



NEW YORK STATE MIGRANT EDUCATION PROGRAM

TITLE: ELA Regents Prep in Four Sessions

DESCRIPTION: These materials are intended to help you prepare a student to take the NYS Common Core English Language Arts Regents Exam. This Facilitator Guide has specific information and answers to support the Educator who is using the Regents Prep that is compacted into four sessions.

FOUR SESSIONS: The organization of this version is based on the assumption that you have four approximately one-hour sessions to work with the student. What I have chosen to prioritize in these four sessions may not align perfectly with the individual needs of the student you are working with; if this is the case, I encourage you to adapt the activities and materials to your situation. I also encourage you to substitute any developmentally appropriate texts that you think will capture your students' interest.

TWELVE LESSONS: A more in-depth twelve-lesson version is available, with its own Educator Guide for each lesson. The extended lessons allows the student more time to practice the skills they need to excel.

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REGENTS PREP SERIES: The NYS-MEP continues to build a series of Regents Prep materials, available in the Resource Library on the www.nysmigrant.org website.

FACILITATOR GUIDE

GENERAL INFORMATION ABOUT THE ELA REGENTS EXAM

The exam itself has three sections, which are **not** weighted evenly. The majority of points (85%) are earned in the first two sections of the exam.

Part 1, **Reading Comprehension**, is designed to test how well students understand what they read. Students will be asked to read three unconnected passages and answer a total of twenty-four multiple-choice questions about them. One passage will be prose fiction*, one will be

poetry, and the third will be nonfiction prose. Usually, about 40% of the questions deal with the first and the final passage, with only 20% asking about the poem.

*One exam had a selection from a memoir (i.e. nonfiction) for the first passage, but this has not been repeated.

Part 2, **Argument**, asks students to write an essay defending a claim. Students must use specific evidence from at least three of the four texts provided. They will be given a topic question and four relevant passages. The complete list of past Part II topic questions has been compiled and included in these materials.

The final section of the exam, Part 3, is the **Text-Analysis Response** portion. Students will be provided with a passage, which may be fiction or nonfiction, and asked to write two to three paragraphs analyzing how the author uses a specific technique to develop the central idea of the text. The genre of the passage has varied over the years since the current test was introduced in 2014. Originally, nonfiction was most common, with one speech and several memoir/diary selections. Since 2017, however, fiction has held sway, with the passage most frequently being taken from a short story or novel.

SECTION	Part 1: Reading Comprehension	Part 2: Argument	Part 3: Text Analysis
SUGGESTED TIME	60 min.	90 min.	30 min.
TEXTS TO READ	3 texts; ~2,600 words total; literary text, poem, and informational text	4 texts; ~2,600 words total; 4 informational texts	1 text; ~1,000 words; either a literature text or an informational text
TASK	Respond to 24 multiple-choice questions.	Write a source-based argument using the texts as their sources. Students must specifically cite at least three of the texts.	Write a 2-3 paragraph expository essay identifying the text’s central idea and explaining the author’s use of one writing strategy in developing this central idea.
Raw vs Weighted Pts	24 24	6 24	4 8

SESSION 1: LITERARY ELEMENTS & TECHNIQUES

(approx. one hour)

Getting Started

- You need:
 - Session 1 Student Handout
- Support for English Learners (See “*Summary of Supplies and Resources*”):
 - NYSED Guides of Literary Terms & Devices for Language Arts [in language(s) appropriate for your students]

The goal of this session is to reinforce students’ understanding of the literary terms that will be most vital to their success on the exam. This topic is tackled first, before much time is devoted to the specifics of the exam, because it is foundational knowledge for the test as a whole, especially Part I & Part III. The concepts I have chosen to focus on are those that I have deemed most essential. I encourage you, however, to differentiate this session based on the needs of the students you are working with. If you believe they have a good grasp on the terms below, feel free to spend the time reviewing higher level concepts. For example, if their understanding of the general concept of *figurative language* appears sound, you could spend the time reviewing some of the various types of figurative language, such as *metaphor*, *simile*, *personification*, *hyperbole*, *irony*, etc. I encourage you to explore the resources at literaryterms.net if you want clarification on the meaning of any of these terms.

A. Figurative Language vs. Literal Language (approx. 10 min)

A large number of the terms and concepts that figure prominently in discussions of texts fall under the umbrella of *figurative language*. Students have likely studied various forms of figurative language, such as *metaphor* and *simile*. More important than distinguishing between the various categories, however, is a firm grasp of the basic difference between figurative and literal meanings.

The literal meaning of something is its surface meaning, what the dictionary definitions (denotation) of the words communicate. Figurative language is when a speaker or writer intends to communicate something beyond this literal meaning. **Emphasize that your students use and understand figurative language every day.** Every language on Earth employs this technique. As you go through the following examples, you may have to adjust the instruction based on the native language of your students, as well as their background knowledge. If your students are not familiar with any examples you are able to produce, solicit suggestions from them: what are common *figures of speech* in their language?

1. Discuss the *Family Circle* comic with your students. Do they get the joke? Ask them to explain it to you. They may or may not be familiar with the idiom “It’s raining cats and dogs.” Regardless, the meaning should not be difficult to explain.
2. As you go through the chart in **Exercise 1a**, talk about the difference between the literal and figurative meanings in the two given examples (a metaphorical idiom and hyperbole, respectively).
3. Work with your students to fill in the empty boxes on the chart with examples of figurative language. Do your best to include a variety of types, so that students can develop as global as possible an understanding of the concept. Use your judgement as to whether you think it would be helpful to discuss what distinguishes the different subcategories: this might be valuable for some students, but it may also be overwhelming for students who are struggling. I have included below some examples of metaphors, similes, personification & hyperbole. Feel free to use different examples, including ones generated by students.

Exercise 1.a Suggested Examples

Phrase	Literal Meaning	Figurative Meaning
“Life is a highway.” (metaphor)	Life is a paved roadway designed for automobiles.	Life is similar to a journey on a road.
“Life is like a box of chocolates; you never know what you’re gonna get.” (simile)	Life is a container full of candy.	Life is similar to a box of chocolates because, in the same way that you don’t know the filling of a chocolate, you don’t know what your choices and circumstances will lead to in life.
“The sea was angry that day, my friends.” (personification)	The large body of saltwater was emotionally upset for some reason.	The ocean was rough and choppy.
“It took me a million years to do that homework last night!” (hyperbole)	I worked on the homework assignment for 1,000,000 years.	It took a pretty long time to do the homework.

B. Symbolism (*approx. 10 min*)

Symbolism is when something is used to represent something else; frequently, a concrete, tangible object stands in for an abstract idea. Authors can always use symbolism in original and unique ways, but cultures tend to have commonly agreed upon symbols that are recognizable in a variety of contexts. Once again, be sure to be conscious of your students' background knowledge, especially as it relates to their native language and culture. I have done my best to pick symbols that I believe to be widely understood, but your students may not recognize them. Adjust accordingly.

Discuss the image of the arrow-pierced heart. Ask your students what the picture shows. Talk with them about the distinction between what it *literally* shows (symbolism is a form of figurative language) versus what it represents. Why does our culture use the rather gruesome image of a vital organ pierced by a medieval weapon to represent romantic attachment? Discuss the reasons that might exist behind this symbolism. Then, in **Exercise 1.b**, work with your students to unpack the meaning behind the other provided examples of symbols.

Exercise 1.b Answers

Figure 1 → the crowned woman holding a torch is a symbol for liberty

Figure 2 → Uncle Sam is a symbol for the United States of America

C. Imagery (*approx. 10 min*)

Imagery is, on its face, a relatively straightforward concept, and it is a valuable term to know for the exam because nearly every piece of descriptive writing contains multiple examples. Precisely because it is so omnipresent, however, it may take some work to help students recognize examples of it “in the wild”.

Have students list the five senses, writing them down on a blank piece of paper. When they read the passage in **Exercise 1.c**, they can write each example next to the sense it appeals to. There should be one example for each sense. The passage may have some words or concepts that students are unfamiliar with; it's important that they not let this derail them, since identifying the imagery is still possible even if they're not familiar with the Empire State Building or if they don't know what “emanating” means. They **will** encounter unfamiliar words and references on the exam, and it is important for them to learn not to be intimidated by that.

Exercise 1.c Answers

Looking out over the city from the top of the Empire State Building, Jen saw the glittering sunlight reflecting off the windows of skyscrapers, the tiny, darting cars and pedestrians, and the deep blue of the harbor as a backdrop to it all. SIGHT

She thought she could almost smell the salt from the ocean, though that might be the popcorn held by the small child next to her. SMELL

The wind whistled in her ears, and she could hear the distant honking of car horns emanating from the midtown traffic jams. HEARING

The frigid wind stung her cheeks as she gripped the cold, smooth metal of the soda can in her hand. TOUCH

Raising the can to take a sip, she savored the sweet citrus flavor of the beverage. TASTE

D. Characterization (*approx. 10 min*)

Characterization is another seemingly simple technique that is extremely useful for students to understand. When analyzing the meaning of any piece of fiction, characterization is one of the most versatile and useful tools a student can employ. Anything the reader is told about a character or their actions is characterization. There is a distinction made between *indirect* and *direct characterization*; it is not vital for the exam that students are able to distinguish between the two, but it might be helpful to discuss the difference so that students are more likely to recognize all the examples in a passage.

For **Exercise 1.d**, students should hopefully be able to identify that the central idea or message of the story is something along the lines of **“Don’t brag about your lightning pace, for slow and steady wins the race.”** Once they identify this, ask them to rephrase it. You should talk about how, in a fable, the central idea is usually directly stated, and that the texts on the exam are unlikely to be so forthright. If you are working with a higher-level student, selecting a text with a less explicitly spelled-out message may be more worthwhile.

E. Central Idea (*approx. 10 min*)

In Part 3, students will need to use a term like those reviewed above to unpack how an author develops the central idea of their writing. Central Idea is the language commonly used to describe both the theme of a piece of fiction and the main idea of nonfiction. Its

meaning is, mercifully, relatively self-explanatory compared to *theme*, but students still need to practice in order to both (a.) identify the central idea and (b.) analyze how the author conveys that idea. Students tend to underestimate their ability to do this, especially the first part. The example texts provided are meant to be approachable and familiar. If you think your students would benefit from alternative texts, feel free to seek them out. Nearly any short story would work for the first example, and any set of lyrics for the second.

In **Exercise 1.e**, students are asked to unpack the meaning of a song excerpt. Depending on the students' gender, musical tastes, and cultural backgrounds, alternative selections might be preferable. If you use the provided Taylor Swift song, the student should identify a central idea somewhat similar to the one identified below; remember, however, that there is usually more than one way to frame a central idea.

Example Central Idea: The memories shared by the narrator and her boyfriend are just as meaningful a representation of their relationship as having a song would be.

Students should be able to support their interpretation of the song's central idea using terms such as those reviewed above. For example, the boyfriend's description of "our song" is an example of figurative language, since he is not actually talking about a song. Additionally, Swift uses imagery (*a slamming screen door* and *tapping on your window*). She uses symbolism, when she talks about her boyfriend having one hand *on my heart*; rather than a mere description of anatomy, the author clearly means to represent the narrator and her boyfriend's romantic attachment. Nearly anything we learn about the narrator and her boyfriend constitutes characterization. Work with your students to talk about as many of these examples as you can, and discuss how these techniques help communicate Swift's central idea.

SESSION 2: EXAM OVERVIEW & STRATEGIES FOR PART 1 (READING COMPREHENSION)

(approx. one hour)

Getting Started:

- You Need
 1. Session 2 Student Handout
 2. Annotated January 2019 exam (Activity C-Reference)
 - plan to use again during Session 3
 3. Blank June 2018 (Activity C-Students Practice)
 4. June 2018 Part 1 Answer Key

- Optional
 - YouTube link about unfamiliar vocabulary (Activity B)
https://www.youtube.com/watch?time_continue=5&v=0auqQ82551Y

In addition to some basic overview of the exam structure, the second session focuses on some concrete strategies that can help students succeed on Part 1, the Reading Comprehension section. If time is available for more than four sessions, scaffolding these skills with more approachable texts may be desirable, but for students who will be tackling a state assessment in the near future, the more exposure they have to Regents-level texts, the less intimidated they will hopefully be by what they are confronted with on the exam. It is important for students to understand that even if they are presented with a passage that they find unfamiliar and challenging, there are skills and procedures they can use to increase the likelihood of doing well on the multiple-choice questions.

I encourage you to communicate with students' ELA instructors to see if they have taught similar or alternative strategies for the multiple-choice section. If they have, you may want to alter the session to better align with their particular approach, though it is likely that they will make similar recommendations.

A. Overview of exam (*approx. 5 min*)

Discuss with students the various parts of the exam. They have presumably gone over the structure in their ELA classes, but it may require reinforcement. As much as possible, emphasize the many predictable elements of the exam. While the specific selected texts may be unknown, there are many things that stay the same from exam to exam, and students may feel less intimidated and more in control if they know what to expect. For instance, Part 1 will reliably contain pieces of prose fiction, poetry, and nonfiction. Refer to the chart at the beginning of this Facilitator Guide for a complete description of each portion of the exam.

B. Tips for Confronting Unfamiliar Vocabulary (*approx. 10 min*)

Have students watch the provided YouTube video (runtime = 8:43) that goes over strategies students can use when they come across unfamiliar words in texts. Briefly discuss the video afterwards to gauge their understanding. In the extended sessions, more time will be devoted to these strategies.

https://www.youtube.com/watch?time_continue=5&v=0auqQ82551Y

C. Part 1 Strategy (*approx. 40 min*)

1. Go over the general reminders for Part 1. Make sure students understand each of them via discussion.
2. Provide each student with a blank copy of the Part I from the June 2018 exam.
3. Guide students through each step of the recommended procedure, using my provided January 2019 exam as an example. Make sure that students do not skip any steps. Even if the system seems tedious, it encourages students to approach the questions and texts in a systematic way that boosts their chances of selecting the correct answer.
4. It is likely that students will not have time to complete all three passages, since they only have about 45 minutes, and they will be reading instructions & looking at examples during the process. On the exam itself, however, they should only spend about an hour on Part 1, so hopefully they are able to put a substantial dent in the three texts during your session.

D. Select Part 2 Topic for Next Session (*approx. 5 min*)

The next session will focus on Part 2. While students will have no control over the topic provided to them on the actual exam, you can hopefully engage their interest to some extent by allowing them to choose the topic they are most intrigued by on the list compiled from past exams. Give students some time to read through the options and make a selection. Then, in between sessions, you can print a copy of the Part 2 containing their chosen topic.

SESSION 3: STRATEGIES FOR PART 2 (ARGUMENT)

(approx. one hour)

Getting Started

- You need:
 1. Session 3 Student Handout
 2. Annotated January 2019 exam (Reference)
 3. Blank exam corresponding to the topics students selected at the end of Session 2 (Student Practice)
 - June 2018: *Is graffiti vandalism?*
 - August 2017: *Should self-driving cars replace human drivers?*
 - January 2016: *Should food be genetically modified?*

- June 2015: *Should college athletes be paid?*
 - January 2015: *Should extinct species be brought back into existence?*
4. Evidence T-Chart Example (Activity B)
 5. Blank paper for students to make own T-Chart (Activity B)

As with Session 2, I have chosen to use texts and topics from past Regents exams for students to practice with. With a more leisurely preparation schedule, it might be preferable to scaffold with shorter, more approachable, and higher interest texts, but in the context of an eleventh-hour preparation, students will hopefully benefit from being exposed to texts similar to what they will see on the exam. As with the strategies covered in the previous session, the intention is to equip students with a reliable and flexible toolset that will allow them to confront texts that may challenge their reading abilities and background knowledge.

A. Overview of Part 2 & Important Reminders (5 min)

Review the task and reminders for this section of the exam. Review the rubric with students, emphasizing how many of the points are based on their inclusion of all required components, such as specific evidence from at least three of the four texts.

B. Part 2 Reading Strategies (30 min)

Using my annotations on the January 2019 exam, have students work their way through the four texts on their chosen exam. Have them draw and fill in the T chart, which is designed to help them select and organize quotes to use as evidence in their writing.

C. Introduction of an Argumentative Essay (25 min)

The time remaining is not sufficient for students to outline and write an entire essay; however, if a student can successfully construct an introduction articulating a strong claim and identifying the textual support that will bolster that claim, they have the roadmap for their essay.

Additionally, students are often intimidated by the blank page and have trouble getting started on their response. Working on the craft of the introduction can help them get momentum started when it comes time to tackle the Part 2 essay.

Remember that this section of the exam is scored largely based on whether it contains all requisite elements. You can refer to the provided rubric, where you will see, for instance, the importance of having at least three pieces of evidence from three different texts. Students will often fail to include enough evidence, or they may include three pieces but not draw from three separate sources. This automatically lowers their score on the section.

SESSION 4: STRATEGIES FOR PART 3 (TEXT ANALYSIS RESPONSE)

(approx. one hour)

Getting Started

- You need:
 - Session 4 Student Handout
- Optional:
 - NYSED Guides of Literary Terms & Devices for Language Arts [in language(s) appropriate for your students]

For the final session, which deals with Part 3 of the exam, I have diverged from my approach in the previous two sessions. With the first two sections of the exam, I prioritized the use of actual passages from past exams, with the rationale that students should become accustomed to employing their strategies despite being confronted with challenging and unfamiliar texts. Both sections, in my opinion, lend themselves a bit more to formula and procedure compared to the final section. While there are undeniably strategies and templates that can be enormously helpful for Part 3, I think that when dealing with a limited timeline, it is perhaps more beneficial to help students become more confident in their ability to understand a text's central idea and articulate how **specific literary techniques** are used to convey this idea.

With this in mind, I have selected a relatively approachable short story with, hopefully, a not-too-obscure central idea. Feel free to substitute an alternative passage. Work with students as they try to articulate the central idea of the piece and identify specific examples of literary techniques. Help them make the connection between these techniques and how the author tells us what the central idea is.

SUMMARY OF SUPPLIES AND RESOURCES

Session 1

1. Session 1 Student Handout
2. *NYSED Guides of Literary Terms & Devices for Language Arts:*
Found by scrolling to the bottom of the Bilingual Glossaries, this Guide provides a definition and example for each term, in a bilingual format, with the terms in English and the target Language. Currently available in 22 languages, including Arabic, Haitian, Karen, Nepali, Somali, and Spanish.
<https://steinhardt.nyu.edu/metrocenter/resources/glossaries>

Session 2

1. Session 2 Student Handout

2. Annotated January 2019 exam (Activity C – Reference)
3. Blank June 2018 Part 1 (Activity C – Students Practice)
4. June 2018 Part 1 Answer Key
5. YouTube link about unfamiliar vocabulary (Activity B)
https://www.youtube.com/watch?time_continue=5&v=0augQ82551Y

Session 3

1. Session 3 Student Handout
2. Annotated January 2019 exam (Reference)
3. Blank exam corresponding to the topics students selected at the end of Session 2 (Student Practice)
 - June 2018: *Is graffiti vandalism?*
 - August 2017: *Should self-driving cars replace human drivers?*
 - January 2016: *Should food be genetically modified?*
 - June 2015: *Should college athletes be paid?*
 - January 2015: *Should extinct species be brought back into existence?*
4. Evidence T-Chart Example (Activity B)
5. Blank paper for students to make own T-Chart (Activity B)

Session 4

1. Session 4 Student Handout
2. Optional Handout: NYSED Guides of Literary Terms & Devices for Language Arts (in language(s) appropriate for your students (from Session 1).

ADDITIONAL WEBSITE RESOURCES

Past Regents Exams nysedregents.org/hsela

learningwithmslee (home page)

youtube.com/channel/UCEQxrd3QSF3TLXFblxqTGFg

A series of videos dealing with each section of the ELA Regents & offering a number of helpful tips & strategies for success. The upload section scrolls left and right. Look for the sideways arrow to see more.

The videos are mostly in English, but each has useful visuals. One video, “ELA CC Regents – Part 2 Directions Explanation,” has a Spanish interpretation in addition to the English.

Literary Elements & Devices literarydevices.net

You can search for any literary term you might run across, to find a definition and description about using it. It can be difficult to work around the multiple advertisements on the website.

Session 1: Literary Elements & Techniques

(approximately one hour)

A. Figurative Language vs. Literal Language

When we use figurative language, we don't mean exactly what we say. The literal meaning of language is what the words mean on a surface level. The figurative meaning is what the speaker is actually trying to communicate.



In the cartoon above, the father is using figurative language when he says, “It’s raining cats and dogs out there!” He, of course, doesn’t mean that there are actually terrified furry pets falling from the sky. He just means to say that it is raining very hard.

Exercise 1.a

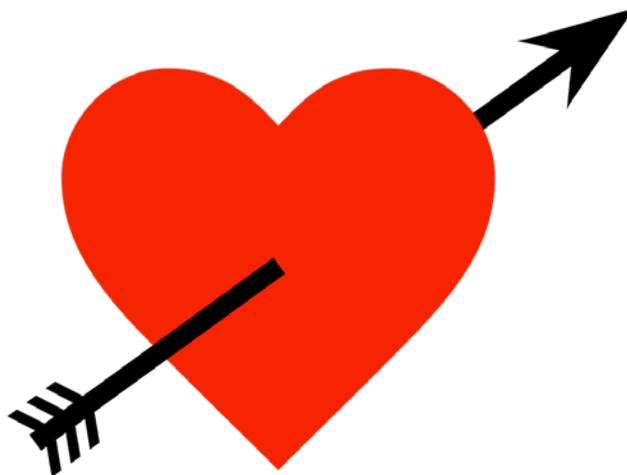
In the table below, you’ll see a couple examples of figurative language. After each phrase, the literal and figurative meaning has been explained. Working with your tutor, fill in the empty rows with examples of your own! Every language in the world makes use of figurative language, so you don’t need to limit your examples to English.

Phrase	Literal Meaning	Figurative Meaning
<i>It’s raining cats and dogs.</i>	Small furry animals are falling from the sky.	It’s raining very hard.
<i>I can’t wait until lunch, I’m starving!</i>	I am about to die due to lack of food.	I’m very hungry.

Phrase	Literal Meaning	Figurative Meaning

B. Symbolism (10 min)

One particularly important type of figurative language is symbolism, which is where something, often an object, represents an abstract idea. Once again, don't let the fancy word intimidate you! Like many other types of figurative language, you use and understand symbolism all the time. **For instance, what does the symbol pictured below represent?**



On a literal level, this is a picture of a heart pierced by an arrow. If you were to describe that to somebody who wasn't aware of its symbolic meaning, they might find the image pretty gruesome. They certainly would find it strange that, instead of being horrified by this picture, most people in Western culture find it romantic. This is because, to us, a heart pierced by an arrow is **symbolic** of love.

Exercise 1.b

What symbolic meaning is commonly attached to the following objects?



Figure 1



Figure 2

These examples we've looked at are some of the most commonly used examples. Authors can use symbolism in many different ways, however, and some symbols are easier to spot than others. An author will usually give the reader clues and hints when they're using something as a symbol.

C. Imagery

What are the five senses? **Take a moment to list them with your tutor.**

Another type of figurative language that deserves a special look is imagery. Imagery is when an author uses language that appeals to any of our five senses. An author will try to make the reader see something, hear something, taste something, feel something, or smell something.

Why do we care about imagery? Imagery is an especially useful literary technique to have in your toolkit, because nearly every piece of fiction ever written contains imagery. When

you're being asked to describe how an author is using a technique, there's a very good chance you'll be able to find examples of imagery you can talk about.

Exercise 1.c

Identify all the examples of imagery in the passage below. What sense does each example appeal to?

Looking out over the city from the top of the Empire State Building, Jen saw the glittering sunlight reflecting off the windows of skyscrapers, the tiny, darting cars and pedestrians, and the deep blue of the harbor as a backdrop to it all. She thought she could almost smell the salt from the ocean, though that might be the popcorn held by the small child next to her. The wind whistled in her ears, and she could hear the distant honking of car horns emanating from the midtown traffic jams. The frigid wind stung her cheeks as she gripped the cold, smooth metal of the soda can in her hand. Raising the can to take a sip, she savored the sweet citrus flavor of the beverage.

D. Characterization (10 min)

Characterization is the way that an author tells us about a character in their writing. They can tell us things about a character directly, by telling the reader something about the character:

Achilles was a strong and brave warrior

Here, the narrator tells the reader directly that Achilles is (a) strong and (b) brave. An author can also tell us things about a character indirectly, through the words, thoughts, & actions of characters in the story.

When they saw him on the battlefield, Achilles's enemies were terrified.

In this example, the narrator doesn't actually tell us anything about Achilles, but the reader can probably figure out that he is (a) strong and (b) brave based on the reaction of his enemies.

Characterization is useful because, like imagery, it is one of the most common techniques in literature. It is almost impossible to tell a story without telling the reader something about the characters, and usually, this characterization helps communicate the message or central idea of a text.

E. Central Idea (15 min)

The **central idea** of a text (also known as its theme) is best described as the main message or idea that the author is trying to get across. Sometimes, the author makes the message pretty obvious. This is the case with fables, like the one below. Take a look.

Exercise 1.d***The Tortoise and The Hare***

There once was a speedy hare who bragged about how fast he could run. Tired of hearing him boast, Slow and Steady, the tortoise, challenged him to a race. All the animals in the forest gathered to watch.

Hare ran down the road for a while and then paused to rest. He looked back at Slow and Steady and cried out, "How do you expect to win this race when you are walking along at your slow, slow pace?" 5

Hare stretched himself out alongside the road and fell asleep, thinking, "There is plenty of time to relax."

Slow and Steady walked and walked. He never, ever stopped until he came to the finish line. The animals who were watching cheered so loudly for Tortoise, they woke up Hare. 10

Hare stretched and yawned and began to run again, but it was too late. Tortoise was over the line.

After that, Hare always reminded himself, "Don't brag about your lightning pace, for Slow and Steady won the race!"

What is the central idea of this text?

Exercise 1.e

Songs and poems have central ideas as well. Take a look at the following lyrics for example. You might recognize this song.

*I was riding shotgun with my hair undone in the front seat of his car.
He's got a one-hand feel on the steering wheel,
The other on my heart.
I look around, turn the radio down. He says, "Baby, is something wrong?"*

I say, "Nothing, I was just thinking how we don't have a song." 5

*And he says, "Our song is a slamming screen door;
Sneaking out late, tapping on your window;
When we're on the phone and you talk real slow,
'Cause it's late, and your mama don't know.
Our song is the way you laugh; 10
The first date, man, I didn't kiss her when I should have;
And when I got home, before I said 'Amen',
Asking God if He could play it again."*

"Our Song", Taylor Swift

What do you think the central idea of this song is?

What lyrics make you think this?

**Do any of these lyrics fit the definitions of the literary elements & techniques we discussed?
Which ones?**

Session 2: Exam Overview & Part 1

(approximately one hour)

A. Overview of Exam (5 min.)

As I'm sure your teacher has told you, the NYS Common Core ELA Regents exam has three sections. Let's break down what you can expect.

Section I, **Reading Comprehension**, is designed to test how well you understand what you read. You will be asked to read three unconnected passages and answer a total of twenty-four multiple choice questions about them. One passage will be prose fiction, one will be poetry, and the third will be nonfiction prose.

The goal of Section II, **Argument**, is to see how well you are able to defend a claim using specific evidence from texts that you've read. You will be given a topic question and four relevant passages.

The final section of the exam, Section 3, is the **Text-Analysis Response** portion. You will be provided with a passage, which may be fiction or nonfiction, and asked to write two to three paragraphs breaking down how the author uses a specific technique to develop the central idea of the text.

These three sections are **not** weighted evenly, and you should **not** spend an equal amount of time on each. The majority of points (85%) are earned in the first two sections of the exam. Does this mean you should blow off Part 3? Of course not, but it does mean that you should budget more time to the more valuable Part 1 & Part 2.

SECTION	Part 1: Reading Comprehension	Part 2: Argument	Part 3: Text Analysis
SUGGESTED TIME	60 min.	90 min.	30 min.
TEXTS TO READ	3 texts; ~2,600 words total; literary text, poem, and informational text	4 texts; ~2,600 words total; 4 informational texts	1 text; ~1,000 words; either a literature text or an informational text

TASK	Respond to 24 multiple choice questions .	Write a source-based argument using the texts as their sources. Students must specifically cite at least three of the texts.	Write a 2-3 paragraph expository essay identifying the text’s central and explaining the author’s use of one writing strategy in developing this central idea.
Raw vs Weighted Pts	24 24	6 24	4 8

B. Tips for confronting unfamiliar vocab (10 min.)

Chances are, you’re going to run into at least a few vocabulary words on the ELA Regents that you’re not familiar with. Don’t panic! There are a lot of different strategies you can use to help figure out the meaning of these unfamiliar words.

Watch this helpful [video](#) for some tips!

C. Part 1 Strategy (40 min.)

Important Reminders for Part 1

- You should budget approximately an hour for answering this section when taking the Regents Exam.
- Don’t leave any questions blank! You don’t lose any points for wrong answers, so it’s always worth putting your best guess down.
- There is not any connection in the topics of the three passages.

Usually, you will have only a handful of questions about the poetry selection, so if poetry is a genre that intimidates you, don’t stress!

Part 1 Suggested Procedure

1. Annotate the questions.
 - a. Underline the line, stanza, or paragraph number specified in each question.
 - b. Circle any key words or phrases.
2. Annotate the text.
 - a. Draw a box around the sections referred to by each question.

- b. Next to each box, note the question number and write any key words you circled.
 - c. Circle any words defined in the footnotes; write a short definition in the margins.
 3. Skim through the text, including the introductory blurb.
 4. Answer the questions
 - a. Read through the text, stopping as you reach each boxed-in section and referring back to the question.
 - b. Eliminate at least two of the four options.
 - c. Choose the remaining option you think *best* answers the question.
-

Let's take a look at some actual exams. You have an annotated copy of the January 2019 version as an example, and a blank copy of June 2018 to fill out yourself.

1. Annotate the Questions

What is the first thing you should do when you open your test booklet to Reading Comprehension Passage A? You might think that you should start by reading the passage. After all, it's the first thing you see.

Nope! It might seem counter-intuitive, but most teachers would agree that the best strategy is to flip immediately to the first *batch* of questions (i.e. those dealing with Passage A). Using the January 2019 exam as a model, let's take a look at the first question.

1. The figurative language in lines 1 and 2 creates a sense of
 - (1) discomfort
 - (2) fearfulness
 - (3) curiosity
 - (4) tranquility

You'll notice that the question refers to a specific location in the text, "lines 1 and 2". In fact, nearly every multiple choice will give you a similar *roadmap*. Don't ignore this – it tells you *exactly* where to find the answer! **Underline any line, paragraph, or stanza* numbers referred to in the question.**

*Remember, a stanza is like a *paragraph* of poetry

On the June 2018 Part 1, go ahead and underline this information in the Passage A questions now. Refer to the January 2019 example if needed.

You will also want to circle any *key words* you see in the question. What does the question seem to focus on? In the first question from January 2019, the words “figurative language” should leap out to you.

On the June 2018 Part 1, circle any key words you see in the Passage A questions.

2. Annotate the Text

Now, look back to the text. Using your underlined *roadmaps*, draw a box around the location of each answer. In the right margin, identify which question refers to this section, and using your circled key words to help, jot a few words down to give a sense of what the question is looking for.

On the June 2018 Part 1, box and annotate the location of each answer in Passage A.

Several words in the passage will be defined in the footnote glossary (that’s the collection of definitions at the bottom of the page). Locate and circle each of these words. Draw a line to the margin and write down a few words to remind yourself what the word means as you’re reading the text. The left margin is preferable, since your previous annotations are to the right, but use whatever area makes the most sense given the location of the word.

On the June 2018 Part 1, circle and define each word from the footnote glossary.

3. Skim Through the Text

Now, finally, take a few minutes to read through the text, including the introduction if there is one. Don’t spend a ton of time on this reading; skim if you have to. You’ll be looking at the text in more detail momentarily.

On the June 2018 Part 1, spend three to five minutes skimming through the text.

4. Answer the Questions

Once you finish your quick read-through, re-read the first question and go back to the area you boxed in. As you consider these lines, try to eliminate at least two of the multiple-choice options. Look for answers that don’t seem to match the *vibe* of the boxed lines or that appear to be unconnected to what’s going on in that section of the text. If you eliminate two incorrect answers, that means you have at least a 50-50 chance of picking the correct answer!

Once you cross out two answers that seem incorrect to you, choose the remaining option that you think **best** answers the question.

On the June 2018 Part 1, eliminate two options from the first question. Then, choose the remaining option that you think best answers the question. Repeat with the remaining Passage A questions.

Once you complete the Passage A questions, continue on to Passage B & C, making sure you're repeating these same procedures.

D. Select Part 2 topic for next session (5 min.)

During the next two sessions, we'll be taking a look at Part 2 of the exam, where you'll be asked to write an argumentative essay defending your position on a topic. This topic will **always** be a question beginning with "Should...?", so your answer or **position** will always contain the words "should" or "should not".

Next time, you'll be practicing strategies for outlining this type of argumentative essay. While you won't get a choice of topic on the actual exam, for our practice session you can pick any of the previous topics that sound interesting to you! Take a look at the list of topics below, and circle the one you'd like to focus on.

Past Exams' Part 2 Topics

- June 2018: *Is graffiti vandalism?*
- August 2017: *Should self-driving cars replace human drivers?*
- January 2016: *Should food be genetically modified?*
- June 2015: *Should college athletes be paid?*
- January 2015: *Should extinct species be brought back into existence?*

Session 3: Argumentative Writing

(approximately one hour)

A. Overview of Part 2 (5 min.)

At the end of our last session, you selected a Part 2 topic that interested you. You should have a copy of the exam you selected in front of you. Once again, you'll be using my annotated copy of the January 2019 exam as a guide as you annotate your texts and plan your argumentative essay. But first, let's remind ourselves what to expect on Part 2 of the exam.

For this section, you will need to read **four informational texts**, totaling about 2,600 words. Unlike the three passages in Section I, these texts will all deal with a common topic. Then, you will need to **write an argumentative essay defending your position** on the topic question. This topic will always begin with "Should...?", so you will always need to respond with either "Yes... should".... or "No...should not".... *

Ex. Topic: Should cash currency be eliminated?

Your position is either: "**Yes**, cash currency **should** be eliminated" or "**No**, cash currency **should not** be eliminated."

- * You can also craft a more nuanced position, such as "Cash currency **should not** be eliminated, **but we should** use less cash in our society." If you take this route, make sure you articulate your position clearly and support it appropriately.

When you support your position, you will need to support it with at least two **claims**. You also need to identify and rebut a **counterclaim** – an argument that opposes (disagrees) with your position. It's very, **very** important to remember that you must cite specific evidence from at least three of the four texts while supporting your position. Usually, at least one of the texts will show both sides of the argument, and there will be at least one strongly for and one clearly against.

Important Reminders for Part 2

- You should budget about an hour and a half for this section.
- Make sure you clearly state your claim; in other words, are you answering "**should**" or "**should not**"?
- You **must** use specific evidence (i.e. quotes) from at least three out of the four texts!
You will lose 50% on this section if you do not cite **evidence from three different texts**.

- You need to appropriately cite the evidence you use.
Ex. “Quote” (Text 1, lines 2 - 4) or According to Text 1, in lines 2-4, “Quote”.

B. Part 2 Reading Strategies (30 min.)

Before Reading

Make sure you read the topic **before** you read through the passages. You do not need to decide whether you want to answer *yes* or *no* right away, but you should have the question in mind as you read the texts.

Also take a minute before you start reading to create a “T” chart on a piece of scrap paper. This is a convenient spot for you to gather evidence from the texts that supports either a *yes* or a *no* position on the topic. Refer to the **Evidence T-Chart Example** to see an example of a T-Chart. We’ll talk about how to use this in a little bit, but first, you’ll need to draw one. This chart is designed to be quick and easy to create during the exam, when you will not have access to any templates or notes.

Create a T-Chart

- 1. Fold a blank piece of paper *hot-dog style* (lengthwise); unfold and press flat.**
- 2. Trace a line on the crease.**
- 3. Draw horizontal lines mimicking the example: one near the top for the column headings, and then three more to carve out a section for each of the four texts.**
- 4. Title each column; instead of just writing *Yes* and *No*, indicate what exactly each side is arguing. This will help cement in your mind the perspectives of each side and prevent you from becoming confused. For instance, instead of just “Yes”, write “Yes, cash currency should be eliminated”.**

Titles

Before you read each passage, take a look at the title. A good title will give you a clue as to the author’s perspective on the topic.

Reading for Gist

The first time you go through each text, I recommend you use a strategy called *reading for the gist* [soft *g* (*gel*), not hard (*get*)]. As you may have discussed before in English class, the *gist* of something, such as a paragraph, is its main idea or concept. As you read the text, try to circle words in each paragraph that you think are important for understanding the gist. You can write these keywords in the right-hand margin. Take a look at the copy of the January 2019 Regents as an example. You might notice that not every paragraph has the gist written next to it; sometimes, no easy gist jumps out at you. It’s ok if not every paragraph has the gist written

next to it; if many or most paragraphs have nothing written, that may be a sign you're not reading carefully enough.

With the Part 2 in front of you, read Text 1, noting the gist of each section in the right margin.

When you finish reading, you might want to make a note up by the title of whether the piece seems to mainly support a *Yes* or *No* position, or whether it appears to be *Neutral* (not favoring either side), or whether it argues for something in between.

With the Part 2 in front of you, identify the position of Text 1.

Identifying Evidence

Once you've gotten a sense of the gist, it's time to locate some pieces of evidence contained in the text. Skim back through the text, and when you see any sentences or phrases that you think could support **either** a *Yes* or *No* position, underline them. Then, in the left-hand margin, write a little *Yes* or *No* with an arrow pointing towards the text you've underlined. Then, make a note on your T-Chart of the line numbers, making sure that you write the information in the appropriate column and row. Next to the line numbers, make a note of what the gist of that section is saying, using your margin notes to assist you. **Aim to find at least three pieces of evidence in each text.**

With the Part 2 in front of you, find at least three pieces of evidence each text and record them on your T-Chart, along with their gists.

C. Introduction of an Argumentative Essay (25 min.)

An essay's introduction is a roadmap for its argument. A good introduction captures the reader's interest and lets them know what you, as the author, intend to prove. Using the pieces of evidence that you pulled from the texts, you're going to craft an introductory paragraph that does exactly this.

Conventions of Standard Written English

Part of your essay's grade **will** be based on your command of the conventions of standard English; i.e., grammar, punctuation, spelling, etc. This is only one part of your score, but it's still important to write conscientiously. In other words, **don't be careless**. To the best of your ability, make sure that your writing is polished and clear.

Hook

Your introduction’s opening sentence should make the reader want to keep reading. However, it’s always important to remember that writing is situational; in other words, you always have to adjust your writing to your purpose and your audience. If you are a professional essayist, and your paycheck depends on getting people to read your essay, the opening hook is incredibly important. On the exam, however, you have a captive audience. The individual grading your essay will read it regardless of how clever your hook is.

That said, **it will make your essay stronger to have an interesting and engaging opening sentence.** However, you shouldn’t spend a ton of time stressing about it. The meat-and-potatoes of your essay is your claim and the evidence you use to back it up.

Here are two simple tricks to come up with a serviceable hook, with examples using the topic of the January 2019 exam, which asks whether we should get rid of cash.

Ask a Question

Ask the reader a question related to the topic.

“Can you imagine a world without cash?”

or

“Do you prefer to use cash or card?”

Paint a Picture

Use descriptive detail (i.e. **imagery**) to put a relevant mental image in the reader’s mind. Put the reader in the situation.

“Imagine a world where you never again feed a crumpled dollar bill into a vending machine, where you never find a lucky penny on the sidewalk.”

Using one of these tricks, come up with an opening hook for your introduction.

Background Information

After you hook the reader’s interest, you’ll need to fill them in on the important facts they need to know to understand the argument you’re about to make. To do this, you’ll want to answer the following questions. Make sure you provide at least two sentences worth of background information.

Sentence 1: What is going on? → “As credit cards and electronic payments become more common, there is a debate in today’s world about whether it is time to get rid of cash.”

Sentence 2: Why do we care? → “A cashless world would dramatically change the lives of people across the globe.”

Write at least two sentences of background information that answer the questions above.

Claim

The last sentence in your introduction should be your claim. This is, in some ways, the most important sentence in your entire essay. It’s also the easiest to write! You’ll need to decide which side you want to argue. Don’t feel you need to argue the side you actually agree with; if you think you can better support the opposite view with the evidence you’ve found, go with that. Remember, you need to specifically cite at least three of the four texts, so be sure that you can draw evidence from a variety of the texts.

Once you’ve picked a position, you’ll need to identify three reasons to support your position. Your claim should then follow the formula below:

_____ **should/should not** _____
because (1) _____, (2) _____, and
(3) _____.

For instance:

Cash currency should not be eliminated because it is (1) private, (2) secure, and (3) helps people spend less than they do with credit cards.

Now, write a claim that articulates your position and gives THREE reasons to support that position.

That’s it! You’ve successfully begun an argumentative essay with an introductory paragraph that does all of the jobs it needs to. Great work!

Session 4: Text-Analysis Response

(approximately one hour)

Part III of the Regents exam will ask you to read a passage and then write two to three paragraphs explaining how the author uses a **specific technique** to develop their **central idea**. You can only write about one technique, but you **must** identify a specific technique if you want to do well on this section.

The passage on this section may be fiction or nonfiction. If the piece is nonfiction, it might be a **memoir**, or a person talking about things that happened to them in the past. If it is fiction, as it has been for most of the exams in the past few years, it might be an excerpt from a novel or a short story.

To practice some of the skills that will help you conquer Part III, we’re going to be picking a text to work with. I’ve chosen the short story “Thank-you, M’am” by Langston Hughes; your tutor may have chosen something else.

Take some time to read the text.

“Thank You, M’am” by Langston Hughes

She was a large woman with a large purse that had everything in it but hammer and nails. It had a long strap, and she carried it slung across her shoulder. It was about eleven o’clock at night, and she was walking alone, when a boy ran up behind her and tried to snatch her purse. The strap broke with the single tug the boy gave it from behind. But the boy’s weight and the weight of the purse combined caused him to lose his balance so, instead of taking off full blast as he had hoped, the boy fell on his back on the sidewalk, and his legs flew up. the large woman simply turned around and kicked him right square in his blue-jeaned sitter. Then she reached down, picked the boy up by his shirt front, and shook him until his teeth rattled. 5

After that the woman said, “Pick up my pocketbook, boy, and give it here.” She still held him. But she bent down enough to permit him to stoop and pick up her purse. Then she said, “Now ain’t you ashamed of yourself?” 10

Firmly gripped by his shirt front, the boy said, “Yes’m.” The woman said, “What did you want to do it for?” The boy said, “I didn’t aim to.”

She said, "You a lie!" 15

By that time two or three people passed, stopped, turned to look, and some stood watching. "If I turn you loose, will you run?" asked the woman.

"Yes'm," said the boy.

"Then I won't turn you loose," said the woman. She did not release him.

"I'm very sorry, lady, I'm sorry," whispered the boy. 20

"Um-hum! And your face is dirty. I got a great mind to wash your face for you. Ain't you got nobody home to tell you to wash your face?"

"No'm," said the boy.

"Then it will get washed this evening," said the large woman starting up the street, dragging the frightened boy behind her. 25

He looked as if he were fourteen or fifteen, frail and willow-wild, in tennis shoes and blue jeans.

The woman said, "You ought to be my son. I would teach you right from wrong. Least I can do right now is to wash your face. Are you hungry?"

"No'm," said the being dragged boy. "I just want you to turn me loose." "Was I bothering you when I turned that corner?" asked the woman. "No'm." 30

"But you put yourself in contact with me," said the woman. "If you think that that contact is not going to last awhile, you got another thought coming. When I get through with you, sir, you are going to remember Mrs. Luella Bates Washington Jones."

Sweat popped out on the boy's face and he began to struggle. Mrs. Jones stopped, jerked him around in front of her, put a half-nelson about his neck, and continued to drag him up the street. When she got to her door, she dragged the boy inside, down a hall, and into a large kitchenette- furnished room at the rear of the house. She switched on the light and left the door open. The boy could hear other roomers laughing and talking in the large house. Some of their doors were open, too, so he knew he and the woman were not alone. The woman still had him by the neck in the middle of her room. 35 40

She said, "What is your name?"

"Roger," answered the boy.

“Then, Roger, you go to that sink and wash your face,” said the woman, whereupon she turned him loose—at last. Roger looked at the door—looked at the woman—looked at the door—and went to the sink. 45

“Let the water run until it gets warm,” she said. “Here’s a clean towel.”

“You gonna take me to jail?” asked the boy, bending over the sink.

“Not with that face, I would not take you nowhere,” said the woman. “Here I am trying to get home to cook me a bite to eat and you snatch my pocketbook! Maybe, you ain’t been to your supper either, late as it be. Have you?” 50

“There’s nobody home at my house,” said the boy.

“Then we’ll eat,” said the woman, “I believe you’re hungry—or been hungry—to try to snatch my pocketbook.”

“I wanted a pair of blue suede shoes,” said the boy. 55

“Well, you didn’t have to snatch my pocketbook to get some suede shoes,” said Mrs. Luella Bates Washington Jones. “You could of asked me.”

“M’am?”

The water dripping from his face, the boy looked at her. There was a long pause. A very long pause. After he had dried his face and not knowing what else to do dried it again, the boy turned around, wondering what next. The door was open. He could make a dash for it down the hall. He could run, run, run, run, run! 60

The woman was sitting on the day-bed. After a while she said, “I were young once and I wanted things I could not get.”

There was another long pause. The boy’s mouth opened. Then he frowned, but not knowing he frowned. 65

The woman said, “Um-hum! You thought I was going to say but, didn’t you? You thought I was going to say, but I didn’t snatch people’s pocketbooks. Well, I wasn’t going to say that.” Pause. Silence. “I have done things, too, which I would not tell you, son—neither tell God, if he didn’t already know. So you set down while I fix us something to eat. You might run that comb through your hair so you will look presentable.” 70

In another corner of the room behind a screen was a gas plate and an icebox. Mrs. Jones got up and went behind the screen. The woman did not watch the boy to see if he

was going to run now, nor did she watch her purse which she left behind her on the day-bed. But the boy took care to sit on the far side of the room where he thought she could easily see him out of the corner of her eye, if she wanted to. He did not trust the woman not to trust him. And he did not want to be mistrusted now. 75

“Do you need somebody to go to the store,” asked the boy, “maybe to get some milk or something?” 80

“Don’t believe I do,” said the woman, “unless you just want sweet milk yourself. I was going to make cocoa out of this canned milk I got here.”

“That will be fine,” said the boy.

She heated some lima beans and ham she had in the icebox, made the cocoa, and set the table. The woman did not ask the boy anything about where he lived, or his folks, or anything else that would embarrass him. Instead, as they ate, she told him about her job in a hotel beauty-shop that stayed open late, what the work was like, and how all kinds of women came in and out, blondes, red-heads, and Spanish. Then she cut him a half of her ten-cent cake. 85

“Eat some more, son,” she said. 90

When they were finished eating she got up and said, “Now, here, take this ten dollars and buy yourself some blue suede shoes. And next time, do not make the mistake of latching onto my pocketbook nor nobody else’s—because shoes come by devilish like that will burn your feet. I got to get my rest now. But I wish you would behave yourself, son, from here on in.” 95

She led him down the hall to the front door and opened it. “Good-night! Behave yourself, boy!” she said, looking out into the street.

The boy wanted to say something else other than “Thank you, m’am” to Mrs. Luella Bates Washington Jones, but he couldn’t do so as he turned at the barren stoop and looked back at the large woman in the door. He barely managed to say “Thank you” before she shut the door. And he never saw her again. 100

What do you think the central idea of this text is? Write your answer below.

Now, go back through and read the text a second time. This time, use your pencil to make annotations anywhere that you see any examples of literary techniques. Remember back to the list we looked at in our first session. Make notes below of the line numbers where you find examples. Feel free to note any other techniques you might notice that weren't focused on in the first session.

Figurative Language Symbolism Imagery Characterization

Which technique were you able to find the most examples for? Ideally, you want to find at least three examples. Remember, both imagery and symbolism are types of figurative language, so you can lump those techniques all together. Circle the technique you want to focus on.

Now, it's time to stitch your thoughts together into a short piece of analysis. Below is a basic description of what you will probably want to include in your three paragraphs. Like any essay, a good way to organize this piece of writing is with an introduction, body, and conclusion.

Paragraph 1 = Introduction

Identify your central idea.

In his short story, "Thank You, Ma'am", Langston Hughes shows...

Provide context; don't give a lengthy summary, but describe in one or two sentences the basic gist of what happens in the story.

The young boy in the story meets Mrs. Luella Bates Washington Jones when...

Tell the reader what SPECIFIC literary technique the author uses to develop the central idea.

Hughes's use of...helps develop his central idea that...

Paragraph 2 = Body

Identify each example, using a specific quote from the text for each one. Have one to two sentences of analysis explaining how the technique develops the central idea.

Hughes uses characterization to develop his central idea when he tells us that the boy....This helps develop his central idea because...

Paragraph 3 = Conclusion

Restate your claim.

Throughout the piece, Hughes uses...to show the reader that...

Part 2

Argument

Directions: Closely read each of the *four* texts provided on pages 12 through 19 and write a source-based argument on the topic below. You may use the margins to take notes as you read and scrap paper to plan your response. Write your argument beginning on page 1 of your essay booklet.

Topic: Should cash currency be eliminated?

Your Task: Carefully read each of the *four* texts provided. Then, using evidence from at least *three* of the texts, write a well-developed argument regarding whether or not cash currency should be eliminated. Clearly establish your claim, distinguish your claim from alternate or opposing claims, and use specific, relevant, and sufficient evidence from at least *three* of the texts to develop your argument. Do *not* simply summarize each text.

Guidelines:

Be sure to:

- Establish your claim regarding whether or not cash currency should be eliminated
- Distinguish your claim from alternate or opposing claims
- Use specific, relevant, and sufficient evidence from at least *three* of the texts to develop your argument
- Identify each 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 – Denmark Might Eliminate Paper Money: Should We Do The Same?

Text 2 – Yes, Credit Cards Are Making You a Bad Person

Text 3 – The Sinister Side of Cash

Text 4 – Cash Is Critical

Denmark Might Eliminate Paper Money: Should We Do The Same?

By next year [2016], if you walk in a restaurant or gas station in Copenhagen, you might no longer be able to pay with cash. The Danish government is considering allowing some stores to stop taking paper money. It's the next step as the country starts to get rid of cash completely: The central bank doesn't print bills or make coins anymore, many banks don't carry cash, and almost all adults have a credit or debit card.

Will places like the U.S. follow? Experts argue there are several reasons to get rid of paper money—like the fact that it might be able to help foil crime and force people to pay their taxes. In most countries, the majority of cash is used to hide secret transactions in the U.S., only about 10% to 15% of paper money is used in the legal economy. The government misses out on hundreds of billions of dollars of taxes every year—not even counting the informal economy¹—because people get paid in cash.

Still, while moving to electronic money might make things harder for criminals or tax evaders, it's unlikely to eliminate the underground economy.² "People will always find new ways to cheat," says David Wolman, author of *The End of Money*. "Most money by value is already electronic, and we all know that there's plenty of illicit³ activity involving digital money, ranging from garden-variety credit card fraud to colossal schemes orchestrated by the likes of Bernie Madoff.⁴ It's all zeros and ones."

And if the government—or potentially hackers—can track where people are spending money, that poses obvious challenges for privacy. "The privacy issue is enormous," says Wolman. "We should be fighting for it in the already-very-digital present, let alone worrying about it in the highly hypothetical cashless future. But the fact is that no monetary system is perfectly safe. The issue is reducing risk and perceived risk sufficiently so that consumers/citizens feel comfortable enough using that system."

Getting rid of cash does have other benefits. In Denmark, the move to let some stores stop using it was motivated by the fact that it costs those businesses money (it's worth noting that for now, even if the new proposal passes, places like hospitals and grocery stores will still have to accept paper bills). It's also obviously insecure: In the U.S., retailers lose around \$40 billion a year because of the theft of cash (banks lose another \$30 million or so in robberies).

Without paper currency, it's also easier for governments to change fiscal policy.⁵ Denmark already has negative interest rates; if you put money in the bank, you pay a fee. That helps encourage people to either spend money, or invest it. (Cash spoils this plan, since people can decide to hide it under a mattress and ignore the government's interest rates.) ...

It would probably take at least a decade before the U.S. could be truly cashless, he [Wolman] says. But along the way, we could take steps like getting rid of low-value coins like pennies and nickels (which cost more to produce than their face value), and eliminating high-value bills like \$100s.

¹informal economy — a system of trade or economic exchange used outside state-controlled or money-based transactions

²underground economy — the part of a country's economic activity that is unrecorded and untaxed by its government

³illicit — illegal

⁴Bernie Madoff — an American financier who defrauded thousands of investors of tens of billions of dollars

⁵fiscal policy — the means by which government adjusts its spending levels and tax rates to monitor and influence a nation's economy

secret transactions

new ways to cheat

privacy

other benefits

40 “Some 70% of 100-dollar bills already reside overseas,” says Wolman. “Get rid of them because they’re not doing what cash is supposed to do, which is facilitate commerce. In 1969, the \$500, \$1,000, and \$5,000 notes were formally discontinued. Why? To impede crime. We should do the same with the \$100.” ...

—Adele Peters
excerpted and adapted from “Denmark Might Eliminate Paper Money:
Should We Do The Same?”
www.fastcoexist.com, May 21, 2015

Yes, Credit Cards Are Making You a Bad Person

The cashless society — a world where physical money is practically obsolete — has, in just a few years, gone from a utopian dream to something like an inevitability. In Sweden, a national effort is underway to take the country cashless within two decades. Throughout Africa, it's perfectly common for merchants to accept money through mobile phones by having buyers transfer a specific amount of money to a specific number associated with the merchant.

In the U.S., the road to cashlessness is paved in plastic (glass, too¹). In the 1970s, fewer than 20 percent of the adult population owned a credit card. Today, between 70 and 80 percent of the adult population does. In some cities, being forced to pay with cash already feels like a precious anachronism² (“What do you mean I have to *count the money* before extending my arm to the register?”).

The world of economic research has tried to keep pace with the plastic revolution, producing hundreds of reports on how MasterCard, Visa, and AmEx change our relationship to money and ourselves. The logic of credit is fairly simple. People rarely spend exactly what they earn, exactly when they earn it. With savings, we pass today's earnings to the future. With credit, we pull expected future earnings into today. ...

The typical knock on credit cards is that they're too effective at letting us buy stuff. Cash and coins must be considered, handled, counted, organized, re-counted, negotiated into the small space of a palm, and delivered cleanly to a merchant. Each of these verbs represents an inconvenience — a point of friction. But a card is just a card. Pull, swipe, finished. It's so easy to spend whatever we want.

Too easy, actually. Research has shown that people who own more credit cards spend more over all; more in specific stores; more at restaurants; more on tips at restaurants ... literally, there are hundreds of studies on the effect of credit cards on spending, and the vast majority of them find that, all things equal, we put more on plastic. ...

The downside of counting money is that it takes time and effort. The upside is that it takes time and effort. That makes it more memorable. Cards make us forget we're dealing with money. They create “an illusion of liquidity,”³ wrote Dilip Soman, a professor at the University of Colorado at Boulder, that makes consumers confuse the *ability* to spend money and the *means*⁴ to spend money. When paying with plastic, buyers have a tendency to outsource their mindfulness to the card. As a result, they were less likely to remember details about their purchases and more likely to buy additional items.

The “pain” of paying with cash has a hidden benefit. It makes it harder to quickly capitulate⁵ to indulgences. Credit cards “weaken impulse control.” Manoj Thomas, Kalpesh Kaushik Desai, and Satheshkumar Seenivasan found in a 2011 paper published in the *Journal of Consumer Research*. “Consequently, consumers are more likely to buy unhealthy food products when they pay by credit card than when they pay in cash.” Studying the contents of shopping baskets, the three economists found that shoppers with credit cards bought a larger share of food items they had ranked as unhealthy. In this way, the

¹glass, too — the use of smart phones for buying and selling goods and services

²anachronism — something that is not in its correct historical or chronological time

³liquidity — the availability of cash money

⁴means — financial resources

⁵capitulate — surrender

Credit cards
change
relationship

too effective

pp1 spend
more w/ C

CCs make
forget

impulse control

40 permissiveness of credit cards weakens consumers' judgment in more subtle ways than total amount spent. ...

- Derek Thompson
excerpted from "Yes, Credit Cards Are Making You a Bad Person"
www.theatlantic.com, June 12, 2013

Yes
less cash

The Sinister Side of Cash

When I tell people that I have been doing research on why the government should drastically scale back the circulation of cash—paper currency—the most common initial reaction is bewilderment. Why should anyone care about such a mundane topic? But paper currency lies at the heart of some of today's most intractable¹ public-finance and monetary problems. Getting rid of most of it—that is, moving to a society where cash is used less frequently and mainly for small transactions—could be a big help.

There is little debate among law-enforcement agencies that paper currency, especially large notes such as the U.S. \$100 bill, facilitates crime: racketeering, extortion, money laundering, drug and human trafficking, the corruption of public officials, not to mention terrorism. There are substitutes for cash—cryptocurrencies,² uncut diamonds, gold coins, prepaid cards—but for many kinds of criminal transactions, cash is still king. It delivers absolute anonymity, portability, liquidity and near-universal acceptance. It is no accident that whenever there is a big-time drug bust, the authorities typically find wads of cash.

Crime

Cash is also deeply implicated in tax evasion, which costs the federal government some \$500 billion a year in revenue. According to the Internal Revenue Service, a lot of the action is concentrated in small cash-intensive businesses, where it is difficult to verify sales and the self-reporting of income. By contrast, businesses that take payments mostly by check, bank card or electronic transfer know that it is much easier for tax authorities to catch them dissembling.³ Though the data are much thinner⁴ for state and local governments, they too surely lose big-time from tax evasion, perhaps as much as \$200 billion a year.

tax eva

Obviously, scaling back cash is not going to change human nature, and there are other ways to dodge taxes and run illegal businesses. But there can be no doubt that flooding the underground economy with paper currency encourages illicit behavior. ...

To be clear, I am proposing a "less-cash" society, not a cashless one, at least for the foreseeable future. The first stage of the transition would involve very gradually phasing out large denomination bills that constitute the bulk of the currency supply. Of the more than \$4,200 in cash that is circulating outside financial institutions for every man, woman and child in the U.S., almost 80% of it is in \$100 bills. In turn, \$50 and \$20 bills would also be phased out, though \$10s, \$5s and \$1s would be kept indefinitely. Today these smaller bills constitute just 3% of the value of the currency supply. ...

less-cash society

If cash is so bad, why retain small bills of \$10 and under? For one thing, cash still accounts for more than half of retail purchases under \$10, though the share fades off sharply as payment size rises, with debit cards, credit cards, electronic transfers and checks all far more important than cash for (legal, tax-compliant) payments over \$100. ...

Retaining small notes alleviates a host of problems that might arise if cash were eliminated entirely. For example, cash is still handy if a hurricane or natural disaster knocks out the power grid. Most disaster-preparation manuals call for people to keep some cash on hand, warning that ATMs [automated teller machines] might be paralyzed.

disaster-

But times are changing. Nowadays, cell towers and large retail stores typically have backup generators, allowing them to process bank cards during a power outage. And there

¹intractable — not easily controlled

²cryptocurrencies — digital currencies

³dissembling — concealing financial transactions

⁴thinner — less informative

are always checks. In due time, smartphone technology is likely to overtake all other media, and one can always keep a spare charging cell for emergencies.

45 Perhaps the most challenging and fundamental objection to getting rid of cash has to do with privacy—with our ability to spend anonymously. But where does one draw the line between this individual right and the government’s need to tax and regulate and to enforce the law? Most of us wouldn’t want to clamp down on someone’s right to make the occasional \$200 purchase in complete privacy. But what about a \$50,000 car or a \$1 million apartment? We should be able to reduce the problems I’ve described here while also ensuring that ordinary people can still use small bills for convenience in everyday transactions. ...

privacy

50 In sum, there are many issues to take into account, but if done gradually and properly, the balance of arguments is distinctly in favor of becoming a society that depends much less on cash. ...

—Kenneth S. Rogoff
excerpted and adapted from “The Sinister Side of Cash”
www.wsj.com, August 25, 2016

No

keep cash

Cash Is Critical

...Cash is under attack in the United States, and elsewhere around the world. The very idea of physical currency is being challenged by businesses and intellectuals alike. But they couldn't be more wrong. ...

5 Of course, the digital age is something to embrace, and new ways of paying will continue to be introduced. But Americans need to recognize the risks and benefits of different payment instruments, and know that the banknote itself is a technology that remains a necessary part of our financial security – personally, nationally and internationally. Banknotes are convenient and universally accepted, and they offer unparalleled privacy as a payment instrument.

convenient + private

10 At a personal level, cash enables people to manage their financial security themselves. There are risks associated with storing cash, but each person can manage those risks by limiting the amount they carry with them or keep at home. You can lose the cash in your wallet, but no other part of your financial security is at risk.

financial security

No → 15 The risks associated with electronic payment instruments are far more diverse and severe. Losing your credit cards or being the victim of digital hackers can lead to a whole host of problems including denied payment, card theft, card skimming,¹ identity theft, account takeover, fraudulent transactions and data breaches. According to the digital security company Gemalto, more than 1 billion personal records were compromised in 2014.

risks w/ electronic pay

20 Each of those incidents leads to countless hours of dealing with financial institutions and law enforcement to try to gain access back to accounts, redress² fraudulent activity and reclaim one's own identity.

25 At a national level, the benefits of using cash far outweigh the risks, too. Counterfeiting is a risk associated with banknotes, although one that is much smaller than in popular imagination. In 2013, the U.S. Secret Service recovered approximately \$156 million in counterfeit U.S. currency, compared to a total circulation of just under \$1.2 trillion.

counterfeiting

No → Large numbers of banknotes are hard to transport, conceal and use without detection. Cash seizure is a prominent law enforcement tool and one that can hit criminals hard. Indeed, if you are a serious criminal, you avoid using cash. You'd rather hide your money in an offshore bank account than store large numbers of banknotes.

cash seizure + criminals

30 No → But the benefits of currency for national security aren't limited to law enforcement. Cash has repeatedly demonstrated its importance in times of crisis. When natural disasters knock out an electrical grid for days or even weeks, cash is a saving grace for residents to obtain critical supplies. ...

natural disasters

35 Internationally, cash has become a key target in the fight against terrorism. When there is actionable intelligence on where terrorists keep their cash, the military can strike and destroy those locations and put a significant dent in the terror groups' ability to operate. ...

terrorism

Cash means security to so many, whether in a wallet or on a battlefield. But the attacks on banknotes are misguided and ignore the reasons why they are ubiquitous³ and necessary.

¹card skimming - illegally collecting data from the magnetic stripe of a credit, debit or ATM card

²redress - repair

³ubiquitous - existing everywhere

40 When you add the personal, national and international security benefits to cash's inherent other attributes, banknotes should be seen as the foundational payment instrument of the future. not just of the past.

—Guillaume Lepecq
excerpted from "Cash Is Critical"
www.usnews.com, April 14, 2016

Evidence T-Chart Example

Yes Get rid of cash

No Keep Cash

Text 1

(Text 1, line 8) → secret transactions
 (Text 1, lines 27-28) → insecure
 (Text 1, line 29) → easy to change policy

(Text 1, lines 12-13) → new ways to cheat
 (Text 1, lines 18-19) → privacy

Text 2

(Text 2, lines 22-23) → spend more
 (Text 2, lines 27-28) → forget \$
 (Text 2, line 34) → impulse control

Text 3

(Text 3, line 11) → crime
 (Text 3, line 14) → tax evasion

(Text 3, lines 36-37) → disaster prep

Text 4

(Text 4 lines 8-9) → convenient + private
 (Text 4, line 14) → risks w/ e-payments
 (Text 4, line 27) → cash seizures + crime
 (Text 4, lines 30-31) → natural disasters

The University of the State of New York

REGENTS HIGH SCHOOL EXAMINATION

REGENTS EXAMINATION

IN

ENGLISH LANGUAGE ARTS

Tuesday, January 22, 2019 — 9:15 a.m. to 12:15 p.m., only

The possession or use of any communications device is strictly prohibited when taking this examination. If you have or use any communications device, no matter how briefly, your examination will be invalidated and no score will be calculated for you.

A separate answer sheet has been provided for you. Follow the instructions for completing the student information on your answer sheet. You must also fill in the heading on each page of your essay booklet that has a space for it, and write your name at the top of each sheet of scrap paper.

The examination has three parts. For Part 1, you are to read the texts and answer all 24 multiple-choice questions. For Part 2, you are to read the texts and write one source-based argument. For Part 3, you are to read the text and write a text-analysis response. The source-based argument and text-analysis response should be written in pen. Keep in mind that the language and perspectives in a text may reflect the historical and/or cultural context of the time or place in which it was written.

When you have completed the examination, you must sign the statement printed at the bottom of the front of the answer sheet, indicating that you had no unlawful knowledge of the questions or answers prior to the examination and that you have neither given nor received assistance in answering any of the questions during the examination. Your answer sheet cannot be accepted if you fail to sign this declaration.

DO NOT OPEN THIS EXAMINATION BOOKLET UNTIL THE SIGNAL IS GIVEN.

Part 1

Directions (1–24): Closely read each of the three passages below. After each passage, there are several multiple-choice questions. Select the best suggested answer to each question and record your answer on the separate answer sheet provided for you. You may use the margins to take notes as you read.

Reading Comprehension Passage A

...It was so cold that his first breath turned to iron in his throat, the hairs in his nostrils webbed into instant ice, his eyes stung and watered. In the faint starlight and the bluish luminescence of the snow everything beyond a few yards away swam deceptive and without depth, glimmering with things half seen or imagined. Beside the dead car he stood with his head bent, listening, and there was not a sound. Everything on the planet might have died in the cold. ...

But here he stood in light overcoat and thin leather gloves, without overshoes, and his car all but blocked the road, and the door could not be locked, and there was not a possibility that he could carry the heavy cases with him to the next farm or village. He switched on the headlights again and studied the roadside they revealed, and saw a rail fence, with cedars and spruces behind it. When more complex gadgets and more complex cures failed, there was always the lucifer match.¹

Ten minutes later he was sitting with the auto robe over his head and shoulders and his back against the plowed snowbank, digging the half melted snow from inside his shoes and gloating over the growing light and warmth of the fire. He had a supply of fence rails good for an hour. In that time, someone would come along and he could get a push or a tow. In this country, in winter, no one ever passed up a stranded motorist. ...

Abruptly he did not want to wait in that lonely snow-banked ditch any longer. The sample cases² could look after themselves, any motorist who passed could take his own chances. He would walk ahead to the nearest help, and if he found himself getting too cold on the way, he could always build another fire. The thought of action cheered him; he admitted to himself that he was all but terrified at the silence and the iron cold. ...

Turning with the road, he passed through the stretch of woods and came into the open to see the moon-white, shadow-black buildings of a farm, and the weak bloom of light in a window. ...

“Hello?” he said, and knocked again. “Anybody home?” No sound answered him. He saw the moon glint on the great icicles along the eaves. His numb hand ached with the pain of knocking; he pounded with the soft edge of his fist.

Answer finally came, not from the door before which he stood, but from the barn, down at the end of a staggered string of attached sheds. A door creaked open against a snowbank and a figure with a lantern appeared, stood for a moment, and came running. The traveler wondered at the way it came, lurching and stumbling in the uneven snow, until it arrived at the porch and he saw that it was a boy of eleven or twelve. The boy set his lantern on the porch; between the upturned collar of his mackinaw³ and the down-pulled stocking cap his face was a pinched whiteness, his eyes enormous. He stared at the traveler until the traveler became aware of the blanket he still held over head and shoulders, and began to laugh.

¹lucifer match — a match that ignites through friction

²sample cases — cases of medicine samples

³mackinaw — type of warm coat

“My car stopped on me, a mile or so up the road,” he said. “I was just hunting a telephone or some place where I could get help.”

40 The boy swallowed, wiped the back of his mitt across his nose. “Grandpa’s sick!” he blurted, and opened the door. ...

“He must’ve had a shock,” the boy said. “I came in from chores and he was on the floor.” He stared at the mummy under the quilt, and he swallowed. ...

“Why didn’t you go for help?”

The boy looked down, ashamed. “It’s near two miles. I was afraid he’d...”

45 “But you left him. You were out in the barn.”

“I was hitching up to go,” the boy said. “I’d made up my mind.”

50 The traveler backed away from the stove, his face smarting⁴ with the heat, his fingers and feet beginning to ache. He looked at the old man and knew that here, as at the car, he was helpless. The boy’s thin anxious face told him how thoroughly his own emergency had been swallowed up in this other one. He had been altered from a man in need of help to one who must give it. Salesman of wonder cures, he must now produce something to calm this over-worried boy, restore a dying man. Rebelliously, victimized by circumstances, he said, “Where were you going for help?”

“The Hill place. They’ve got a phone.”

55 “How far are they from a town?”

“About five miles.”

“Doctor there?”

“Yes.”

60 “If I took your horse and—what is it, sleigh?⁵—could someone at the Hills’ bring them back, do you think?”

“Cutter.⁵ One of the Hill boys could, I should say.”

“Or would you rather go, while I look after your Grandpa?”

“He don’t know you,” the boy said directly. “If he should wake up he might ... wonder ... it might...”

65 The traveler grudgingly gave up the prospect of staying in the warm kitchen while the boy did the work. And he granted that it was extraordinarily sensitive of the boy to know how it might disturb a man to wake from sickness in his own house and stare into the face of an utter stranger. “Yes,” he said. “Well, I could call the doctor from the Hills’. Two miles, did you say?” ...

70 He climbed into the cutter and pulled over his lap the balding buffalo robe he found there; the scallop⁶ of its felt edges was like a key that fitted a door. The horses breathed jets of steam in the moonlight, restlessly moving, jingling their harness bells, as the moment lengthened itself. The traveler saw how the boy, now that his anxiety was somewhat quieted, now that he had been able to unload part of his burden, watched him with a thousand questions in his face, and he remembered how he himself, thirty years ago, had searched the faces of passing strangers for something he could not name, how he had listened to their steps and seen their shadows lengthen ahead of them down roads that led to unimaginable places, and how he had ached with the desire to know them, who they were. But none of them had looked back at him as he tried now to look at this boy. ...

⁴smarting — stinging

⁵cutter — a small horse-drawn sled

⁶scallop — curve

80 For half a breath he was utterly bewitched, frozen at the heart of some icy dream.
Abruptly he slapped the reins across the backs of the horses; the cutter jerked and then slid smoothly out toward the road. The traveler looked back once, to fix forever the picture of himself standing silently watching himself go. As he slid into the road the horses broke into a trot. The icy flow of air locked his throat and made him let go the reins with one hand to
85 pull the hairy, wool-smelling edge of the blanket all but shut across his face.

Along a road he had never driven he went swiftly toward an unknown farm and an unknown town, to distribute according to some wise law part of the burden of the boy's emergency and his own; but he bore⁷ in his mind, bright as moonlight over snow, a vivid wonder, almost an awe. For from that most chronic and incurable of ills, identity, he had
90 looked outward and for one unmistakable instant recognized himself.

—Wallace Stegner
excerpted from “The Traveler”
Harper’s Magazine, February 1951

⁷bore — carried

- | | |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>1 The figurative language in lines 1 and 2 creates a sense of</p> <ul style="list-style-type: none">(1) discomfort(2) fearfulness(3) curiosity(4) tranquility <p>2 The details in lines 7 through 12 demonstrate that the traveler</p> <ul style="list-style-type: none">(1) has confidence in his ability to survive(2) is comfortable with his current situation(3) has faith in modern technology(4) is calmed by the beautiful landscape <p>3 It can be inferred from lines 18 through 22 that the traveler</p> <ul style="list-style-type: none">(1) has resolved to move in spite of his fears(2) is sure that someone will come to his rescue(3) is concerned that someone will steal his car(4) has decided to stay to protect his samples <p>4 In the context of the text as a whole, the “weak bloom of light” (line 24) most likely suggests the</p> <ul style="list-style-type: none">(1) probability of danger(2) possibility of assistance(3) chance of companionship(4) likelihood of adventure | <p>5 Lines 47 through 53 reveal the</p> <ul style="list-style-type: none">(1) traveler’s acceptance of the change in the situation(2) boy’s misunderstanding of his grandfather’s illness(3) traveler’s resentment about delaying his appointments(4) boy’s confidence in the doctor’s expertise <p>6 The traveler’s decision in lines 65 and 66 is prompted by his</p> <ul style="list-style-type: none">(1) reluctance to bond with the boy(2) sympathy for the boy’s dilemma(3) ignorance of the grandfather’s crisis(4) desire to solve his own problems <p>7 Lines 73 through 79 convey a central idea that the traveler</p> <ul style="list-style-type: none">(1) acknowledges his anger and frustration with the circumstances(2) regrets his decision to leave the boy alone with the grandfather(3) recognizes his connection and importance to the boy(4) questions his choice to seek assistance from strangers |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

8 The language used to describe motion in lines 80 through 82 creates a sense of

- (1) satisfaction
- (2) failure
- (3) confusion
- (4) resolve

9 The final paragraph contributes to a central idea by suggesting that the traveler

- (1) realizes he must forget the past to move forward
- (2) regrets the way he treated strangers in the past
- (3) discovers he can help himself by assisting a stranger
- (4) accepts that he must struggle for success

Reading Comprehension Passage B

Amazement Awaits

Written on the occasion of the 2008 Olympics at the request of the Olympic Committee

Sheer amazement awaits
Amazement luxuriant in promise
Abundant in wonder
Our beautiful children arrive at this Universal stadium.

5 They have bathed in the waters of the world
And carry the soft silt of the Amazon, the Nile,
The Danube, the Rhine, the Yangtze and the Mississippi
In the palms of their right hands.
A wild tiger nestles in each armpit
10 And a meadowlark perches on each shoulder.

We, the world audience, stand, arms akimbo,¹
Longing for the passion of the animal:
The melody of the lark
And the tigers' passion
15 Attend the opening bells,
The birds sing of the amazement which awaits.

The miracle of joy that comes out of the gathering of our best,
bringing their best,
Displaying the splendor of their bodies and the radiance of their
20 agile minds to the cosmos.
Encouragement to those other youth caught in the maws² of poverty,
Crippled by the terror of ignorance.

They say,
Brothers and Sisters,
25 Yes, try.
Then try harder.
Lunge forward, press eagerly for release.
The amazement which awaits is for you.

We are here at the portal of the world we had wished for
30 At the lintel³ of the world we most need.
We are here roaring and singing.
We prove that we can not only make peace, we can bring it with us.

¹akimbo — with hands on hips and elbows turned outward

²maws — jaws

³lintel — a horizontal support above a door or window

With respect for the world and its people,
We can compete passionately without hatred.
35 With respect for the world and its people,
We can take pride in the achievement of strangers.
With respect for the world and its people,
We can share openly in the success of friends.

Here then is the Amazement:
40 Against the odds of impending war,
In the mouth of bloody greed,
Human grace and human spirit can still conquer.

Ah...
We discover, we ourselves
45 Are the Amazement which awaits
We are ourselves Amazement.

—Maya Angelou
“Amazement Awaits”
from *Maya Angelou: The Complete Poetry*
Random House, 2015

- | | |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>10 The first stanza sets a tone of
(1) thoughtfulness (3) anticipation
(2) gratitude (4) serenity</p> <p>11 The figurative language in lines 5 through 8 emphasizes the
(1) experience of the narrator
(2) diversity of the participants
(3) importance of rivers
(4) renewal of the planet</p> <p>12 Lines 21 through 28 suggest that one impact the Olympics may have is to
(1) provide an inspiration to all people
(2) stress the importance of winning
(3) emphasize the courage of all people
(4) strengthen a belief in justice</p> | <p>13 The poet uses repetition in lines 33 through 38 in order to
(1) shift the point of view
(2) emphasize a central theme
(3) create a sense of irony
(4) stress an internal conflict</p> <p>14 Which line in the poem best illustrates the symbolism of “Amazement” in the last stanza?
(1) “Our beautiful children arrive at this Universal stadium” (line 4)
(2) “Longing for the passion of the animal” (line 12)
(3) “Lunge forward, press eagerly for release” (line 27)
(4) “Human grace and human spirit can still conquer” (line 42)</p> |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
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Reading Comprehension Passage C

...Nowhere is light pollution more apparent, almost achingly so, than in satellite images of the Earth from space. The continental United States seems to split in half: the eastern side is brighter than the west, except for the klieg lights of Las Vegas. Highways innervate¹ America, connecting luminous dots of small towns and big cities. Across the Atlantic, Europe shimmers. Moscow is a radiant nine-pointed star. The Nile Delta glows like a dandelion sprouting from mostly indigo Africa. Farther east, Hong Kong and Shanghai are ablaze, and the demilitarised zone separates dark North Korea from South Korea more cleanly than if the peninsula had been cleft in two. Developed society, it's clear, is where the light is.

Human-controlled light has pierced the night for thousands of years, long before [Thomas] Edison. Campfires warmed our ancestors' feet and cooked their meals; the Harvard anthropologist Richard Wrangham argues in his book *Catching Fire* (2009) that gathering around a flame to eat and to commune with others is, in fact, what made us human. Not just fellowship but safety has long been the primary rationale for pushing back the night. 'Evil spirits love not the smell of lamps,' as Plato put it. Comforting, lambent² lamplight led us safely home by tattling on the people and potholes and animals that would otherwise do us harm. By the early 17th century, residents of cities such as Paris and London were admonished³ to keep lights burning in the windows of all houses that faced the streets, as the historian A. Roger Ekirch notes in his book *At Day's Close: Night in Times Past* (2005). Taxpayers funded oil lamps and candlelit lanterns for the avenues, while only genteel households could afford fine beeswax or spermaceti candles; most people relied on tallow, made from animal fat. ...

And even so — what price safety! A young but rapidly growing field of research suggests that night-time light itself is far more dangerous than the dark. In a 2012 report, an American Medical Association committee called electric lighting a 'man-made self-experiment' creating potentially harmful health effects. Humans, and everything else that lives on this planet with us, evolved during billions of years along a reliable cycle of day and night, with clear boundaries between them. Staunching the flood of artificial light can help restore this divide. Our well-being, and that of our fellow creatures, might depend on us doing so — or at the very least trying. The loss of night-time darkness neglects our shared past, but it might very well cut short our futures too. ...

A growing body of evidence shows that light pollution exacerbates,⁴ and might directly cause, cancer, obesity, and depression, the troublesome triumvirate⁵ of industrialised society. One of the first people to notice this correlation, at least as it applies to cancer, is Richard Stevens, a professor at the University of Connecticut, respected cancer epidemiologist,⁶ and mild insomniac. In the early 1980s, Stevens and other researchers were beginning to realise there was little or no connection between diet and rising rates of

¹innervate — energize

²lambent — glowing or flickering with a soft radiance

³admonished — warned

⁴exacerbates — makes a situation worse

⁵triumvirate — a group of three holding power

⁶epidemiologist — health professional who investigates patterns and causes of diseases

breast cancer, contrary to what had been suspected. As Stevens puts it, it was like a light bulb going on when he realised that, in fact, a light bulb going on might be a culprit. ...

40 'Rather than falling, night, to the watchful eye, rises,' writes Ekirch in *At Day's Close*. Shadows creep up lows and valleys first, then consume hillsides and houses and the tallest buildings. Muted greys and deeper blues chase off the sun until finally the sky leaks no colour. When we sleep according to a solar cycle, melatonin⁷ production follows this pattern, rising with the night. But artificial light tamps it down. This is frustratingly
45 apparent for a special class of humans who experience sunsets every 90 minutes: astronauts.

One of the most frequent complaints of orbital crew members is insomnia; they pop sleeping pills on a regular basis, and still get only about six hours of shuteye, though they're allotted eight. Steven W. Lockley, a Harvard neuroscientist, recommends altering the light to improve matters. In 2012, he advised NASA [National Aeronautics and Space
50 Administration] engineers to change the light bulbs on the International Space Station to a type of LED that can display blue-shifted light during the 'day', when the crew is working, and red-shifted light when they need to rest. Why the difference? That crucial ganglion,⁸ the circadian⁹ photoreceptor, is particularly sensitive to light toward the bluish end of the red, orange, yellow, green, blue, indigo and violet visible-light spectrum. ...

55 Insomnia is hardly the worst side effect of light pollution. Shift workers, who rise with the night and work awash in blue light, experience not only disrupted circadian rhythms and sleep deprivation, but an increased risk of breast and prostate cancer. These cancers, which require hormones to grow, are suppressed in the presence of melatonin, Stevens has shown. In 2010, Stevens published a review of breast cancer sensitivity in 164 countries, and found
60 a 30 to 50 per cent increased risk of cancer in nations with the worst light pollution, but no increased prevalence of non-hormonally dependent cancers in the same populations.

'Our use of electric light in the modern world is disrupting our circadian sleep and our biology. There is no question about that. Does that have physiological consequences? There is more and more evidence that it does,' Stevens told me. 'The epidemiological studies are
65 the crudest, but the most important.' ...

When we, in the industrialised world, do manage to turn off the lights, there are measurable, beneficial effects on our circadian rhythms. In a widely reported paper last summer, Kenneth Wright at the University of Colorado at Boulder took eight students camping in the Rocky Mountains for two weeks. They weren't allowed to use any artificial
70 light after the sun went down — only the sanguine¹⁰ glow of campfire. After a week, melatonin started to rise at sunset, peak in the middle of the night, and taper just at sunrise, which Wright called a 'remarkable' result. 'Internal biological time under natural light-dark conditions tightly synchronises to environmental time, and in this regard, humans are comparable to other animals,' he wrote. ...

75 For those of us addicted to our glowing phones and tablets, an app called F.lux can help. It 'warms' your device's display screen so that it shifts red in the evening, more closely matching incandescent bulbs and the hue of the setting sun. Just a brief glimpse at your mobile phone at bedtime is enough to expose your retinas to artificial light, so fighting such

⁷melatonin — hormone that regulates sleep and wakefulness

⁸ganglion — mass of nerve tissues in the brain

⁹circadian — 24-hour biological cycle

¹⁰sanguine — red

80 a comprehensive intrusion might be an exercise in futility. But even if we can't completely quench our thirst for light, we can all make one small gesture, which could prompt us to unplug a little more. ...

—Rebecca Boyle
excerpted and adapted from “The End of Night”
<https://aeon.co>, April 1, 2014

- 15 The first paragraph introduces a central idea of the passage by demonstrating the
- (1) geographic location of specific countries
 - (2) most densely populated areas in the world
 - (3) extensive impact of modern technology on the world
 - (4) consequences of political differences between various nations
- 16 The figurative language in lines 15 through 17 describes the
- (1) peace of darkness
 - (2) beauty of light
 - (3) security of light
 - (4) value of darkness
- 17 The phrase, “And even so — what price safety!” in line 23, is used to
- (1) offer an example
 - (2) disprove an expert
 - (3) create a transition
 - (4) discredit a method
- 18 Lines 30 and 31 convey a sense of
- (1) caution
 - (2) despair
 - (3) indifference
 - (4) guilt
- 19 A central idea reinforced in lines 32 through 39 is that artificial lighting is a source of
- (1) vitamin deficiency
 - (2) human disease
 - (3) unclean air
 - (4) dangerous bacteria
- 20 The word “tamps,” as used in line 44, most nearly means
- (1) bends
 - (2) reduces
 - (3) removes
 - (4) hardens
- 21 The details in lines 46 through 52 show the
- (1) advantages of dim lighting within spacecrafts
 - (2) benefits of activity in promoting sleep
 - (3) importance of medication for ensuring sleep
 - (4) effects of different lighting on astronauts
- 22 In lines 66 through 74, Kenneth Wright’s camping trip helped prove that human “biological time”
- (1) operates independently from outside stimuli
 - (2) reacts to changes in elevation
 - (3) responds to feelings of stress
 - (4) aligns itself with natural cycles
- 23 The purpose of the final sentence (lines 79 through 81) is to
- (1) challenge an argument
 - (2) settle a debate
 - (3) suggest a solution
 - (4) contradict an assumption
- 24 Which statement best reflects a central idea in the text?
- (1) “Human-controlled light has pierced the night for thousands of years, long before [Thomas] Edison.” (lines 10 and 11)
 - (2) “Not just fellowship but safety has long been the primary rationale for pushing back the night.” (lines 14 and 15)
 - (3) “A young but rapidly growing field of research suggests that night-time light itself is far more dangerous than the dark.” (lines 23 and 24)
 - (4) “Shadows creep up lows and valleys first, then consume hillsides and houses and the tallest buildings.” (lines 41 and 42)

Part 2

Argument

Directions: Closely read each of the *four* texts provided on pages 12 through 19 and write a source-based argument on the topic below. You may use the margins to take notes as you read and scrap paper to plan your response. Write your argument beginning on page 1 of your essay booklet.

Topic: Should cash currency be eliminated?

Your Task: Carefully read each of the *four* texts provided. Then, using evidence from at least *three* of the texts, write a well-developed argument regarding whether or not cash currency should be eliminated. Clearly establish your claim, distinguish your claim from alternate or opposing claims, and use specific, relevant, and sufficient evidence from at least *three* of the texts to develop your argument. Do *not* simply summarize each text.

Guidelines:

Be sure to:

- Establish your claim regarding whether or not cash currency should be eliminated
- Distinguish your claim from alternate or opposing claims
- Use specific, relevant, and sufficient evidence from at least *three* of the texts to develop your argument
- Identify each 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 – Denmark Might Eliminate Paper Money: Should We Do The Same?

Text 2 – Yes, Credit Cards Are Making You a Bad Person

Text 3 – The Sinister Side of Cash

Text 4 – Cash Is Critical

Text 1

Denmark Might Eliminate Paper Money: Should We Do The Same?

By next year [2016], if you walk in a restaurant or gas station in Copenhagen, you might no longer be able to pay with cash. The Danish government is considering allowing some stores to stop taking paper money. It's the next step as the country starts to get rid of cash completely: The central bank doesn't print bills or make coins anymore, many banks don't carry cash, and almost all adults have a credit or debit card.

Will places like the U.S. follow? Experts argue there are several reasons to get rid of paper money—like the fact that it might be able to help foil crime and force people to pay their taxes. In most countries, the majority of cash is used to hide secret transactions; in the U.S., only about 10% to 15% of paper money is used in the legal economy. The government misses out on hundreds of billions of dollars of taxes every year—not even counting the informal economy¹—because people get paid in cash.

Still, while moving to electronic money might make things harder for criminals or tax evaders, it's unlikely to eliminate the underground economy.² “People will always find new ways to cheat,” says David Wolman, author of *The End of Money*. “Most money by value is already electronic, and we all know that there's plenty of illicit³ activity involving digital money, ranging from garden-variety credit card fraud to colossal schemes orchestrated by the likes of Bernie Madoff.⁴ It's all zeros and ones.”

And if the government—or potentially hackers—can track where people are spending money, that poses obvious challenges for privacy. “The privacy issue is enormous,” says Wolman. “We should be fighting for it in the already-very-digital present, let alone worrying about it in the highly hypothetical cashless future. But the fact is that no monetary system is perfectly safe. The issue is reducing risk and perceived risk sufficiently so that consumers/citizens feel comfortable enough using that system.”

Getting rid of cash does have other benefits. In Denmark, the move to let some stores stop using it was motivated by the fact that it costs those businesses money (it's worth noting that for now, even if the new proposal passes, places like hospitals and grocery stores will still have to accept paper bills). It's also obviously insecure: In the U.S., retailers lose around \$40 billion a year because of the theft of cash (banks lose another \$30 million or so in robberies).

Without paper currency, it's also easier for governments to change fiscal policy.⁵ Denmark already has negative interest rates; if you put money in the bank, you pay a fee. That helps encourage people to either spend money, or invest it. (Cash spoils this plan, since people can decide to hide it under a mattress and ignore the government's interest rates.) ...

It would probably take at least a decade before the U.S. could be truly cashless, he [Wolman] says. But along the way, we could take steps like getting rid of low-value coins like pennies and nickels (which cost more to produce than their face value), and eliminating high-value bills like \$100s.

¹informal economy — a system of trade or economic exchange used outside state-controlled or money-based transactions

²underground economy — the part of a country's economic activity that is unrecorded and untaxed by its government

³illicit — illegal

⁴Bernie Madoff — an American financier who defrauded thousands of investors of tens of billions of dollars

⁵fiscal policy — the means by which government adjusts its spending levels and tax rates to monitor and influence a nation's economy

40 “Some 70% of 100-dollar bills already reside overseas,” says Wolman. “Get rid of them because they’re not doing what cash is supposed to do, which is facilitate commerce. In 1969, the \$500, \$1,000, and \$5,000 notes were formally discontinued. Why? To impede crime. We should do the same with the \$100.” ...

—Adele Peters
excerpted and adapted from “Denmark Might Eliminate Paper Money:
Should We Do The Same?”
www.fastcoexist.com, May 21, 2015

Text 2

Yes, Credit Cards Are Making You a Bad Person

5 The cashless society — a world where physical money is practically obsolete — has, in just a few years, gone from a utopian dream to something like an inevitability. In Sweden, a national effort is underway to take the country cashless within two decades. Throughout Africa, it’s perfectly common for merchants to accept money through mobile phones by having buyers transfer a specific amount of money to a specific number associated with the merchant.

10 In the U.S., the road to cashlessness is paved in plastic (glass, too¹). In the 1970s, fewer than 20 percent of the adult population owned a credit card. Today, between 70 and 80 percent of the adult population does. In some cities, being forced to pay with cash already feels like a precious anachronism² (“What do you mean I have to *count the money* before extending my arm to the register?”).

15 The world of economic research has tried to keep pace with the plastic revolution, producing hundreds of reports on how MasterCard, Visa, and AmEx change our relationship to money and ourselves. The logic of credit is fairly simple. People rarely spend exactly what they earn, exactly when they earn it. With savings, we pass today’s earnings to the future. With credit, we pull expected future earnings into today. ...

20 The typical knock on credit cards is that they’re too effective at letting us buy stuff. Cash and coins must be considered, handled, counted, organized, re-counted, negotiated into the small space of a palm, and delivered cleanly to a merchant. Each of these verbs represents an inconvenience — a point of friction. But a card is just a card. Pull, swipe, finished. It’s so easy to spend whatever we want.

25 Too easy, actually. Research has shown that people who own more credit cards spend more over all; more in specific stores; more at restaurants; more on tips at restaurants ... literally, there are hundreds of studies on the effect of credit cards on spending, and the vast majority of them find that, all things equal, we put more on plastic. ...

30 The downside of counting money is that it takes time and effort. The upside is that it takes time and effort. That makes it more memorable. Cards make us forget we’re dealing with money. They create “an illusion of liquidity,”³ wrote Dilip Soman, a professor at the University of Colorado at Boulder, that makes consumers confuse the *ability* to spend money and the *means*⁴ to spend money. When paying with plastic, buyers have a tendency to outsource their mindfulness to the card. As a result, they were less likely to remember details about their purchases and more likely to buy additional items.

35 The “pain” of paying with cash has a hidden benefit. It makes it harder to quickly capitulate⁵ to indulgences. Credit cards “weaken impulse control,” Manoj Thomas, Kalpesh Kaushik Desai, and Satheeshkumar Seenivasan found in a 2011 paper published in the *Journal of Consumer Research*. “Consequently, consumers are more likely to buy unhealthy food products when they pay by credit card than when they pay in cash.” Studying the contents of shopping baskets, the three economists found that shoppers with credit cards bought a larger share of food items they had ranked as unhealthy. In this way, the

¹glass, too — the use of smart phones for buying and selling goods and services

²anachronism — something that is not in its correct historical or chronological time

³liquidity — the availability of cash money

⁴means — financial resources

⁵capitulate — surrender

40 permissiveness of credit cards weakens consumers' judgment in more subtle ways than total amount spent. ...

—Derek Thompson
excerpted from “Yes, Credit Cards Are Making You a Bad Person”
www.theatlantic.com, June 12, 2013

Text 3

The Sinister Side of Cash

When I tell people that I have been doing research on why the government should drastically scale back the circulation of cash—paper currency—the most common initial reaction is bewilderment. Why should anyone care about such a mundane topic? But paper currency lies at the heart of some of today’s most intractable¹ public-finance and monetary problems. Getting rid of most of it—that is, moving to a society where cash is used less frequently and mainly for small transactions—could be a big help.

There is little debate among law-enforcement agencies that paper currency, especially large notes such as the U.S. \$100 bill, facilitates crime: racketeering, extortion, money laundering, drug and human trafficking, the corruption of public officials, not to mention terrorism. There are substitutes for cash—cryptocurrencies,² uncut diamonds, gold coins, prepaid cards—but for many kinds of criminal transactions, cash is still king. It delivers absolute anonymity, portability, liquidity and near-universal acceptance. It is no accident that whenever there is a big-time drug bust, the authorities typically find wads of cash.

Cash is also deeply implicated in tax evasion, which costs the federal government some \$500 billion a year in revenue. According to the Internal Revenue Service, a lot of the action is concentrated in small cash-intensive businesses, where it is difficult to verify sales and the self-reporting of income. By contrast, businesses that take payments mostly by check, bank card or electronic transfer know that it is much easier for tax authorities to catch them dissembling.³ Though the data are much thinner⁴ for state and local governments, they too surely lose big-time from tax evasion, perhaps as much as \$200 billion a year.

Obviously, scaling back cash is not going to change human nature, and there are other ways to dodge taxes and run illegal businesses. But there can be no doubt that flooding the underground economy with paper currency encourages illicit behavior. ...

To be clear, I am proposing a “less-cash” society, not a cashless one, at least for the foreseeable future. The first stage of the transition would involve very gradually phasing out large denomination bills that constitute the bulk of the currency supply. Of the more than \$4,200 in cash that is circulating outside financial institutions for every man, woman and child in the U.S., almost 80% of it is in \$100 bills. In turn, \$50 and \$20 bills would also be phased out, though \$10s, \$5s and \$1s would be kept indefinitely. Today these smaller bills constitute just 3% of the value of the currency supply. ...

If cash is so bad, why retain small bills of \$10 and under? For one thing, cash still accounts for more than half of retail purchases under \$10, though the share fades off sharply as payment size rises, with debit cards, credit cards, electronic transfers and checks all far more important than cash for (legal, tax-compliant) payments over \$100. ...

Retaining small notes alleviates a host of problems that might arise if cash were eliminated entirely. For example, cash is still handy if a hurricane or natural disaster knocks out the power grid. Most disaster-preparation manuals call for people to keep some cash on hand, warning that ATMs [automated teller machines] might be paralyzed.

But times are changing. Nowadays, cell towers and large retail stores typically have backup generators, allowing them to process bank cards during a power outage. And there

¹intractable — not easily controlled

²cryptocurrencies — digital currencies

³dissembling — concealing financial transactions

⁴thinner — less informative

are always checks. In due time, smartphone technology is likely to overtake all other media, and one can always keep a spare charging cell for emergencies.

Perhaps the most challenging and fundamental objection to getting rid of cash has to do with privacy—with our ability to spend anonymously. But where does one draw the line
45 between this individual right and the government’s need to tax and regulate and to enforce the law? Most of us wouldn’t want to clamp down on someone’s right to make the occasional \$200 purchase in complete privacy. But what about a \$50,000 car or a \$1 million apartment? We should be able to reduce the problems I’ve described here while also ensuring that ordinary people can still use small bills for convenience in everyday transactions. ...

50 In sum, there are many issues to take into account, but if done gradually and properly, the balance of arguments is distinctly in favor of becoming a society that depends much less on cash. ...

—Kenneth S. Rogoff
excerpted and adapted from “The Sinister Side of Cash”
www.wsj.com, August 25, 2016

Text 4

Cash Is Critical

...Cash is under attack in the United States, and elsewhere around the world. The very idea of physical currency is being challenged by businesses and intellectuals alike. But they couldn't be more wrong. ...

5 Of course, the digital age is something to embrace, and new ways of paying will continue to be introduced. But Americans need to recognize the risks and benefits of different payment instruments, and know that the banknote itself is a technology that remains a necessary part of our financial security – personally, nationally and internationally. Banknotes are convenient and universally accepted, and they offer unparalleled privacy as a payment instrument.

10 At a personal level, cash enables people to manage their financial security themselves. There are risks associated with storing cash, but each person can manage those risks by limiting the amount they carry with them or keep at home. You can lose the cash in your wallet, but no other part of your financial security is at risk.

15 The risks associated with electronic payment instruments are far more diverse and severe. Losing your credit cards or being the victim of digital hackers can lead to a whole host of problems including denied payment, card theft, card skimming,¹ identity theft, account takeover, fraudulent transactions and data breaches. According to the digital security company Gemalto, more than 1 billion personal records were compromised in 2014.

20 Each of those incidents leads to countless hours of dealing with financial institutions and law enforcement to try to gain access back to accounts, redress² fraudulent activity and reclaim one's own identity.

25 At a national level, the benefits of using cash far outweigh the risks, too. Counterfeiting is a risk associated with banknotes, although one that is much smaller than in popular imagination. In 2013, the U.S. Secret Service recovered approximately \$156 million in counterfeit U.S. currency, compared to a total circulation of just under \$1.2 trillion.

Large numbers of banknotes are hard to transport, conceal and use without detection. Cash seizure is a prominent law enforcement tool and one that can hit criminals hard. Indeed, if you are a serious criminal, you avoid using cash. You'd rather hide your money in an offshore bank account than store large numbers of banknotes.

30 But the benefits of currency for national security aren't limited to law enforcement. Cash has repeatedly demonstrated its importance in times of crisis. When natural disasters knock out an electrical grid for days or even weeks, cash is a saving grace for residents to obtain critical supplies. ...

35 Internationally, cash has become a key target in the fight against terrorism. When there is actionable intelligence on where terrorists keep their cash, the military can strike and destroy those locations and put a significant dent in the terror groups' ability to operate. ...

Cash means security to so many, whether in a wallet or on a battlefield. But the attacks on banknotes are misguided and ignore the reasons why they are ubiquitous³ and necessary.

¹card skimming — illegally collecting data from the magnetic stripe of a credit, debit or ATM card

²redress — repair

³ubiquitous — existing everywhere

40 When you add the personal, national and international security benefits to cash's inherent other attributes, banknotes should be seen as the foundational payment instrument of the future, not just of the past.

—Guillaume Lepecq
excerpted from “Cash Is Critical”
www.usnews.com, April 14, 2016

Part 3

Text-Analysis Response

Your Task: Closely read the text provided on pages 21 and 22 and write a well-developed, text-based response of two to three paragraphs. In your response, identify a central idea in the text and analyze how the author’s use of *one* writing strategy (literary element or literary technique or rhetorical device) develops this central idea. 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 scrap paper to plan your response. Write your response in the spaces provided on pages 7 through 9 of your essay booklet.

Guidelines:

Be sure to:

- Identify a central idea in the text
- Analyze how the author’s use of *one* writing strategy (literary element or literary technique or rhetorical device) develops this central idea. Examples include: characterization, conflict, denotation/connotation, metaphor, simile, irony, language use, point-of-view, setting, structure, symbolism, theme, tone, etc.
- 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

Text

Jan Żabiński and his wife Antonina managed the Warsaw Zoo, which was home to some 1,500 animals.

5 ...For years, Polish scientists dreamt of a big zoo in the capital to rival any in Europe, especially those in Germany, whose majestic zoos were famous worldwide. Polish children clamored for a zoo, too. Europe enjoyed a heritage of fairy tales alive with talking animals—some almost real, others deliciously bogus—to spark a child’s fantasies and gallop grown-ups to the cherished haunts of childhood. It pleased Antonina that her zoo offered an orient of fabled creatures, where book pages sprang alive and people could parley¹ with ferocious animals. Few would ever see wild penguins sledding downhill to sea on their bellies, or tree porcupines in the Canadian Rockies, balled up like giant pinecones, and she believed that meeting them at the zoo widened a visitor’s view of nature, personalized it, gave it habits and names. Here lived the *wild*, that fierce beautiful monster, caged and befriended.

10 Each morning, when zoo dawn arrived, a starling gushed a medley of stolen songs, distant wrens cranked up a few arpeggios,² and cuckoos called monotonously like clocks stuck on the hour. Suddenly the gibbons³ began whooping bugle calls so crazy loud that the wolves and hunting dogs started howling, the hyenas gibbering, the lions roaring, the ravens croaking, the peacocks screeching, the rhino snorting, the foxes yelping, the hippos braying. Next the gibbons shifted into duets, with the males adding soft squealing sounds between their whoops and the females bellowing streams of long notes in their “great call.” The zoo hosted several mated pairs, and gibbon couples yodel formal songs complete with overture, codas, interludes, duets, and solos.

20 Antonina and Jan had learned to live on seasonal time, not mere chronicity.⁴ Like most humans, they did abide by clocks, but their routine was never quite routine, made up as it was of compatible realities, one attuned to animals, the other to humans. When timelines clashed, Jan returned home late, and Antonina woke in the night to help midwife an animal like a giraffe (always tricky because the mother gives birth standing up, the calf falls headfirst, and the mother doesn’t want help anyway). This brought a slated novelty to each day, and though the problems might be taxing, it imprinted her life with small welcome moments of surprise. ...

30 On a typical summer morning, Antonina leaned on the wide flat ledge of the terrace wall, where apricot tiles, cold enough to collect dew, dampened the sleeves of her red robe. Not all the bellowing, wailing, braying, and rumbling around her originated outside—some issued from the subterranean⁵ bowels of the villa, others from its porch, terrace, or attic. The Żabińskis shared their home with orphaned newborn or sick animals, as well as pets, and the feeding and schooling of lodgers fell to Antonina, whose animal wards clamored to be fed. ...

35 One journalist who visited the villa to interview Jan was surprised by two cats entering the living room, the first with a bandaged paw and the second a bandaged tail, followed by a parrot wearing a metal neck cone, and then a limping raven with a broken wing. The villa bustled with animals, which Jan explained simply: “It’s not enough to do research from a distance. It’s by living beside animals that you learn their behavior and psychology.” On Jan’s

¹parley — converse

²arpeggios — musical notes of a chord played in succession

³gibbons — small apes

⁴chronicity — schedule

⁵subterranean — underground

40 daily rounds of the zoo by bicycle, a large elk named Adam swayed close behind, an inseparable companion. ...

Antonina identified with animals, fascinated by how their senses tested the world. She and Jan soon learned to slow around predators like wild cats, because close-set eyes give them pinpoint depth perception, and they tend to get excited by quick movements a leap
45 or two away. Prey animals like horses and deer enjoy wraparound vision (to spot predators creeping up on them), but panic easily. The lame speckled eagle, tethered in their basement, was essentially a pair of binoculars with wings. The hyena pups would have spotted Antonina coming in total darkness. Other animals could sense her approach, taste her scent, hear the faintest swoosh of her robe, feel the weight of her footsteps vibrating the
50 floorboards a whisker's worth, even detect the motes⁶ of air she pushed aside. She envied their array of ancient, finely tuned senses; a human gifted with those ordinary talents, Westerners would call a sorcerer.

Antonina loved to slip out of her human skin for a while and spy on the world through each animal's eyes, and she often wrote from that outlook, in which she intuited their
55 concerns and know-how, including what they might be seeing, feeling, fearing, sensing, remembering. When she entered their ken,⁷ a transmigration⁸ of sensibility occurred, and like the lynx kittens she hand-raised, she could peer up at a world of loud dangling beings:

...with legs little or large, walking in soft slippers or solid shoes, quiet or loud, with the mild smell of fabric or the strong smell of shoe polish. The soft fabric
60 slippers moved quietly and gently, they didn't hit the furniture and it was safe to be around them ... calling "Ki-chi, ki-chi," [until] a head with fluffy blond hair would appear and a pair of eyes behind large glass lenses would bend over...It didn't take long to realize that the soft fabric slippers, the blond fluffy head, and the high-pitched voice were all the same object.

Often dabbling in such slippages of self, aligning her senses with theirs, she tended her
65 wards with affectionate curiosity, and something about that attunement put them at ease. Her uncanny ability to calm unruly animals earned her the respect of both the keepers and her husband, who, though he believed science could explain it, found her gift nonetheless strange and mysterious. Jan, a devout scientist, credited Antonina with the "metaphysical"⁹
70 waves" of a nearly shamanistic¹⁰ empathy when it came to animals: "She's so sensitive, she's almost able to read their minds....She *becomes* them....She has a precise and very special gift, a way of observing and understanding animals that's rare, a sixth sense....It's been this way since she was little."...

—Diane Ackerman
excerpted from *The Zookeeper's Wife*
W. W. Norton & Company, 2007

⁶motes — dust specks

⁷ken — understanding

⁸transmigration — transfer

⁹metaphysical — philosophical

¹⁰shamanistic — spiritual

FOR TEACHERS ONLY

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

ELA

ENGLISH LANGUAGE ARTS

Tuesday, January 22, 2019—9:15 a.m. to 12:15 p.m., only

SCORING KEY AND RATING GUIDE

Mechanics of Rating

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

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

Scoring the Multiple-Choice Questions

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

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

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

Rating of Essay and Response Questions

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

Introduction to the Tasks

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

Introduction to the Rubric and Anchor Papers

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

Practice Scoring Individually

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

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

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



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

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

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