Mathematics, the Board of Regents signaled a shift in both instruction and assessment. Educators around the state have already begun instituting Common Core aligned instruction in their classrooms. To aid in this transition, we are providing sample items for the Regents Exam in ELA (Common Core) to help students, parents, and educators better understand the instructional shifts demanded by the Common Core and the rigor required to ensure that all students are on track to college and career readiness.

These Samples Are Teaching Tools

The sample questions are teaching tools for educators and may be shared freely with students and parents. They are designed to illuminate the way the Common Core should drive instruction and how students will be assessed starting with in the 2013-14 school year.

The sample texts, multiple-choice questions, writing from sources prompt, and text analysis prompt emphasize the instructional shifts demanded by the Common Core. For the Regents Exam in ELA we have provided 18 multiple-choice questions, one writing from sources prompt, and one text analysis prompt.

These Samples Do Not Comprise Complete Test Forms

The sample questions are designed to emphasize the instructional shifts demanded by the Common Core and, as such, they may be different from previous years' Regents exam questions. The sample questions are constructed in a manner that places an emphasis on the use of specific text-based evidence and a demand for close reading of the text. The multiple-choice questions may involve multiple steps to arrive at a correct answer.

The sample multiple-choice questions from Part 1 of the Regents Exam in ELA reflect the demands of the CCLS for Reading and Language for students to engage in analyses of a variety of complex literature and informational texts. As we are limited to using public domain/non-copyrighted texts for the purpose of these sample questions, these passages may NOT

represent the balance of historical periods, ethnicities, perspectives, and genders that will be present on the operational tests.

This document includes samples of two other parts of the Regents Exam in ELA: Part 2 – Writing from Sources and Part 3-Text Analysis. Part 2 requires students to write an evidence-based argument or expository essay using a collection of authentic texts that relate to a specific event, topic or issue. Part 3 requires students to analyze a work of literature or literary nonfiction by identifying the effect intended by the author and one literary device used to achieve that effect. These tasks and their prominent role in the Regents Exam in ELA reflect the centrality of writing to most forms of inquiry as demanded by the CCLS.

Parts 2 and 3 of the exam address the Common Core's requirement that students are College-and-Career ready, and at the high school level the writing standards demand that students:

- Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. (11-12.W.1)
- Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. (11-12.W.2)

This document is NOT intended to show how operational tests look exactly or to provide information about how teachers should administer the test; rather, its purpose is to provide an overview of how the new test reflects the CCLS. Additional information will be provided in the Test Guide, School Administrators Manual, and Teachers Directions.

How to Use This Document

Passages (Parts 1-3)

To see the full range of Standards that may be measured on the Regents Examination in ELA (Common Core), please reference the Test Blueprint. The CCLS included below encompass only the Standards measured in the sample.

- Use them to help guide text choices for instructional materials and expose students to similarly complex texts.
- Use them to help guide resources to support evidence-based arguments or expository essays, and text analysis.

Multiple-Choice Questions (Part 1)

- Use the questions to understand how the test will assess students' mastery of CCLS Reading Standards for Literature 1, 2, 3, 4, 5, and 6; Reading Standards for Information 2, 3, 4, and 5, and Language Standard 5.

Writing from Sources Example (Part 2)

- Use the prompt to understand how the test will assess students' mastery of CCLS Writing Standards 1, 4, and 9 and CCLS Language Standards 1, 2, 3, 4, 5, and 6.

Text Analysis Writing Example (Part 3)

- Use the prompt to understand how the test will assess students' mastery of CCLS Writing Standards 2, 4 and 9, and CCLS Language Standards 1, 2, 3, 4, 5 and 6.

Part 1

Directions (1–18): Below each of the three passages, there are several multiple-choice questions. Select the best suggested answer to each question. You may use the margins to take notes as you read.

Passage A

5 It was eleven o'clock that night when Mr. Pontellier returned from Klein's hotel. He was in an excellent humor, in high spirits, and very talkative. His entrance awoke his wife, who was in bed and fast asleep when he came in. He talked to her while he undressed, telling her anecdotes and bits of news and gossip that he had gathered during the day. From his trousers pockets he took a fistful of crumpled bank notes and a good deal of silver coin, which he piled on the bureau indiscriminately with keys, knife, handkerchief, and whatever else happened to be in his pockets. She was overcome with sleep, and answered him with little half utterances.

10 He thought it very discouraging that his wife, who was the sole object of his existence, evinced¹ so little interest in things which concerned him, and valued so little his conversation.

15 Mr. Pontellier had forgotten the bonbons and peanuts for the boys. Notwithstanding he loved them very much, and went into the adjoining room where they slept to take a look at them and make sure that they were resting comfortably. The result of his investigation was far from satisfactory. He turned and shifted the youngsters about in bed. One of them began to kick and talk about a basket full of crabs.

20 Mr. Pontellier returned to his wife with information that Raoul had a high fever and needed looking after. Then he lit a cigar and went and sat near the open door to smoke it.

25 Mrs. Pontellier was quite sure Raoul had no fever. He had gone to bed perfectly well, she said, and nothing had ailed him all day. Mr. Pontellier was too well acquainted with fever symptoms to be mistaken. He assured her the child was consuming² at that moment in the next room.

30 He reproached his wife with her inattention, her habitual neglect of the children. If it was not a mother's place to look after children,

¹evinced — clearly showed

²consuming — wasting away

whose on earth was it? He himself had his hands full with his brokerage business. He could not be in two places at once; making a living for his family on the street, and staying at home to see that no harm befell them. He talked in a monotonous, insistent way.

35 Mrs. Pontellier sprang out of bed and went into the next room. She soon came back and sat on the edge of the bed, leaning her head down on the pillow. She said nothing, and refused to answer her husband when he questioned her. When his cigar was smoked out he went to bed, and in half a minute he was fast asleep.

40 Mrs. Pontellier was by that time thoroughly awake. She began to cry a little, and wiped her eyes on the sleeve of her peignoir.³ Blowing out the candle, which her husband had left burning, she slipped her bare feet into a pair of satin mules at the foot of the bed and went out on the porch, where she sat down in the wicker chair and began to rock gently to and fro.

45 It was then past midnight. The cottages were all dark. A single faint light gleamed out from the hallway of the house. There was no sound abroad except the hooting of an old owl in the top of a water-oak, and the everlasting voice of the sea, that was not uplifted at that soft hour. It broke like a mournful lullaby upon the night.

50 The tears came so fast to Mrs. Pontellier's eyes that the damp sleeve of her peignoir no longer served to dry them. She was holding the back of her chair with one hand; her loose sleeve had slipped almost to the shoulder of her uplifted arm. Turning, she thrust her face, steaming and wet, into the bend of her arm, and she went on crying there, not caring any longer to dry her face, her eyes, her arms. She could not have told why she was crying. Such experiences as the foregoing were not uncommon in her married life. They seemed never before to have weighed much against the abundance of her husband's kindness and a uniform devotion which had come to be tacit⁴ and self-understood.

60 An indescribable oppression, which seemed to generate in some unfamiliar part of her consciousness, filled her whole being with a vague anguish. It was like a shadow, like a mist passing across her soul's summer day. It was strange and unfamiliar; it was a mood. She did not sit there inwardly upbraiding⁵ her husband, lamenting at Fate, which had directed her footsteps to the path which they had taken. She was just having a good cry all to herself. The mosquitoes made merry over her, biting her firm, round arms and nipping at her bare insteps.

70 The little stinging, buzzing imps succeeded in dispelling a mood which might have held her there in the darkness half a night longer.

³ peignoir — dressing gown

⁴ tacit — not actually stated

⁵ upbraiding — severely scolding

75 The following morning Mr. Pontellier was up in good time to take the rockaway which was to convey him to the steamer at the wharf. He was returning to the city to his business, and they would not see him again at the Island till the coming Saturday. He had regained his composure, which seemed to have been somewhat impaired the night before. He was eager to be gone, as he looked forward to a lively week in Carondelet Street.

80 Mr. Pontellier gave his wife half of the money which he had brought away from Klein's hotel the evening before. She liked money as well as most women, and accepted it with no little satisfaction. . . .

85 A few days later a box arrived for Mrs. Pontellier from New Orleans. It was from her husband. It was filled with friandises⁶, with luscious and toothsome⁷ bits—the finest of fruits, pates, a rare bottle or two, delicious syrups, and bonbons in abundance.

90 Mrs. Pontellier was always very generous with the contents of such a box; she was quite used to receiving them when away from home. The pates and fruit were brought to the dining-room; the bonbons were passed around. And the ladies, selecting with dainty and discriminating fingers and a little greedily, all declared that Mr. Pontellier was the best husband in the world. Mrs. Pontellier was forced to admit that she knew of none better.

—Kate Chopin
excerpted from *The Awakening*, 1899

⁶ friandises — dainty cakes

⁷ toothsome — delicious

- 1 The overall purpose of the description in the first paragraph is to
 - (1) suggest a symbol
 - (2) foreshadow an event
 - (3) establish a contrast
 - (4) provide a motive

- 2 Placed in the context of the rest of the text, Mr. and Mrs. Pontellier's disagreement about Raoul's fever (lines 21 through 34) reflects
 - (1) Mrs. Pontellier's resentment of her husband's night out
 - (2) Mr. Pontellier's belief in his unquestionable authority
 - (3) Mrs. Pontellier's disinterest in Raoul
 - (4) Mr. Pontellier's need for his wife's attention

- 3 In lines 29 through 34, the author presents Mr. Pontellier as a man who is
 - (1) defeated
 - (2) anxious
 - (3) distracted
 - (4) arrogant

- 4 The author's choice of language in lines 42 through 50 serves to emphasize Mrs. Pontellier's sense of
 - (1) isolation
 - (2) boredom
 - (3) disbelief
 - (4) inferiority

- 5 One major effect of the simile used in line 50 is to emphasize Mrs. Pontellier's
 - (1) anger
 - (2) distress
 - (3) defiance
 - (4) fear

- 6 Lines 57 through 61 show Mrs. Pontellier's ability to
 - (1) protect her reputation
 - (2) question her situation
 - (3) abandon her dreams
 - (4) disguise her sorrow

- 7 Lines 80 through 87 contribute to a central idea in the text by describing Mr. Pontellier's
- (1) generosity
 - (2) honesty
 - (3) courtesy
 - (4) humility
- 8 Based on events in the text, which quotation best reveals the irony of the statement that Mr. Pontellier's wife "was the sole object of his existence" (lines 11 and 12)?
- (1) "From his trousers pockets he took a fistful of crumpled bank notes" (lines 6 and 7)
 - (2) "Then he lit a cigar and went and sat near the open door to smoke it" (lines 22 and 23)
 - (3) "He assured her the child was consuming at that moment in the next room"
(lines 27 and 28)
 - (4) "He was eager to be gone, as he looked forward to a lively week in Carondelet Street"
(lines 78 and 79)

Passage B

Sonnet 27

Weary with toil, I haste me to my bed,
The dear repose for limbs with travel tir'd;
But then begins a journey in my head
To work my mind, when body's work's expired:
5 For then my thoughts—from far where I abide—
Intend a zealous pilgrimage to thee,
And keep my drooping eyelids open wide,
Looking on darkness which the blind do see:
Save that my soul's imaginary sight
10 Presents thy shadow to my sightless view,
Which, like a jewel hung in ghastly night,
Makes black night beauteous, and her old face new.
Lo! thus, by day my limbs, by night my mind,
For thee, and for myself, no quiet find.

—William Shakespeare, 1609
Quarto version

9 The narrator's use of the phrase "zealous pilgrimage"(line 6) emphasizes

- (1) an emotional attachment
- (2) a fatiguing journey
- (3) a religious experience
- (4) an unpleasant memory

10 As used in line 10, "shadow" most likely refers to the narrator's

- (1) fear
- (2) eyesight
- (3) reflection
- (4) friend

11 The poet's use of figurative language in line 11 emphasizes his

- (1) regret
- (2) fear
- (3) desire
- (4) faith

12 The couplet in lines 13 and 14 of the sonnet serves as

- (1) an exaggeration
- (2) a clarification
- (3) a summation
- (4) an allusion

Passage C

The growing disposition to tax more and more heavily large estates left at death is a cheering indication of the growth of a salutary change in public opinion. The State of Pennsylvania now takes—subject to some exceptions—one-tenth of the property left by its citizens. The budget presented in the British Parliament the other day proposes to increase the death-duties; and, most significant of all, the new tax is to be a graduated one. Of all forms of taxation, this seems the wisest. Men who continue hoarding great sums all their lives, the proper use of which for public ends would work good to the community, should be made to feel that the community, in the form of the state, cannot thus be deprived of its proper share. By taxing estates heavily at death the state marks its condemnation of the selfish millionaire's unworthy life. ...

This policy would work powerfully to induce the rich man to attend to the administration of wealth during his life, which is the end that society should always have in view, as being that by far most fruitful for the people. Nor need it be feared that this policy would sap the root of enterprise and render men less anxious to accumulate, for to the class whose ambition it is to leave great fortunes and be talked about after their death, it will attract even more attention, and, indeed, be a somewhat nobler ambition to have enormous sums paid over to the state from their fortunes.

There remains, then, only one mode of using great fortunes; but in this we have the true antidote for the temporary unequal distribution of wealth, the reconciliation of the rich and the poor—a reign of harmony—another ideal, differing, indeed, from that of the Communist in requiring only the further evolution of existing conditions, not the total overthrow of our civilization. It is founded upon the present most intense individualism, and the race is prepared to put it in practice by degrees whenever it pleases. Under its sway we shall have an ideal state, in which the surplus wealth of the few will become, in the best sense, the property of the many, because administered for the common good, and this wealth, passing through the hands of the few, can be made a much more potent force for the elevation of our race than if it had been distributed in small sums to the people themselves. Even the poorest can be made to see this, and to agree that great sums gathered by some of their fellow-citizens and spent for public purposes, from which the masses reap the principal benefit, are more valuable to them than if scattered among them through the course of many years in trifling amounts. ...

Poor and restricted are our opportunities in this life; narrow our horizon; our best work most imperfect; but rich men should be thankful for one inestimable boon. They have it in their power during their lives to busy themselves in organizing benefactions from which the masses of their fellows will derive lasting advantage, and thus dignify their own lives. The highest life is probably to be reached, not by such imitation of

the life of Christ as Count Tolstoi gives us, but, while animated by Christ's spirit, by recognizing the changed conditions of this age, and adopting modes of expressing this spirit suitable to the changed conditions under which we live; still laboring for the good of our fellows, which was the essence of his life and teaching, but laboring in a different manner.

This, then, is held to be the duty of the man of Wealth: First, to set an example of modest, unostentatious¹ living, shunning display or extravagance; to provide moderately for the legitimate wants of those dependent upon him; and after doing so to consider all surplus revenues which come to him simply as trust funds, which he is called upon to administer, and strictly bound as a matter of duty to administer in the manner which, in his judgment, is best calculated to produce the most beneficial results for the community—the man of wealth thus becoming the mere agent and trustee for his poorer brethren, bringing to their service his superior wisdom, experience and ability to administer, doing for them better than they would or could do for themselves. ...

Thus is the problem of Rich and Poor to be solved. The laws of accumulation will be left free; the laws of distribution free. Individualism will continue, but the millionaire will be but a trustee for the poor; intrusted for a season with a great part of the increased wealth of the community, but administering it for the community far better than it could or would have done for itself. The best minds will thus have reached a stage in the development of the race in which it is clearly seen that there is no mode of disposing of surplus wealth creditable to thoughtful and earnest men into whose hands it flows save by using it year by year for the general good. This day already dawns. But a little while, and although, without incurring the pity of their fellows, men may die sharers in great business enterprises from which their capital cannot be or has not been withdrawn, and is left chiefly at death for public uses, yet the man who dies leaving behind many millions of available wealth, which was his to administer during life, will pass away “unwept, unhonored, and unsung,” no matter to what uses he leaves the dross² which he cannot take with him. Of such as these the public verdict will then be: “The man who dies thus rich dies disgraced.”

Such, in my opinion, is the true Gospel concerning Wealth, obedience to which is destined some day to solve the problem of the Rich and the Poor, and to bring “Peace on earth, among men Good-Will.”

Andrew Carnegie
excerpted from “Wealth,” 1889

¹ unostentatious — not showy
² dross — waste

- 13 The first paragraph serves the author's purpose by
- (1) providing the background information for his argument
 - (2) contrasting the current economic system with his proposal
 - (3) comparing equal taxation with graduated taxation
 - (4) distinguishing estate taxes from income taxes
- 14 The expression "sap the root of enterprise" (lines 16 and 17) refers to the
- (1) mismanagement of private business
 - (2) decline in public investments
 - (3) impairment of domestic trade
 - (4) harm by foreign markets
- 15 What evidence from the text clarifies the author's claim in lines 34 through 39 ("Even the poorest...amounts")?
- (1) lines 40 through 42 ("Poor and restricted...inestimable boon")
 - (2) lines 52 through 54 ("This, then, ... extravagance")
 - (3) lines 63 and 64 ("The laws... free")
 - (4) lines 65 through 68 ("Individualism...for itself")
- 16 The author's tone in lines 52 through 62 can best be described as
- (1) confident in his beliefs
 - (2) overwhelmed by his critics
 - (3) sympathetic towards his fellowmen
 - (4) humbled by his responsibility
- 17 A central idea in the text advocates that the wealthy should
- (1) be rewarded for their generosity to the public
 - (2) contribute to the public during their lifetime
 - (3) entrust their estates to charitable institutions
 - (4) be focused on increasing their institutional worth
- 18 Which statement best reflects a central argument used by the author to justify why wealth should *not* be divided equally among people?
- (1) There is no way to insure fair distribution of earnings.
 - (2) People should only be paid what they actually earn.
 - (3) Sharing wealth among all would limit large gifts from benefactors.
 - (4) Equaling wealth among all would restrict the national tax base.

Part 2

WRITING FROM SOURCES

Directions: Closely read each of the **five** texts provided on pages 24 through 34 and write an evidence-based argument on the topic below. You may use the margins to take notes as you read and the next page to plan your response. Write your response in the space provided.

Topic: Was the Federal Theatre Project successful?

Your Task: Carefully read each of the **five** texts provided. Then, using evidence from at least **four** of the texts, write a well-developed argument regarding the success of the Federal Theatre Project. Clearly establish your claim, distinguish your claim from alternate or opposing claims, and use specific and relevant evidence from at least **four** of the texts to develop your argument. Do *not* simply summarize each text.

Guidelines:

Be sure to:

- Establish your claim regarding the success of the Federal Theatre Project
- Distinguish your claim from alternate or opposing claims
- Use specific, relevant, and sufficient evidence from at least four of the texts to develop your argument
- Identify the source that you reference by text number and line number(s) or graphic (for example: Text 1, line 4 or Text 2, graphic)
- Organize your ideas in a cohesive and coherent manner
- Maintain a formal style of writing
- Follow the conventions of standard written English

Texts:

Text 1 – From Crash to a New Identity: The Formation of the Works Progress Administration’s Federal Art Project

Text 2 – Federal Theatre: Melodrama, Social Protest, and Genius

Text 3 – Federal Theatre Project (FTP)

Text 4 – New Deal Cultural Programs: Experiments in Cultural Democracy

Text 5 – Investigation of Un-American Propaganda Activities in the United States

Planning Page

Text 1

From Crash to a New Identity: The Formation of the Works Progress Administration's Federal Art Project

...By the early 1930s, except for the most wealthy, private patronage of the arts had drastically deteriorated. Without patrons, galleries struggled to survive and with galleries barely holding on, living artists lost what support they may have enjoyed earlier. FDR [Franklin Delano Roosevelt], who believed that the quality of life would impact the economic recovery, began instituting programs and establishing agencies that would fill public buildings with art that educated the viewer as well as providing a sense of confidence and pride in the history of this country. At the same time, these agencies would assist artists whose private support system was quickly disappearing. Many of the public murals that one can still see in government buildings and libraries across the United States were created through these policies. But it was not enough.

After two years in office Franklin Roosevelt launched his signature Second New Deal program in 1935 because he felt that previous plans were not effectively pulling enough people out of poverty. Thus, in May 1935 the Works Progress Administration (WPA) was announced with the President's long time aide, Harry Hopkins at the helm. Within the WPA, Federal Project Number One (Federal One) was established as the umbrella organization for the arts: visual art, writing, theater, and music. Hopkins appointed Holger Cahill as National Director of the visual arts Federal Art Project (FAP) of the WPA. Cahill, an authority on American folk art, had been a curator at the Newark (New Jersey) Museum and then at the Museum of Modern Art in New York. In this capacity at MoMA he helped to organize the First Municipal Art Exhibition of New York (1934) where he promoted the work of contemporary artists. Cahill knew the territory that he was now hired to assist and promote.

Cahill immediately began drawing up plans for the WPA/FAP where his goal was to develop an artists' work relief program. He wanted to reach out to every artist, regardless of talent, as explained when he stated, "The organization of the Project has proceeded on the principle that it is not the solitary genius but a sound general movement which maintains art as a vital, functioning part of any cultural scheme." In order to be accepted into the FAP most people had to demonstrate financial need for relief and one also had to provide proof of an artistic career. ...

40 “Great traditions of art must have great audiences,” Cahill remarked.
And that audience must be taught. He rejected the idea of a wealthy
elitist art public preferring instead to instruct a general public that
would share “the art experience” as a community. This position
reflected [John] Dewey’s¹ belief that to be socially efficient a
45 community must cover “all that makes one’s own experience more
worth while to others, and all that enables one to participate more
richly in the worthwhile experiences of others. Ability to produce
and to enjoy art, capacity for recreation, the significant utilization of
leisure, are more important elements in it than elements
conventionally associated oftentimes with citizenship.” And that
50 citizenship must be broadened to include everyone in the society,
not merely the advantaged.

Like Dewey, Cahill wanted to see the development of an
American cultural democracy. He recognized that art’s present
patrons did not buy American art but looked to foreign markets and
55 moreover, usually they were not looking at contemporary art. These
circumstances necessarily locked out the American artist who had
very little chance to earn a living in the art profession. When the
United States government became the patron, both artists and the
public benefited. A new appreciation of things American was born,
60 an American identity was fostered, artists earned a respectable
living, and a public that never ventured into the world of art was
formed. “The American public as participant in the experience of art
has developed a wide tolerance and a deep interest . . . we now have
a sweeping renaissance of democratic interest in American art which
65 runs through every economic level of our society, from the richest to
the poorest,” Cahill remarked in 1939. The WPA accomplished this.

—Dr. Marilyn S. Kushner
excerpted and adapted from *From Crash to a New Identity:
The Formation of the Works Progress Administration’s
Federal Art Project*

¹[John] Dewey — American philosopher and education reformer

Text 2

Federal Theatre: Melodrama, Social Protest, and Genius

...With the onset of the depression, producers began to close theater doors. In the season of 1931-32 every Shubert Theater in Chicago was closed for a week in March. Of the 253 companies playing in or near New York City, 213 had closed by the middle of
5 May, and by the end of July only six legitimate theaters remained open on Broadway. During the relatively prosperous 1928-29 season, an actor in New York City averaged thirty-seven weeks of unemployment. By 1937, according to *Billboard*, actors seeking engagements were “at liberty” forty-seven weeks of the year. ...

10 The Civil Works Administration (CWA), the Federal Emergency Relief Act (FERA), and federalized work-relief programs sponsored performance in hospitals, schools, CCC camps,¹ parks, and in the streets, and provided some work for actors. But even state and federal programs employed only a fraction of the
15 unemployed actors, directors, stagehands, and technicians, and as the depression worsened, theatrical unions became unable to care for their own members.

In the period preceding the WPA [Works Progress Administration], government financing of theater as an education and recreational tool was prominent not only in New York but in the
20 Middle West, Los Angeles, and in Massachusetts. But many persons believed that these federally sponsored activities fostered amateur rather than professional performance. And controversy arose between those who favored a social service theory of dramatics and
25 the professional theater people whose goals were at odds with the government-sponsored theater programs.

To Harry Hopkins the plight of unemployed theater people was a matter of grave concern. As deputy administrator of New York’s FERA and later as head of the Federal Emergency Relief
30 Administration, Harry Hopkins believed that society had an obligation to conserve the talents of men and women in the arts as well as of those in the factories. After being appointed director of the WPA, Hopkins implemented Roosevelt’s earlier request for a national theatrical project or series of projects that would provide
35 musical and dramatic entertainment for small and remote communities, a long-time interest of both Eleanor and Franklin Roosevelt. The affinity of this concept with the philosophy of social service was made clear by the president’s emphasis on the

¹CCC camps — Civilian Conservation Corps; served to help young men who were out of work

40 educational purpose in these projects. For the Iowa-born administrator of the WPA, the most challenging task was to recruit talented men and women who would be willing to set up and administer arts projects that could operate within a federal bureaucracy. ...

—Lorraine Brown

excerpted from *Quarterly Journal of the Library of Congress*, 1979

Text 3

Federal Theatre Project (FTP)

...The most controversial of all the projects, the Federal Theatre Project, also a component of Federal One, had Hallie Flanagan as its director. She envisioned creating a national audience by establishing theaters in small towns and cities and by reinvigorating those of the larger urban areas. The project that eventually emerged, however, was far from the vision.

Divided into regions with regional supervisors, from the beginning there was constant conflict between the commercial theater advocates and the independent non-profit theater supporters. Hard hit by both the Depression and the rise of the cinema, the commercial theater had been trying unsuccessfully to gain government backing for a financially devastated Broadway as early as 1933, but using Federal monies to back private businesses was clearly unconstitutional.

Disagreements with the many unions that already held a firm grip on the commercial theater continually caused difficulties and made the process of recruiting workers from the relief roles extremely difficult. Non-relief quotas were often well over the limit and the unions constantly pushed for wages that were higher than allowed.

In New York the five initial units, the Living Newspaper, the Popular Price Theatre, the Experimental Theatre, the Negro Theatre and the Tryout Theatre were soon joined by a one-act play unit, a classical repertory unit, a poetic drama unit, a children's unit, a Negro Youth theater, a dance theater, the Theater for the Blind, a marionette theater, a Yiddish vaudeville unit, a German unit, an Anglo-Jewish theater, and a Radio Division. Some units were more successful than others and some did not continue throughout the project. Of these, the Living Newspaper sponsored by the New York Newspaper Guild, caused the most controversy with its contemporary social and economic themes.

There was an attempt at a national exchange of plays, directors, and ideas, with some plays opening simultaneously across the country in an effort to build national recognition for the project. At the same time, local authors were encouraged to produce plays on local themes and social issues. But it was the emphasis on social

40 themes that also helped cause the downfall of the project. The Theatre Project's survival clearly became a political issue when it was scrutinized by the House Committee to Investigate Un-American Activities, under the Chairmanship of Martin Dies.

45 Originally designed to offer "free, adult, uncensored theatre," the FTP was able to pump new life into the dying theaters of the large cities, including New York, Chicago, and Los Angeles, fulfilling one aim of the project, but the goal of integrating theater into the smaller cities of America through the development of independent, community, and experimental groups was never realized. Under very controversial circumstances, the Federal Theatre Project was ended on June 10, 1939 by an act of Congress. ...

—Margaret Bing
excerpted from *A Brief Overview of the WPA*
Bienes Center for the Literary Arts

Text 4

New Deal Cultural Programs: Experiments in Cultural Democracy

...The Federal Theatre Project:

Directed by Hallie Flanagan, an old friend of Harry Hopkins' from Iowa, the Theatre Project employed 12,700 theater workers at its peak. State units were established in 31 states and New York City, with most states in turn creating more than one company or
5 unit within their own jurisdictions. Federal Theatre units presented more than 1,000 performances each month before nearly one million people — 78% of these audience members were admitted free of charge, many seeing live theater for the first time. The Federal Theatre Project produced over 1,200 plays in its four-year history,
10 introducing 100 new playwrights.

In addition to its production units, the Federal Theatre Project reached an estimated 10 million listeners with its “Federal Theatre of the Air,” broadcast over all the major networks. The FTP’s National Service Bureau provided research, consultation and play-
15 reading services to all the units. The Federal Theatre Magazine united the disparate FTP components, describing and criticizing the work of units nationwide. ...

Problem of Censorship

The New Deal cultural programs were marred by censorship. When WPA chief Harry Hopkins announced the formation of the
20 Federal Theatre at the National Theater Conference in 1935, he referred to a theme that would figure importantly in the development and demise of the FTP and other components of Federal One:

I am asked whether a theater subsidized by the government can be kept free of censorship, and I say,
25 yes, it is going to be kept free from censorship. What we want is a free, adult, uncensored theater.

Despite Hopkins’ pledge, the first act of censorship took place six months later. The first Living Newspaper, *Ethiopia*, portrayed Haile Selassie and Mussolini in the wake of the Italian invasion.
30 When the New York FTP unit tried to get a recording of President Roosevelt’s speech on Ethiopia to use in the production, the White House became alarmed at the content of the piece and banned the impersonation of any foreign ruler on the Federal Theatre stage. This order prompted Elmer Rice’s resignation as the first director of the

35 New York City FTP Unit, though it did not usher in any period of
censorship by executive order. Censorship did recur, but its sources
and causes were diverse.

40 Despite the reservations of censors, WPA projects were highly
popular with audiences and critics, and reviews were generally
favorable. Press was divided: accounts in liberal newspapers urged
the establishment of permanent local projects upon foundations laid
through Federal One support. But papers opposed to the New Deal
capitalized on every act of censorship or problem in the
programs. ...

45 In a sense, Federal One itself ultimately fell to the censors. As
the '30s drew on, the WPA became the most frequent target of New
Deal critics in Congress and the press. Federal One, as a highly
visible and controversial part of the larger agency, provided an
especially good target for FDR's enemies. Their attacks led to the
50 ultimate censorship: the termination of the projects.

By 1938, a coalition of Republicans and conservative
Democrats began to press their opposition to New Deal cultural
policies. Late in July, 1938, Representative J. Parnell Thomas of the
House Committee to Investigate Un-American Activities (HUAC,
55 also known in the '30s as the "Dies Committee," after its chair
Martin Dies) claimed that he had "startling evidence" that the
Theatre and Writers Projects were "a hotbed of Communists" and
"one more link in the vast and unparalleled New Deal propaganda
network." He announced that an investigation would be
60 launched. ...

End of an Era

Just as the Dies Committee report was being issued and a
further investigation launched, Rep. Clifton Woodrum declared his
intention to "get the government out of the theater business." In
June, 1939, the House Appropriations Committee which Woodrum
65 chaired successfully barred future use of WPA funds for theater
activities of any kind, bringing the Federal Theatre Project to an end
virtually overnight, just four years after it was begun. ...

—Don Adams and Arlene Goldbard
excerpted from *New Deal Cultural Programs:
Experiments in Cultural Democracy*

Text 5

Investigation of Un-American Propaganda Activities in the United States

Testimony of Hallie Flanagan, director of the Federal Theatre Project as given to Martin Dies, Chairman of the Committee.

... **The Chairman** [Dies]: Do you think that the Federal Theater should be used for the purpose, for one purpose of conveying ideas along social, economic or political lines?

5 **Mrs. Flanagan:** I would hesitate on the political. So far as I know we have never stressed—

The Chairman: Eliminate political, upon social and economic lines.

Mrs. Flanagan: I think it is one logical, reasonable, and I might say imperative thing for our theaters to do.

10 **The Chairman:** And for educational purposes; is that right?

Mrs. Flanagan: Yes.

The Chairman: In other words, you believe it is correct to use the Federal Theater to educate people, audiences, along social or economic lines; is that correct?

15 **Mrs. Flanagan:** Among other things; yes. I have pointed out to the committee that only 10 percent of the plays that we do—

20 **The Chairman:** I understand. ... Do you not also think that since the Federal Theatre Project is an agency of the Government and that all of our people support it through their tax money, people of different classes, different races, different religions, some who are workers, some who are businessmen, don't you think that that being true that no play should ever be produced which undertakes to portray the interests of one class to the disadvantage of another class, even though that might be accurate, even though factually
25 there may be justification normally for that, yet because of the very fact that we are using taxpayer's money to produce plays, do you not think it is questionable whether it is right to produce plays that are biased in favor of one class against another? ...

—excerpted from *Hearings Before A Special Committee on Un-American Propaganda Activities House of Representatives, Seventy-Fifth Congress, 1938*

Part 3

Text-Based Response

Your Task: Closely read the text provided on pages 39 through 41 and write a well-developed, text-based response of two to three paragraphs. In your response, identify **one** effect intended by the author and analyze how the author’s use of **one** literary element or technique advances this effect. Use strong and thorough evidence from the text to support your analysis. Do *not* simply summarize the text. You may use the margins to take notes as you read and the next page to plan your response. Write your response in the spaces provided.

Guidelines:

Be sure to:

- Identify one effect intended by the author
- Analyze how the author’s use of one literary element or technique (for example: structure, theme, characterization, setting, point of view, tone, imagery, irony, figurative language, etc.) advances this effect
- Use strong and thorough evidence from the text to support your analysis
- Organize your ideas in a cohesive and coherent manner
- Maintain a formal style of writing
- Follow the conventions of standard written English

Planning Page

John F. Kennedy

Inaugural Address

*Vice President Johnson, Mr. Speaker, Mr. Chief Justice,
President Eisenhower, Vice President Nixon, President Truman,
Reverend Clergy, fellow citizens:*

5 ...The world is very different now. For man holds in his mortal
hands the power to abolish all forms of human poverty and all forms
of human life. And yet the same revolutionary beliefs for which our
forebears fought are still at issue around the globe—the belief that
the rights of man come not from the generosity of the state but from
the hand of God.

10 We dare not forget today that we are the heirs of that first
revolution. Let the word go forth from this time and place, to friend
and foe alike, that the torch has been passed to a new generation of
Americans—born in this century, tempered by war, disciplined by a
15 hard and bitter peace, proud of our ancient heritage—and unwilling
to witness or permit the slow undoing of those human rights to
which this nation has always been committed, and to which we are
committed today at home and around the world.

20 Let every nation know, whether it wishes us well or ill, that we
shall pay any price, bear any burden, meet any hardship, support any
friend, oppose any foe to assure the survival and the success of
liberty.

This much we pledge—and more.

25 To those old allies whose cultural and spiritual origins we share,
we pledge the loyalty of faithful friends. United there is little we
cannot do in a host of cooperative ventures. Divided there is little
we can do—for we dare not meet a powerful challenge at odds and
split asunder.

30 To those new states whom we welcome to the ranks of the free,
we pledge our word that one form of colonial control shall not have
passed away merely to be replaced by a far more iron tyranny. We
shall not always expect to find them supporting our view. But we
shall always hope to find them strongly supporting their own
freedom—and to remember that, in the past, those who foolishly
sought power by riding the back of a tiger ended up inside.

35 To those people in the huts and villages of half the globe
struggling to break the bonds of mass misery, we pledge our best
efforts to help them help themselves, for whatever period is
required—not because the communists may be doing it, not because
40 we seek their votes, but because it is right. If a free society cannot
help the many who are poor, it cannot save the few who are rich.

To our sister republics south of our border, we offer a special
pledge—to convert our good words into good deeds—in a new
alliance for progress—to assist free men and free governments in
casting of the chains of poverty. But this peaceful revolution of hope
45 cannot become the prey of hostile powers. Let all our neighbors
know that we shall join with them to oppose aggression or
subversion anywhere in the Americas. And let every other power
know that this Hemisphere intends to remain the master of its own
house.

50 To that world assembly of sovereign states, the United Nations,
our last best hope in an age where the instruments of war have far
outpaced the instruments of peace, we renew our pledge of
support—to prevent it from becoming merely a forum for
invective¹—to strengthen its shield of the new and the weak—and to
55 enlarge the area in which its writ may run.

Finally, to those nations who would make themselves our
adversary, we offer not a pledge but a request: that both sides begin
anew the quest for peace, before the dark powers of destruction
unleashed by science engulf all humanity in planned or accidental
60 self-destruction.

We dare not tempt them with weakness. For only when our
arms are sufficient beyond doubt can we be certain beyond doubt
that they will never be employed.

65 But neither can two great and powerful groups of nations take
comfort from our present course—both sides overburdened by the
cost of modern weapons, both rightly alarmed by the steady spread
of the deadly atom, yet both racing to alter that uncertain balance of
terror that stays the hand of mankind's final war.

70 So let us begin anew—remembering on both sides that civility
is not a sign of weakness, and sincerity is always subject to proof.
Let us never negotiate out of fear. But let us never fear to
negotiate. ...

¹invective — of, relating to, or characterized by insult or abuse

75 In your hands, my fellow citizens, more than mine, will rest the
final success or failure of our course. Since this country was
founded, each generation of Americans has been summoned to give
testimony to its national loyalty. The graves of young Americans
who answered the call to service surround the globe.

80 Now the trumpet summons us again—not as a call to bear arms,
though arms we need—not as a call to battle, though embattled we
are—but a call to bear the burden of a long twilight struggle, year in
and year out, “rejoicing in hope, patient in tribulation”—a struggle
against the common enemies of man: tyranny, poverty, disease and
war itself.

85 Can we forge against these enemies a grand and global alliance,
North and South, East and West, that can assure a more fruitful life
for all mankind? Will you join in that historic effort?

90 In the long history of the world, only a few generations have
been granted the role of defending freedom in its hour of maximum
danger. I do not shrink from this responsibility—I welcome it. I do
not believe that any of us would exchange places with any other
people or any other generation. The energy, the faith, the devotion
which we bring to this endeavor will light our country and all who
serve it—and the glow from that fire can truly light the world.

95 And so, my fellow Americans: ask not what your country can
do for you—ask what you can do for your country.

My fellow citizens of the world: ask not what America will do
for you, but what together we can do for the freedom of man.

January 20, 1961

Sample Item Text Complexities, Keys, Alignments, and Rationales

Part 1

Passage A

Commentary on Text Complexity	
Text: <i>The Awakening</i> by Kate Chopin: Literature (1,058 words)	
Quantitative Analysis	
ATOS: 7.2 (6 th -8 th); DRP: 58 (4 th -8 th)*; Flesch-Kincaid: 6.9 (4 th -8 th); LEXILE: 990 (4 th -8 th)* *Due to word limit restrictions of some quantitative readability measures, the reported measures may be based on the first 1000 words of a text as opposed to the text in its entirety.	
Qualitative Analysis	
The text represents quality American feminist literature and merits reading. Understanding this excerpt requires close reading and analysis of the characters' motivation and context. The excerpt supports Grade 11-12 CCLS Reading Standards aligned multiple-choice questions.	
Justification	
The text structure is deceptively simple and linear; there are underlying subtleties and multiple levels for interpretation that are not captured by the quantitative analysis. Therefore, this text is appropriate for use on the Regents Exam in ELA (Common Core).	

Item #1

Key:	3
CCLS:	RL.9-10.3 and RL.11-12.3
Commentary:	This item aligns to CCLS RL.9-10.3 and RL.11-12.3 because it asks students to analyze the introduction of a character in a narrative, how characters interact and how this interaction is the basis of further development of the plot and theme.
Rationale:	Option 3 is correct. The interaction between Mr. and Mrs. Pontellier introduces an initial contrast between the two and provides a basis for further development of the disparity which exists between them.

Item #2

Key:	2
CCLS:	RL.11-12.3
Commentary:	This item aligns to CCLS RL.11-12.3 because it asks students to analyze a sequence of events and understand how specific individuals interact and develop over the course of the text.
Rationale:	Option 2 is correct. This section of the passage illustrates the idea that Mr. Pontellier sees himself as being in control, an idea that is supported by the continued actions and responses of both his wife and himself.

Item #3

Key: 4

CCLS: RL.11-12.3

Commentary: This item aligns to CCLS RL.11-12.3 because it asks students to analyze the impact of how characters are introduced and developed.

Rationale: Option 4 is correct. Mr. Pontellier's finding fault with his wife, aggrandizing himself and his role, and using a tone toward his wife which is both "monotonous" and "insistent" imply that he has a high or arrogant opinion of himself.

Item #4

Key: 1

CCLS: RL.9-10.4 and RL.11-12.4

Commentary: This item aligns to CCLS RL.9-10.4 and RL.11-12.4 because it asks students to determine the meaning of words and phrases, including figurative and connotative meanings, and to analyze the impact of specific word choices on meaning and tone. In doing so, the students must consider the role word choice plays within the context of its use.

Rationale: Option 1 is correct. These lines emphasize Mrs. Pontellier's sense of isolation by both the literal description of her physical actions and of the darkness and silence that surrounds her, other than the hooting of an owl. It is further enhanced by the figurative description of the "mournful lullaby of the sea".

Item #5

Key: 2

CCLS: RL.11-12.4

Commentary: This item aligns to CCLS RL.11-12.4 because it asks students to infer the intent of the use of a figure of speech.

Rationale: Option 2 is correct. The simile "like a mournful lullaby" tends to unite the setting with a sorrowful yet soothing aspect of the night. This sad comparison puts focus on the distress felt by Mrs. Pontellier who finds an avenue for release of her pent up emotions during the night hours.

Item #6

Key: 2
CCLS: RL.11-12.1 and RL.11-12.3
Commentary: This item aligns to CCLS RL.11-12.1 because it asks students to support analysis of what the text says explicitly as well as inferences drawn from the text.
This item aligns to CCLS RL.11-12.3 because it asks students to analyze the impact of the author’s choices regarding how to develop and relate elements of a story, in this case, how the characters are developed.
Rationale: Option 2 is correct. The description of Mr. Pontellier and how he interacts with his wife provides the context that sets up an understanding of Mrs. Pontellier’s conflicted feelings.

Item #7

Key: 1
CCLS: RL.9-10.2 and RL.11-12.2
Commentary: This item aligns to CCLS RL.9-10.2 and RL.11-12.2 because it asks students to determine a theme or central idea of a text and analyze its development over the course of the text.
Rationale: Option 1 is correct. In these lines the reader sees Mr. Pontellier’s generosity which supports the idea of Mrs. Pontellier’s acceptance of her husband’s authority.

Item #8

Key: 4
CCLS: RL.11-12.6
Commentary: This item aligns to CCLS RL.11-12.6 because it asks students to recognize the irony that is the incongruity between what a character says and what the character does.
Rationale: Option 4 is correct. Mr. Pontellier’s eagerness to leave his wife and return to Carondelet Street contradicts the view attributed to him that she “was the sole object of his existence.” Such a contradiction is ironic.

Passage B

Commentary on Text Complexity

Text: *Sonnet 27* by William Shakespeare: Literature
(111 words)

Quantitative Analysis

Poetry cannot be analyzed by quantitative formulas.

Qualitative Analysis

The sonnet represents quality English literature and merits reading. Understanding the sonnet requires close reading and making inferences. The sonnet supports Grade 11-12 CCLS Reading Standards aligned multiple-choice questions.

Justification

As indicated in the qualitative analysis above, the sonnet is worthy of inclusion due to its capacity to support inferential reasoning and text-based questions. Therefore, the sonnet is appropriate for use on the Regents Exam in ELA (Common Core).

Item #9

Key: 1

CCLS: RL.11-12.4

Commentary: This item aligns to CCLS RL.11-12.4 because it asks students to analyze the impact of specific word choices on meaning and to do so through language that is particularly engaging and beautiful.

Rationale: Option 1 is correct. The poet's choice of the adjective "zealous" which denotes "fervor" and the noun "pilgrimage" which implies a journey of a pilgrim to a shrine or a sacred place gives more import to the poet's thoughts of his friend.

Item #10

Key: 4

CCLS: RL.11-12.4

Commentary: This item aligns to CCLS RL.11-12.4 because it asks students to determine the connotation of a word as used in the text and analyze the specific impact of this word choice on meaning.

Rationale: Option 4 is correct. The poet's use of the phrase "thy shadow" serves as an antecedent to the "thee" he is addressing in line 6 and reinforces and serves as a reminder to the reader that this is a dream.

Item #11

Key: 3

CCLS: L.11-12.5a

Commentary: This item aligns to CCLS L.11-12.5a because it asks students to interpret a figure of speech and to analyze the role of the simile in the text.

Rationale: Option 3 is correct. The poet's choice to compare his friend's image to a jewel highlights the precariousness and value of this relationship.

Item #12

Key: 3

CCLS: RL.11-12.5

Commentary: This item aligns to CCLS RL.11-12.5 because it asks students to analyze how the poet's choice of structure contributes to meaning as well as aesthetic impact.

Rationale: Option 3 is correct. The poet's choice of structure of the sonnet form ends with two rhymed lines of iambic pentameter. This standard use of a couplet lends itself to an aesthetic appreciation of the sonnet and supplies a recap of the poem's central idea.

Passage C

Text Complexity Commentary	
Text: <i>Wealth</i> by Andrew Carnegie: Informational Text (993 words)	
Quantitative Analysis	
ATOS: 12.4 (11 th -CCR); DRP: 66 (6 th -10 th); Flesch-Kincaid: 13.3 (11 th -CCR); LEXILE: 1580 (above 11 th -CCR)	
Qualitative Analysis	
The text presents the philosophy of a historically important American industrialist and philanthropist and merits reading. Understanding this excerpt requires close reading and analysis. The excerpt supports Grade 11-12 CCLS Reading Standards aligned multiple-choice questions.	
Justification	
The text is a primary source and information rich. Therefore, the text is appropriate for use on the Regents Exam in ELA (Common Core) .	

Item #13

Key: 1

CCLS: RI.9-10.5 and RI.11-12.5

Commentary: This item aligns to CCLS RI.9-10.5 and RI.11-12.5 because it asks students to analyze how the author's ideas are developed in a particular paragraph and how the structure the author uses builds the effectiveness of the author's argument.

Rationale: Option 1 is correct. The author initiates the discussion of his own arguments on the distribution of wealth by explaining current and new policies on estate taxes. He agrees that this distribution of wealth is necessary, but the central idea develops after this paragraph in which he states that wealth should be distributed prior to death in a way the owner of the fortune sees fit.

Item #14

Key: 3

CCLS: RI.11-12.4

Commentary: This item aligns to CCLS RI.11-12.4 because it asks students to determine the meaning of figurative language.

Rationale: Option 3 is correct. The author's choice of figurative language is meant to express that what he proposes in his central claim (to have the wealthy distribute their fortunes prior to their deaths rather than hoarding it until it's distributed through estate taxes) will not inherently impair trade or reduce Capitalism to a state of Communism.

Item #15

Key: 4

CCLS: RI.11-12.3

Commentary: This item aligns to CCLS RI.11-12.3 because it asks students to analyze a complex set of ideas and how they develop over the course of the text.

Rationale: Option 4 is correct. The author is claiming that the poor should be wise enough to realize that the wealthy have their wealth because they are better at money management and they should remain "trustees" of that wealth and distribute it wisely.

Item #16

Key: 1

CCLS: RI.11-12.4

Commentary: This item aligns to CCLS RI.11-12.4 because it asks students to determine the connotation of words and phrases and how this shapes the tone.

Rationale: Option 1 is the correct answer. The author is confident in his belief that a man of wealth should help his "poorer brethren" by using his "superior wisdom" in money management. Throughout the text, the author's tone is one of confidence in his superior judgment.

Item #17

Key: 2

CCLS: RI.11-12.2

Commentary: This item aligns to CCLS RI.11-12.2 because it asks students to determine the central idea that the wealthy contribute to the public during their lifetime.

Rationale: Option 2 is correct. The overall argument the author makes is that there needs to be a distribution of wealth to the poor, but that the wealthy should not hoard the money until their death when it will be distributed through taxes. His point is that the wealthy have their fortunes because they are wise with their money and know the best ways to distribute it and should, therefore, be in charge of the distribution of their own fortunes.

Item #18

Key: 3

CCLS: RI.9-10.2 and RI.11-12.2

Commentary: This item aligns to CCLS RI.9-10.2 and RI.11-12.2 because it asks students to determine a central argument developed by the author over the course of the text.

Rationale: Option 3 is correct. The author argues that wealth “passing through the hands of the few, can be made a much more potent force” than if it were “distributed in small sums to the people themselves” and supports this with his updating the spirit of Christ as explained by Tolstoi to suit “the conditions under which we live.”

Part 2

Commentary on the Task

CCLS: RI.11-12.1-4, 10; W.11-12.1, 4, 9; L.11-12.1-6

Commentary on the Task:

This task aligns to RI.11-12.1-4 and RI.11-12.10 because it demands that students:

- Read and comprehend literary nonfiction in the grade 11-CCR text complexity band.
- Determine the central ideas of texts, including how ideas within and across texts interact and build on one another.
- Analyze a complex set of ideas and events.
- Determine the meanings of words and phrases as they are used in texts, including figurative, connotative and technical meanings.

This task aligns to W.11-12.1, W.11-12.4 and W.11-12.9 because it demands that students:

- Write arguments to support claims in an analysis of the texts included, using valid reasoning and relevant and sufficient evidence from at least four texts.
- Establish a claim and distinguish the claim from alternate or opposing claims.
- Organize their ideas in a cohesive and coherent manner.

- Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- Draw evidence for informational texts to support an argument.

This task aligns to L.11-12.1-6 because it demands that students:

- Demonstrate command of the conventions of standard English grammar and usage when writing.
- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading.
- Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.
- Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading and writing.

Text 1

Text Complexity Commentary	
Text 1: <i>From Crash to New Identity: The Formation of the Works Progress Administration's Federal Art Project</i> by Dr. Marilyn S. Kushner: Informational (679 words)	
Quantitative Analysis	
ATOS: 14.3 (above 11 th -CCR); DRP: 71 (9 th -CCR); Flesch-Kincaid: 14.1 (11 th -CCR) LEXILE: 1310 (9 th -CCR)	
Qualitative Analysis	
The text is from an authoritative source, information rich, and merits reading. It presents the purpose of Roosevelt's WPA and the intent of the FAP to provide jobs and create an American cultural democracy that students could use in developing their argument.	
Justification	
The text is a primary source and information rich. Therefore, the text is appropriate for students to use as a source in a Regents Exam in ELA (Common Core) Grade 11-12 CCLS Writing Standards aligned essay.	

Text 2

Text Complexity Commentary

Text 2: *Federal Theatre: Melodrama, Social Protest, and Genius* by Lorraine Brown
(402 words)

Quantitative Analysis

ATOS: 15.0 (above 11th-CCR); DRP: 73 (11th-CCR); Flesch-Kincaid: 16.1 (above 11th-CCR); LEXILE: 1510 (above 11th-CCR)

Qualitative Analysis

The text is from an authoritative source, information rich, and merits reading. It presents facts regarding the Depression's impact on theater employees, theater performances, and the intent of the FERA that students could use in developing their argument.

Text Justification

The quantitative measures place the difficulty level at the 11th-CCR Band and above, however, the straightforward exposition of information and vocabulary use is at a level appropriate for students to use as a source in a Regents Exam in ELA Grade 11-12 CCLS Writing Standards aligned essay.

Text 3

Text Complexity Commentary

Text 3: *Federal Theatre Project (FTP)* by Margaret Bing
(457 words)

Quantitative Analysis

ATOS: 14.8 (above 11th-CCR); DRP: 74 (11th-CCR); Flesch-Kincaid: 16.5 (above 11th-CCR); LEXILE: 1550 (above 11th-CCR)

Qualitative Analysis

The text is from an authoritative source, information rich, and merits reading. It presents information about the failure of the FTP that students could use in developing their argument.

Justification

The quantitative measures place the difficulty in the 11th-CCR Band and above, however, the straightforward exposition of information and vocabulary use is at a level appropriate for students to use as a source in a Regents Exam in ELA (Common Core) Grade 11-12 CCLS Writing Standards aligned essay.

Text 4

Text Complexity Commentary

Text 4: New Deal Cultural Programs: Experiments in Cultural Democracy (660 words)

Quantitative Analysis

ATOS: 13.3 (11th-CCR); DRP: 70 (9th-CCR); Flesch-Kincaid: 13.4 (11th-CCR); LEXILE: 1310 (9th-CCR)

Qualitative Analysis

The text is from an authoritative source, information rich, and merits reading. It presents details regarding the scope of the FTP and problems with censorship, government investigations, and its cancellation that students could use in developing their argument.

Text Justification

The quantitative measures range from 9th - CCR Band. The straightforward exposition of information and vocabulary use is at a level appropriate for students to use as a source in a Regents Exam in ELA Grade 11-12 CCLS Writing Standards aligned essay.

Text 5

Text Complexity Commentary

Text 5: Investigation of Un-American Propaganda Activities in the United States (297 words)

Quantitative Analysis

ATOS: 10.9 (9th-10th); DRP: 67 (6th-CCR); Flesch-Kincaid:10.8 (9th-CCR); LEXILE: 1140 (6th-CCR)

Qualitative Analysis

Text is from an authoritative source, information rich, and merits reading. It presents testimony from the testimony of Hallie Flanagan to the Dias Commission regarding the FTP that students could use in developing their argument.

Justification

As indicated in the qualitative analysis, the text is rich in information and detail. Therefore, the text is appropriate for use as a source in a Regents Exam in ELA Grade 11-12 CCLS Writing Standards aligned essay.

Part 3

Commentary on the Task

CCLS: RI.11-12.1-6, 10; W.11-12.2, 4, 9; L.11-12.1-6

Commentary on the Task:

This task aligns to RI.11-12.1-6 and RI.11-12.10 because it demands that students:

- Read and comprehend literary nonfiction in the grade 11-CCR text complexity band.
- Determine two or more central ideas and analyze their development over the course of the text.

- Analyze a complex set of ideas and explain how they develop.
- Determine the meanings of words and phrases as they are used in texts, including figurative, connotative and technical meanings.
- Analyze the effectiveness of the structure an author uses in his or her exposition or argument.
- Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.

This task aligns to W.11-12.2, W.11-12.4 and W.11-12.9 because it demands that students:

- Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
- Organize their ideas in a cohesive and coherent manner.
- Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- Draw evidence for informational texts to support an analysis.

This task aligns to L.11-12.1-6 because it demands that students:

- Demonstrate command of the conventions of standard English grammar and usage when writing.
- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading.
- Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.
- Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading and writing.

Text Complexity Commentary

Text: *Inaugural Address* by John Fitzgerald Kennedy: Informational Text
(1018 words)

Quantitative Analysis

ATOS: 10.2 (9th-10th); DRP: 65* (6th-10th); Flesch-Kincaid: 11.3 (9th-CCR); LEXILE: 1400* (above 11th-CCR)

*Due to word limit restrictions of some quantitative readability measures, the reported measures may be based on the first 1000 words of a text as opposed to the text in its entirety.

Qualitative Analysis

The text presents the political philosophy of an iconic American president, is an example of fine rhetoric, and merits reading. Ideas are clearly expressed and there is sufficient information to develop response.

Justification

The text is a primary source and information rich. Therefore, the text is appropriate for students to use as a source in a Regents Exam in ELA Grade 11-12 CCLS Writing Standards aligned response.