

The University of the State of New York

REGENTS HIGH SCHOOL EXAMINATION

REGENTS EXAMINATION

IN

ENGLISH LANGUAGE ARTS

Tuesday, August 19, 2025 — 8:30 to 11:30 a.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

The Clasp

In the following excerpt from a science fiction story, the narrator describes living with a species that shares his people’s home on the great butte.¹

Our tribe didn’t have a word for the huge, winged race of reptiles who shared the cliff faces with us. They were just “The Clasp.” Same as us. One tribe. One name. One shared livelihood as old as the great butte.

When I was a young boy, before I knew better, I asked my grandmother if we were
5 pretending to be like the big, scaly tribesmen or if they were pretending to be like us. After all, we didn’t look anything alike. When I finally made her understand my question, I hated the way she looked at me, like she’d tasted something bitter.

“There’s no ‘they’ or ‘us,’” she said. “We eat the same plants and insects, don’t we? We drink the same water, don’t we? All The Clasp warms our blood on the southern face and
10 shelters from storms in the red caverns, eh?” ...

“The Clasp” was fine for most, but not for me. I needed a new word for the things. I needed to name them so that I could hate them properly. Our language was on the side of unity, but language can change. So, I called them “the swoops” and I wove the new name into a tapestry of curses under my breath.

15 For a long time, I had trouble articulating² why I hated the swoops. I may have feared them as a child. Their size. Their black eyes and hooked claws. But, in the end, it was their freedom I hated. The swoops were the only living things I had ever known to leave the butte. They’d glide away to trace vast, winding circles around the great finger of rock. Sometimes, they’d even veer off toward the horizon, to the dark green line of misty shapes that hemmed
20 in the plains below. They’d come back carrying strange smells, their snouts wet with the pulp of fruits I’d never taste.

I’d watch them do these things as I clung to the stone, clambering from perch to perch, peeping out of caves and fissures while wearing the butte smooth with my footfalls. In turn, the butte wore me smooth, my fingers and toes, my patience and my temper. Every time
25 I looked at a swoop, whether I was on the highest cliffs or in the lowest caverns, I felt my world shrink a bit more. ...

The common wisdom was that only the fastest, strongest members of the tribe could go to ground with any hope of returning. Of course that meant the damn swoops, but nobody ever seemed to list “wings instead of hands” as the key prerequisite. That would admit too
30 much difference. ...

So, on a wet spring morning just before false dawn, I gathered up what supplies I could fit into my small shoulder bag and began climbing down. I loved that time of morning, before the sun heated the rock and the swoops, before their croaking chatter filled the caverns and

¹butte — an isolated, flat-top, steep hill

²articulating — expressing

drove out the gentle sound of sleepers' steady breathing. That was the hardest time of day
35 to leave my people, but that was part of the reason it needed to be then.

I had no idea what climbing down would involve. No one had ever done it or even
suggested that it would be possible. But I knew, one way or another, I'd reach the plains that
day. I'd add a new, hazy shape to the children's guessing games.

It took less than an hour to reach the lowest spot I knew on the butte, a little outlet where
40 rain runoff trickled from our small reservoir in the lower caverns. I splashed along the tiny
stream toward the growing daylight, the water making the red dust shine like blood on the
hard, brown skin of my feet. When I emerged and felt the breeze on my face and chest,
the realization that the lowest spot I knew wasn't actually low at all felt like an old, familiar
insult. It was like the butte itself was chastising³ me for my childishness, my odd ways. Tutting
45 at me in my grandmother's voice. . . .

"The hell with you," I said, and swung down to a fingertip hold in a narrow crack beneath
the outlet. It was the closest I had ever been to the ground. It was the bravest thing I had
ever done.

At first, the climb was easy, if strange. The edges of the cracks were sharper than I was
50 used to, not smoothed and rounded by thousands of fingers and swoops' claws. But the holds
were sound and regular, and before midday I was seeing sights beneath me that I had never
seen before. The branching limbs of a lone tree standing in the plain. The shifting movement
of grasses in the wind. I had to remind myself to keep moving or else I might have stared
until I lost the light and my grip. A swoop glided past and cocked its head to look at me.
55 I scowled up at it and started off with renewed purpose. . . .

There came a point, not a hundred feet above a mound of shattered stone that sloped
down to the plain, that even my clever fingers couldn't find a hold anywhere. The butte had
become a blank, red wall. Featureless and merciless. I was sick with weariness and terror and
defeat. I couldn't climb back up if I wanted to, and the only path I could see was a lateral⁴
60 jump to a crooked shadow on the rock. I couldn't tell if the shadow was a finger hold or just
discolored stone. Necessity decided it was a hold and I tensed my trembling limbs to jump. . . .

Time slowed as I fell. Twisting through the air, my eyes fell upon a stand of brushy
shrubs where the broken rock met the soil of the plains. They were alien⁵ and beautiful and
I wanted to fill all my vision with them. I spun as I fell, looking from ground to sky and back
65 again. But, with each fleeting glimpse of the approaching plain I felt the wonder of it filling
me up, beating back the fear and loss. All the while the sky and the butte felt more and more
distant, even as the daylight was swallowed up by a swift darkness.

The impact of the diving swoop clutching me with tail and talons brought time back
to bear with bone-cracking speed and ferocity. The unexpected blow reawakened the life
70 and terror in me, and my scream joined the croaking wail of grasping swoop. The huge,
slate-blue creature beat its wings madly and the whip-crack of them stole away
my remaining breath. But, strong as they are, swoops were not made to carry burdens. . . .

I awoke to the steady rise and fall of breath. The swoop lay on its side, clutching me to
its chest with folded wings. When I stirred, the swoop gently withdrew, letting me slide
75 down into a tuft of amber grass. It stood stiffly, raising itself onto its hind legs and the clawed
fore-joints of its wings. It moved as if pained, but its eyes were bright and it stood tall and
steady. . . .

³chastising — scolding

⁴lateral — sideways

⁵alien — exotic

“Thank you,” I said in a whisper. . . .

80 I bowed my head and rested it against the creature’s chest. I could feel the life there,
old and strong, resonating⁶ with my own to make something new and potent. Something
better. . . .

85 My hands and feet burned with pain, but the new feel of the grass sent a giddy thrill
through my limbs. I turned and looked out over the plains, a space without end or edge or
limit. How could I choose a direction? It made my head swim, but I started walking anyway.
The Clasp walked with me.

—Jarod K. Anderson

excerpted from “The Clasp”

<https://dailysciencefiction.com>, December 10, 2013

⁶resonating — harmonizing

- | | |
|---|--|
| <p>1 The first paragraph reveals that the Clasp members had</p> <ul style="list-style-type: none">(1) identical physical capabilities(2) cooperative natures(3) similar mental abilities(4) adventurous spirits <p>2 The grandmother’s response to the boy’s question (lines 8 through 10) demonstrates her effort to teach him</p> <ul style="list-style-type: none">(1) generosity(2) patience(3) forgiveness(4) acceptance <p>3 The details in lines 11 through 14 reveal the narrator’s</p> <ul style="list-style-type: none">(1) interest in learning more about the swoops(2) desire to separate himself from the swoops(3) understanding of the language of the swoops(4) disregard for the feelings of the swoops <p>4 Which statement best expresses the narrator’s understanding of his feelings about the swoops?</p> <ul style="list-style-type: none">(1) “I needed to name them so that I could hate them properly.” (line 12)(2) “For a long time, I had trouble articulating why I hated the swoops.” (line 15)(3) “I may have feared them as a child.” (lines 15 and 16)(4) “But, in the end, it was their freedom I hated.” (lines 16 and 17) | <p>5 The tone expressed in lines 22 through 26 could best be described as</p> <ul style="list-style-type: none">(1) frustration(2) satisfaction(3) disinterest(4) hopefulness <p>6 In line 29, the word “prerequisite” most likely means</p> <ul style="list-style-type: none">(1) understanding(2) skill(3) necessity(4) experience <p>7 Lines 36 through 38 reveal the narrator’s</p> <ul style="list-style-type: none">(1) confidence in his ability(2) anxiety about being exiled(3) skill at evading the swoops(4) fear of not reaching his goal <p>8 The importance of the figurative language in lines 42 through 45 is that it depicts the</p> <ul style="list-style-type: none">(1) beauty of the view from the cliff(2) comfort of the water in the cavern(3) distance of the cavern from the ground(4) coolness of the wind against the butte <p>9 The narrator’s statement “Thank you” in line 78 signals the</p> <ul style="list-style-type: none">(1) repetition of a behavior(2) resolution of a conflict(3) clarification of a problem(4) importance of a setting |
|---|--|

Reading Comprehension Passage B

A Blessing

Just off the highway to Rochester, Minnesota,
Twilight bounds softly forth on the grass.
And the eyes of those two Indian ponies
Darken with kindness.

5 They have come gladly out of the willows
To welcome my friend and me.
We step over the barbed wire into the pasture
Where they have been grazing all day, alone.
They ripple tensely, they can hardly contain their happiness

10 That we have come.
They bow shyly as wet swans. They love each other.
There is no loneliness like theirs.
At home once more,
They begin munching the young tufts of spring in the darkness.

15 I would like to hold the slenderer one in my arms,
For she has walked over to me
And nuzzled my left hand.
She is black and white,
Her mane falls wild on her forehead,

20 And the light breeze moves me to caress her long ear
That is delicate as the skin over a girl's wrist.
Suddenly I realize
That if I stepped out of my body I would break
Into blossom.

—James Wright
“A Blessing”

from *Above the River: The Complete Poems*, 1992
Wesleyan University Press

10 The act of stepping “over the barbed wire” (line 7) represents the

- (1) crossing into a dangerous region
- (2) passage to an imaginary landscape
- (3) entrance into a more natural world
- (4) pathway to an unpleasant territory

11 The statement “they ripple tensely” (line 9) reflects the ponies’ reaction to the

- (1) nearness of the road
- (2) possibility of escape
- (3) recognition of their owners
- (4) arrival of visitors

12 The simile in line 11 suggests the ponies’

- (1) feathery manes
- (2) graceful necks
- (3) shining eyes
- (4) glistening coats

13 The poem is primarily developed through the use of

- (1) imagery to describe an intense experience
- (2) transitions to emphasize changing seasons
- (3) exaggeration to enhance an interesting event
- (4) contrasts to compare differing viewpoints

14 The title of the poem highlights the

- (1) beauty of the land
- (2) relationship between the ponies
- (3) friendship between the visitors
- (4) significance of the encounter

Reading Comprehension Passage C

Sweet, Sour, and Resentful

My mother’s main ingredient in cooking was resentment—not that I can blame her.

In 1979, my family was living temporarily in Newport Beach, California. Our real home was in Abadan, a city in the southwest of Iran. Despite its desert location and ubiquitous¹ refineries, Abadan was the quintessential² small town. Everybody’s father (including my
5 own) worked for the National Iranian Oil Company, and almost all the moms stayed home. The employees’ kids attended the same schools. No one locked their doors. Whenever I hear John Mellencamp’s “Small Town,” I think of Abadan, although I’m guessing John Mellencamp was thinking of somewhere else when he wrote that song.

By the time of the Iranian revolution,³ we had adjusted to life in California. We said
10 “Hello” and “Have a nice day” to perfect strangers, wore flip-flops, and grilled cheeseburgers next to our kebabs. We never understood why Americans put ice in tea or bought shampoo that smelled like strawberries, but other than that, America felt like home.

When the revolution happened, thousands left Iran for Southern California. Since we were one of the few Iranian families already there, our phone did not stop ringing. Relatives,
15 friends, friends of relatives, friends of friends, and people whose connection we never quite figured out called us with questions about settling into this new land. Displaying the hospitality that Iranians so cherish, my father extended a dinner invitation to everyone who called. As a result, we found ourselves feeding dozens of people every weekend.

The marathon started on Monday, with my mother planning the menu while letting us
20 know that she was already tired. Fortunately, our rice dishes were made to be shared; our dilemma, however, was space. Our condo was small. Our guests squeezed onto the sofa, sat on the floor, or overflowed onto the patio. We eventually had to explain to our American neighbors why there were so many cars parked in front of our place every weekend. My mother, her diplomatic skills in full swing, had me deliver plates of Persian food, decorated
25 with radish roses and mint sprigs, to them. In time, we learned not to share fesenjan, pomegranate stew with ground walnuts. “Yes, now that you mention it, it does look like mud, but it’s really good,” I’d explain, convincing no one.

Because my mother did not drive, my father took her to buy ingredients every Tuesday after work. In Abadan, my mother and I had started most days in the market, going from
30 vendor to vendor looking for herbs, vegetables, and fruits. The fish came from the Karun and Arvand (Shatt al Arab) rivers, the lavash and the sangak breads were freshly baked, and the chickens were still alive. We were locavores⁴ by necessity and foodies without knowing it. In America, I learned that the time my parents spent shopping was in direct correlation to the degree of my mother’s bad mood. An extra-long trip meant that my mother could not find
35 everything she needed, a point she would make loud and clear when she got home: “Why don’t they let fruit ripen here?” “Why are the chickens so huge and flavorless?” “I couldn’t find fresh herbs.” “My feet hurt.” “How am I supposed to get everything done?”

The first step was preparing the herbs. My mother insisted that the parsley, cilantro, and chives for qormeh sabzi, herb stew, had to be finely chopped by hand. The food processor,
40 she explained, squished them. As she and my father sat across the table wielding huge knives,

¹ubiquitous — abundant

²quintessential — typical

³Iranian revolution — in 1979, the Iranian monarchy was replaced by a religious dictatorship

⁴locavores — people whose diet consists of locally grown food

they argued incessantly. My father did his best to help her. It wasn't enough. As soon as the mountain of herbs was chopped, my mother started frying them. At any given time, my mother was also frying onions. Every few days, while my father was watching the six o'clock news, my mother would hand him a dozen onions, a cutting board, and a knife. No words
45 were exchanged. Much to my father's relief, I once volunteered for this task, but apparently my slices were neither thin enough nor even. It took my father's precision as an engineer to slice correctly.

While all four burners were in use, my mother mixed the ground beef, rice, split peas, scallions, and herbs for stuffed grape leaves. I chopped the stems of the grape leaves. I had
50 tried stuffing them once, but my rolls, deemed not tight enough, were promptly unrolled and then rerolled by my mother.

In between cooking, my mother made yogurt—the thick, sour variety that we couldn't find in America. She soaked walnuts and almonds in water to plump them up; fried eggplants for kashk-e bademjan, a popular appetizer with garlic, turmeric, mint, and whey; made
55 torshi-e limo, a sour lemon condiment; and slivered orange peels. I had been fired from this task also, having left on far too much pith.⁵

By the time our guests arrived, my mother was exhausted. But the work was not finished. Rice, the foundation of the Persian meal, the litmus test⁶ of the cook's ability, cannot be prepared ahead of time. To wit,⁷ one day in Abadan, the phone rang when my mother was
60 about to drain the rice. During the time it took her to answer the phone and tell her sister that she would call her back, the rice overcooked. Almost 40 years later, I still remember my mother's disappointment and her explaining to my father that her sister had time to talk because my aunt's maid did all the cooking. My aunt did not even drain her own rice.

We certainly did not have a table big enough to set, so we simply stacked dishes and
65 utensils, buffet-style. As the guest list grew, we added paper plates and plastic utensils. It was always my job to announce that dinner was ready. As people entered the dining room, they gasped at the sight of my mother's table. Her zereshk polow, barberry rice, made many emotional. There are no fresh barberries in America (my mother had brought dried berries from Iran in her suitcase), and the sight of that dish, with its distinct deep red hue, was a
70 reminder of the life our guests had left behind.

Our dinners took days to cook and disappeared in 20 minutes. As our guests heaped their plates and looked for a place to sit, they lavished praise on my mother, who, according to tradition, deflected it all. "It's nothing," she said. "I wish I could've done more." When they told her how lucky she was to have me to help her, my mother politely nodded, while my
75 father added, "Firoozeh's good at math."

On Sundays, my mother lay on the sofa, her swollen feet elevated, fielding thank-you phone calls from our guests. She had the same conversation a dozen times; each one ended with, "Of course you can give our name to your cousins." As I watched my mother experience the same draining routine week after week, I decided that tradition is good only if it brings
80 joy to all involved. This includes the hostess. Sometimes, even our most cherished beliefs must evolve. Evolution, thy name is potluck.⁸

—Firoozeh Dumas
"Sweet, Sour, and Resentful"
Gourmet Magazine, July 2009

⁵pith — the spongy, bitter portion of a citrus fruit rind

⁶litmus test — absolute indication

⁷to wit — for example

⁸potluck — a meal to which each of the guests contributes a dish

- 15 Which quotation supports the statement “My mother’s main ingredient in cooking was resentment—not that I can blame her” (line 1)?
- (1) “Our real home was in Abadan, a city in the southwest of Iran” (lines 2 and 3)
 - (2) “We never understood why Americans put ice in tea or bought shampoo that smelled like strawberries” (lines 11 and 12)
 - (3) “When the revolution happened, thousands left Iran for Southern California” (line 13)
 - (4) “Displaying the hospitality that Iranians so cherish, my father extended a dinner invitation to everyone who called” (lines 16 through 18)
- 16 According to lines 3 through 8, life in the city of Abadan could best be described as
- (1) challenging
 - (2) traditional
 - (3) exciting
 - (4) unpredictable
- 17 The details in lines 9 through 12 emphasize the family’s
- (1) suspicion of their American neighbors
 - (2) distress after the upheaval
 - (3) desire to return to their homeland
 - (4) adaptation to the American way of life
- 18 Lines 16 through 18 reveal the father’s
- (1) desire to maintain the values of his culture
 - (2) need to become successful in his new country
 - (3) discomfort with adjusting to American customs
 - (4) reluctance with assisting other immigrants
- 19 The use of the word “marathon” (line 19) implies that the mother’s preparations are
- (1) long and exhausting
 - (2) expert and admirable
 - (3) tedious but rewarding
 - (4) unpleasant but necessary
- 20 The rhetorical questions in lines 34 through 37 convey the mother’s
- (1) irrational emotion
 - (2) lack of confidence
 - (3) increasing frustration
 - (4) unwillingness to continue
- 21 The description in lines 45 through 47 highlights the
- (1) father’s lack of connection to his wife
 - (2) father’s assistance with meal preparation
 - (3) mother’s stress about completing her task
 - (4) mother’s independence when cooking
- 22 The narrator’s efforts to help the mother (lines 45 through 51) best demonstrate her
- (1) interest in following her mother’s example
 - (2) resentment toward her mother’s expertise
 - (3) inability to meet her mother’s expectations
 - (4) confidence about creating her mother’s dishes
- 23 The flashback presented in lines 59 through 63 reinforces the
- (1) significance of rice in Persian cuisine
 - (2) closeness of family relationships
 - (3) sister’s superior cooking ability
 - (4) mother’s sympathy for her sister’s life
- 24 The guests’ reaction to seeing the barberry rice (lines 67 through 70) displays their
- (1) nostalgia for the food of their country
 - (2) surprise at the arrangement of the dishes
 - (3) expression of respect to the host
 - (4) recognition of the cost of the berries

Part 2

Argument

Directions: Closely read each of the *four* texts provided on pages 11 through 18 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 the FDA [Food and Drug Administration] regulate certain tattoo and permanent makeup pigments?

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 the FDA should regulate certain tattoo and permanent makeup pigments. 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 the FDA should regulate certain tattoo and permanent makeup pigments
- 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 – What’s in Tattoo Ink? Why Scientists Want to Know

Text 2 – Tattoos & Permanent Makeup: Fact Sheet

Text 3 – Tattoo Inks and Permanent Make-Up

Text 4 – The Hearing of the Petition No. 1072/2020

Text 1

What’s in Tattoo Ink? Why Scientists Want to Know

Tattoo artists in Europe are fighting a new ban on two commonly-used green and blue pigments,¹ saying that losing these ink ingredients would be a disaster for their industry and their art.

5 Meanwhile, in the United States, where about a third of Americans have a tattoo, tattoo ink is almost completely unregulated² and there’s little known about what’s in tattoo ink. ...

For years, individual countries in Europe have required labeling of tattoo ink ingredients and have limited certain chemicals that are thought to cause cancer, damage DNA, or trigger allergic reactions.

10 Now the European Union [E.U.] is harmonizing tattoo ink rules across the continent. The new rules say that pigments called Blue 15:3 and Green 7 must be phased out over the next year [2022]. “That just went into action but is highly disputed,” says Ines Schreiber, who studies tattoo ink at the German Federal Institute for Risk Assessment.

Her institute recently examined the two pigments and said they appeared to have “a comparatively low level of toxicity” but that it wasn’t possible to provide a reliable health risk assessment because of a lack of data.

15 Mario Barth, the owner and founder of Intenze Tattoo Ink, made a video warning that the ban would have dire consequences. “It does not only affect all your green tones, or all your blue tones. It’s also going to affect purples, some browns, a lot of the mixed tones, the muted tones, your skin tones, all this stuff,” he says. “You’re talking about 65-70% of the palette that a tattoo artist uses.” ...

These days, lots of manufacturers offer a rainbow of ink colors. People can even go online and order a bottle. The Food and Drug Administration has not regulated the pigments in tattoo inks so far, but agency officials will investigate and recall tattoo inks if they hear of a specific safety concern, like bacterial contamination that could lead to infections.

25 “We are still at a point where we don’t know all the ingredients that are in the inks,” says Schreiber. “And, unfortunately, it has to be said that it appears that sometimes even some manufacturers might also have the same problem, even though they produce the inks.”

Raw ingredients purchased to make ink can have impurities, she says. And when one of her colleagues tested tattoo inks sold in Europe, it turned out that a third had labels that didn’t accurately reflect the pigments inside.

30 A search of a European consumer safety website shows that dozens of tattoo inks have been pulled from markets there in the last few years, because of violations like excessive amounts of copper, nickel, lead, cobalt, and arsenic.

In the U.S., “ink manufacturers aren’t even required to disclose what they put into the inks,” says [Binghamton University chemist, John] Swierk. “Within the U.S., there really hasn’t been a lot of effort placed into understanding what goes into these inks.”

Then there’s the question of what happens to these inks over time, he says, and whether sunlight or the body can break the chemicals down into byproducts that have their own potential effects. ...

¹pigments — substances often produced from chemicals and metals that are potent and durable enough to give color to other materials, used in a variety of industries

²unregulated — not under the control of government

40 Surgeons who do biopsies have long noted that tattooed people can have lymph nodes³ that are stained with color. A few years ago, Schreiver and her colleagues analyzed tattooed human skin and lymph nodes from corpses. They found evidence that smaller pigment particles can indeed migrate from the skin towards the lymph nodes.

45 What’s more, during the tattooing process it’s not uncommon for drops of blood to appear, showing that blood vessels can be damaged and give the ink access to the bloodstream.

“It’s very, very likely that tattoo pigments will also end up in other organs, but in a very minor amount compared to the skin and lymph nodes,” says Schreiver.

So, if some tattoo ink components can move through the body, researchers want to know:

Are there any long-term health risks? ...

50 Any effort to find out would have to factor in all the different inks used, the differing amount of skin area covered, and the different amounts of time that people had their tattoos.

“I would love some way to get data to really look and see if there is an association between malignancy⁴ and tattoos,” says [dermatologist and Northwestern University cancer researcher, Walter] Liszewski, “but there’s just multiple layers of data that we don’t have, and complexities that make it very, very difficult.” ...

—Nell Greenfieldboyce
excerpted and adapted from “What’s in Tattoo Ink?
Why Scientists Want to Know”
www.npr.org, February 13, 2021

³lymph nodes — small filtering structures within the lymphatic system that contain immune cells and attack germs that are carried in through lymph fluid

⁴malignancy — cancerous cells

Text 2

Tattoos & Permanent Makeup: Fact Sheet

Safety and Regulatory Background

FDA considers the inks used in intradermal¹ tattoos, including permanent makeup, to be cosmetics. When we identify a safety problem associated with a cosmetic, including a tattoo ink, we investigate and take action, as appropriate, to prevent consumer illness or injury. The pigments used in the inks are color additives, which are subject to premarket approval under the Federal Food, Drug, and Cosmetic Act. However, because of other competing public health priorities and a previous lack of evidence of safety problems specifically associated with these pigments, FDA traditionally has not exercised regulatory authority for color additives on the pigments used in tattoo inks. The actual practice of tattooing is regulated by local jurisdictions.

During 2003 and 2004, FDA became aware of more than 150 reports of adverse² reactions in consumers to certain permanent makeup ink shades, and it is possible that the actual number of women affected was greater. The inks associated with this outbreak were voluntarily recalled by the company that marketed them in 2004. In the spring of 2012, we received reports of infections from contaminated inks, resulting in their recall and market withdrawal. In the fall of 2017, a firm voluntarily recalled several colors and sizes of tattoo inks, due to microbial contamination identified by an FDA survey. In addition, concerns raised by the scientific community regarding the pigments used in tattoo inks have prompted FDA to investigate their safe use. FDA continues to evaluate the extent and severity of adverse events associated with tattooing and is conducting research on tattoo inks. As new information is assessed, we will consider whether additional actions are necessary to protect public health.

In addition to the reported adverse reactions, areas of concern include tattoo removal, infections that result from tattooing, and the increasing variety of pigments and diluents³ being used in tattooing. More than fifty different pigments and shades are in use, and the list continues to grow. Although a number of color additives are approved for use in cosmetics, none is approved for injection into the skin. Using an unapproved color additive in a tattoo ink makes the ink adulterated.⁴ Many pigments used in tattoo inks are not approved for skin contact at all. Some are industrial grade colors that are suitable for printers' ink or automobile paint.

Nevertheless, many individuals choose to undergo tattooing in its various forms. For some, it is an aesthetic⁵ choice or an initiation rite. Some choose permanent makeup as a time saver or because they have physical difficulty applying regular, temporary makeup. For others, tattooing is an adjunct⁶ to reconstructive surgery, particularly of the face or breast, to

¹intradermal — within the layers of the skin

²adverse — negative

³diluents — thinning agents that are added to assist in the pumping of dense materials

⁴adulterated — contaminated

⁵aesthetic — artistic

⁶adjunct — addition

35 simulate natural pigmentation. People who have lost their eyebrows due to alopecia (a form of hair loss) may choose to have “eyebrows” tattooed on, while people with vitiligo (a lack of pigmentation in areas of the skin) may try tattooing to help camouflage the condition.

Whatever their reason, consumers should be aware of the risks involved in order to make an informed decision. ...

—U.S. Food and Drug Administration
excerpted from “Tattoos & Permanent Makeup: Fact Sheet”
www.fda.gov, March 15, 2022

Text 3

Tattoo Inks and Permanent Make-Up

...To protect European citizens, thousands of hazardous chemicals found in tattoo inks and permanent make-up are restricted in the EU under the REACH [Registration, Evaluation, Authorisation and Restriction of Chemicals] Regulation from January 2022.

5 The restriction covers, for example: chemicals that cause cancer or genetic mutations and chemicals that are toxic to reproduction as well as skin sensitisers and irritants. The aim is not to ban tattooing but to make the colours used in tattoos and permanent make-up safer.

Chronic allergic reactions and other inflammatory skin reactions from tattoo and permanent make-up inks are expected to decrease thanks to the restriction. More serious effects such as cancer, harm to our DNA or the reproductive system potentially originating from chemicals used in the inks could also decrease. ...

What Are the Concerns?

Tattoo inks and permanent make-up are a mix of several chemicals. They may contain hazardous substances that cause skin allergies and other more serious health impacts, such as genetic mutations and cancer.

15 Ink pigments can also migrate from the skin to different organs, such as the lymph nodes and liver. Sometimes tattoos are removed using a laser that breaks down pigments and other substances into smaller particles. If these include harmful chemicals, the removal process will free them to circulate in the body.

As chemicals used in tattoo inks and permanent make-up may stay in the body for life, there is also the possibility for long-term exposure to the potentially harmful ingredients.

What Has the EU Done to Protect Its Citizens?

20 In 2015, the European Commission asked ECHA [European CHemicals Agency] to assess the health risks of chemicals in tattoo inks and permanent make-up and to examine the need for an EU-wide restriction on their use. ECHA did this assessment together with Norwegian, Italian and Danish authorities. German authorities also contributed to the work.

25 The investigation covered chemicals known to be used in tattoo inks and permanent make-up that may be hazardous to our health. Special attention was given to chemicals that are carcinogenic,¹ mutagenic and toxic to reproduction (CMRs); sensitisers, irritants and corrosive to the skin; substances that are corrosive or damaging to the eye; metals; and other substances in the *Council of Europe's resolution on requirements and criteria for the safety of tattoos and permanent make-up*.

30 The authorities examined the health risks of these chemicals and investigated the availability of safer alternatives. They also looked at the socio-economic impact of restricting their use, considering its effects on manufacturing and on service sector jobs. ...

Committee Opinions

35 The consolidated opinion of RAC [Risk Assessment Committee] and SEAC [Socio-Economic Analysis Committee] was sent to the European Commission in June 2019. RAC looked at the risks of chemicals to people's health by assessing available scientific evidence on the hazards and risks of the substances included in the proposal. SEAC evaluated the benefits of the proposal to people's health and the associated costs and other socio-economic impacts.

¹carcinogenic — cancer causing

40 Both committees agreed that — with a few modifications — the restriction proposal would be the most appropriate means to control the risks of hazardous chemicals in tattoo inks and permanent make-up at EU-level.

RAC also evaluated whether certain pigments or colourants should not be restricted as proposed. It concluded that the risks of cancer and other negative health effects could not be ruled out. RAC noted that information received during the consultation indicated that safer and technically adequate alternatives were currently unavailable for only two colourants —
45 Pigment Blue 15:3 and Pigment Green 7. SEAC considered the socio-economic impacts of restricting these two pigments and recommended that industry is given additional time to identify and switch to suitable safer alternatives.

Overall, SEAC concluded that the restriction would not have significant negative economic
50 impacts on supply chains nor would it lead to significant price increases to consumers. The committee also agreed that the restriction would minimise risks of regrettable substitution.

Both committees agreed that the suggested 12-month transition period would give the necessary time for the concerned actors to adjust their operations. ...

The new rules apply in the EU/EEA [European Economic Area] as of 4 January 2022,
55 and for Pigment Blue 15:3 and Pigment Green 7 — where the Commission and EU Member States agreed on a 24-month transition — as of 4 January 2023. ...

—European Chemicals Agency
excerpted and adapted from “Tattoo Inks and Permanent Make-Up”
<https://echa.europa.eu>, 2021

Text 4

The Hearing of the Petition No. 1072/2020

The following excerpt is from a March 23, 2021, European Union Petitions Committee hearing where tattoo artists, Erich Mähnert and Michael Dirks, spoke about regulating the two pigments, Blue 15:3 and Green 7. The transcript was originally published in German and has been translated into English.

...Statement from Erich Mähnert:

In principle, we welcome uniform rules to increase consumer safety. But in this case, exactly the opposite occurs. If the two pigments Blue 15 and Green 7 were banned for the manufacture of tattoo inks in Europe in 2023, the following serious problems would arise:

1. Consumer demand on the market cannot be regulated. Consumer safety drops drastically.

5 Consumers will still not do without their high quality color tattoos, which they are currently getting and will continue to see in public and in the media. If the consumer no longer receives this from reputable tattoo artists in Europe, he will either switch to other EU countries or to unofficial and dubious providers. These unofficial and dubious providers in particular have never and will not adhere to any regulations. They continue to purchase their tattoo inks without any control and without the possibility of tracing them on online platforms
10 such as Amazon, Ebay & Co. Thus, the REACH [Registration, Evaluation, Authorisation, and Restriction of Chemicals] regulation promotes undeclared work and poses a risk for consumers.

2. The economy suffers damage and all EU member states will suffer tax deficits.

The member states will not only lose the current security mechanisms, but will also receive a substantial tax deficit. With all market-leading manufacturers who are not based in
15 the EU, up to 65% of all color tones will be lost. These shades are not only existential¹ for tattooing in the traditional sense. In the area of permanent make-up and especially in the area of nipple reconstructions after breast removal, these shades are of the utmost importance. The economic damage caused by emigration to third countries in the EU affects not only the tattoo industry, but also part of the cosmetics industry (permanent make-up) and medical
20 tattoos such as nipple reconstruction. This ban massively restricts the competitiveness of the European tattoo industry compared to other EU countries. This contradicts a European community idea.

3. The transition period of 2 years is far too short due to the lack of alternative pigments.

The 2-year transition period granted by ECHA to find alternative pigments is far too short for the tattoo industry. It is already known that there are no equivalent alternatives
25 in the conventional pigment industry. In addition, it is already known that the pigment industry has no economic interest in producing the desired alternatives for the tattoo industry. And since the manufacturers of tattoo inks can only use the raw materials that the pigment industry provides, the 2-year transition period is far too short.

¹existential — established

Statements from Dipl. Ing. (FH)² Michael Dirks:

1. The ban is based on pure suspicion by ECHA and does not contain sufficient scientific data.

30 The German Federal Institute for Risk Assessment published a statement on September 8, 2020 that currently available data only indicate a comparatively low toxicity. The German Federal Institute for Risk Assessment therefore sees no need for action to ban the pigments. This statement from the advisory institution for consumer protection of the German federal government clearly shows that the ban was determined on the basis of insufficient data and, moreover, without the involvement of the industry concerned. ...

2. ECHA contradicts itself when comparing the tattoo industry with the cosmetics industry.

35 ECHA contradicts itself in the statement that substances that are prohibited on the skin must also be prohibited under the skin. Conversely, however, substances are allowed in the cosmetics industry, although they are not suitable for tattooing. For example, ECHA bans pigment Blue 15 for tattoos because it has not been approved for use in hair dyes, but at the same time it is permitted for all areas of application in cosmetics, in particular for cosmetics
40 that come into contact with the mucous membrane of the eye. You should know that the approval for this area of application is actually an approval criterion for use in tattoo inks. It also follows that manufacturers of tattoo inks will in [the] future be allowed, according to the cosmetics ordinance,³ to use ingredients that emit toxic substances, when these are deposited in the skin. Examples are ultramarine blue, which gives off hydrogen sulfide, and
45 iron hexacyanoferrate, which gives off hydrocyanic acid. Both are poisonous, but would be allowed in tattoo inks, as these substances are permitted in the cosmetics ordinance. Therefore, as an engineer in chemistry, I am of the opinion that the ban should be viewed as excessive and counterproductive. ...

—Erich Mähnert and Dipl. Ing. (FH) Michael Dirks
excerpted and adapted from “The Hearing of the Petition No. 1072/2020”
<https://savethepigments.com>, March 23, 2021

²Dipl. Ing. (FH) — the German equivalent of a graduate degree in engineering

³ordinance — rules

Part 3

Text-Analysis Response

Your Task: Closely read the text provided on pages 20 and 21 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

The Good Earth

In the following excerpt set in early 20th century China, farmer Wang Lung and his family prepare to celebrate the New Year.

The New Year approached and in every house in the village there were preparations. Wang Lung went into the town to the candlemaker's shop and he bought squares of red paper on which were brushed in gilt¹ ink the letter for happiness and some with the letter for riches, and these squares he pasted upon his farm utensils to bring him luck in the new year. Upon his plow and upon the ox's yoke and upon the two buckets in which he carried his fertilizer and his water, upon each of these he pasted a square. And then upon the doors of his house he pasted long strips of red paper brushed with mottoes of good luck, and over his doorway he pasted a fringe of red paper cunningly cut into a flower pattern and very finely cut. And he bought red paper to make new dresses for the gods, and this the old man did cleverly enough for his old shaking hands, and Wang Lung took them and put them upon the two small gods in the temple to the earth and he burned a little incense before them for the sake of the New Year. And for his house he bought also two red candles to burn on the eve of the year upon the table under the picture of a god, which was pasted on the wall of the middle room above where the table stood.

And Wang Lung went again into the town and he bought pork fat and white sugar and the woman rendered the fat smooth and white and she took rice flour, which they had ground from their own rice between their millstones to which they could yoke the ox when they needed to do so, and she took the fat and the sugar and she mixed and kneaded rich New Year's cakes, called moon cakes, such as were eaten in the House of Hwang.²

When the cakes were laid out upon the table in strips, ready for heating, Wang Lung felt his heart fit to burst with pride. There was no other woman in the village able to do what his had done, to make cakes such as only the rich ate at the feast. In some of the cakes she had put strips of little red haws³ and spots of dried green plums, making flowers and patterns.

"It is a pity to eat these," said Wang Lung.

The old man was hovering about the table, pleased as a child might be pleased with the bright colors. He said,

"Call my brother, your uncle, and his children—let them see!"

But prosperity had made Wang Lung cautious. One could not ask hungry people only to see cakes.

"It is ill luck to look at the cakes before the New Year," he replied hastily. And the woman, her hands all dusty with the fine rice flour and sticky with the fat, said,

"Those are not for us to eat, beyond one or two of the plain ones for guests to taste. We are not rich enough to eat white sugar and lard. I am preparing them for the Old Mistress at the great house. I shall take the child on the second day of the New Year and carry the cakes for a gift."

Then the cakes were more important than ever, and Wang Lung was pleased that to the great hall where he had stood with so much timidity and in such poverty his wife should now go as visitor, carrying his son, dressed in red, and cakes made as these were, with the best flour and sugar and lard.

¹gilt — having the appearance of gold

²Hwang — a wealthy and powerful family

³haws — fruit from the hawthorn bush

40 All else at the New Year sank into insignificance beside this visit. His new coat of black cotton cloth which O-lan had made, when he had put it on, only made him say to himself, “I shall wear it when I take them to the gate of the great house.”

He even bore carelessly the first day of the New Year when his uncle and his neighbors came crowding into the house to wish his father and himself well, all boisterous with food and drink. He had himself seen to it that the colored cakes were put away into the basket lest he might have to offer them to common men, although he found it very hard when the plain white ones were praised for their flavor of fat and sugar not to cry out, “You should see the colored ones!”

But he did not, for more than anything he wished to enter the great house with pride.

50 Then on the second day of the New Year, when it is the day for women to visit each other, the men having eaten and drunk well the day before, they rose at dawn and the woman dressed the child in his red coat and in the tiger-faced shoes she had made, and she put on his head, freshly shaven by Wang Lung himself on the last day of the old year, the crownless red hat with the small gilt Buddha sewed on front, and she set him upon the bed. Then Wang Lung dressed himself quickly while his wife combed out afresh her long black hair and knotted it with the brass pin washed with silver which he had bought for her, and she put on her new coat of black that was made from the same piece as his own new robe, twenty-four feet of good cloth for the two, and two feet of cloth thrown in for good measure, as the custom is at cloth shops. Then he carrying the child and she the cakes in the basket, they set out on the path across the fields, now barren with winter.

60 Then Wang Lung had his reward at the great gate of the House of Hwang, for when the gateman came to the woman’s call he opened his eyes at all he saw and he twirled the three long hairs on his mole and cried out,

65 “Ah, Wang the farmer, three this time instead of one!” And then seeing the new clothes they all wore and the child who was a son, he said further, “One has no need to wish you more fortune this year than you have had in the last.”

Wang Lung answered negligently as one speaks to a man who is scarcely an equal, “Good harvests—good harvests—” and he stepped with assurance inside the gate. ...

—Pearl S. Buck
excerpted from *The Good Earth*, 1931
The John Day Company

The State Education Department / The University of the State of New York
Regents Examination in English Language Arts – August 2025

Scoring Key: Part 1

Examination	Date	Question Number	Scoring Key	Question Type	Credit	Weight
RE ELA	August '25	1	2	MC	1	1
RE ELA	August '25	2	4	MC	1	1
RE ELA	August '25	3	2	MC	1	1
RE ELA	August '25	4	4	MC	1	1
RE ELA	August '25	5	1	MC	1	1
RE ELA	August '25	6	3	MC	1	1
RE ELA	August '25	7	1	MC	1	1
RE ELA	August '25	8	3	MC	1	1
RE ELA	August '25	9	2	MC	1	1
RE ELA	August '25	10	3	MC	1	1
RE ELA	August '25	11	4	MC	1	1
RE ELA	August '25	12	2	MC	1	1
RE ELA	August '25	13	1	MC	1	1
RE ELA	August '25	14	4	MC	1	1
RE ELA	August '25	15	4	MC	1	1
RE ELA	August '25	16	2	MC	1	1
RE ELA	August '25	17	4	MC	1	1
RE ELA	August '25	18	1	MC	1	1
RE ELA	August '25	19	1	MC	1	1
RE ELA	August '25	20	3	MC	1	1
RE ELA	August '25	21	2	MC	1	1
RE ELA	August '25	22	3	MC	1	1
RE ELA	August '25	23	1	MC	1	1
RE ELA	August '25	24	1	MC	1	1

MC = Multiple-choice question

Regents Examination in English Language Arts – August 2025

Scoring Key: Parts 2 and 3

Examination	Date	Parts	Scoring Key	Question Type	Max Raw Credit	Weight
RE ELA	August '25	2	-	ES	6	4
RE ELA	August '25	3	-	R	4	2

ES = Essay R = Response

The chart for determining students' final examination scores for the **August 2025 Regents Examination in English Language Arts** will be posted on the Department's web site at: <https://www.nysedregents.org/hsela/> on the day of the examination. Conversion charts provided for the previous administrations of the Regents Examination in English Language Arts must NOT be used to determine students' final scores for this administration.

FOR TEACHERS ONLY

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

ELA

ENGLISH LANGUAGE ARTS

Tuesday, August 19, 2025 — 8:30 to 11:30 a.m., only

RATING GUIDE

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 <https://www.nysed.gov/state-assessment/high-school-regents-examinations> 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*.

ENGLISH LANGUAGE ARTS

Mechanics of Rating

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. **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.

ENGLISH LANGUAGE ARTS

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 in pairs of high and 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 contain score and commentary.)

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

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

Throughout history, the role of the federal government in the private sector businesses has been a widely debated topic.

This issue persists to this day, as the government is lobbying to enforce strict regulations or relax them. While some consider this to be an infringement upon the personal right of citizens, others consider it a necessary protection of consumers. One of these debates surrounds the use of tattoo pigments that could be hazardous. The Food and Drug Administration is responsible for regulating such products that come in contact with the human body, so it should properly and completely exercise its responsibility to protect consumers in the United States. This is due to the myriad of health side effects and the uncertainty that is intrinsic to these products.

There are tremendous health risks associated with the use of certain pigments in tattoo ink. These risks may lead to extremely serious issues for the users, hence the need for regulation. According to Text 3, tattoo ink "may contain hazardous substances that cause skin allergies and other more serious health impacts, such as genetic mutations and cancer" (Line 11-13). No man should risk his life for tattoo ink, and the government should make sure of that to maintain the overall health of the U.S. population. This could only be done with explicit and clear regulation on the part of the FDA. Currently, according to Text 2, "The actual practice of tattooing is regulated by local jurisdictions" (Line 8-9). This could lead to tremendous inconsistency with regard to the banning of the inks, since each state would get to make its own rules. The solution is to get the federal government involved. In Europe, the government is actually involved in banning the inks, as they responded greatly to surefire evidence. According to text 3, an EU investigation, "covered chemicals known to be used in tattoo inks and permanent make-up that may be

hazardous to our health." (Lines 24-25). If other nations actually care about the health of their citizens, why does the U.S. just stand by and observe, as the consequences of the tattoo inks reveals themselves to our next generation? In text 2 the FDA claims that "consumers should be aware of the risks involved in order to make an informed decision..." (Lines 37-38). How can a private individual's judgement be trusted over that of researchers and chemists? We need to learn where to draw the lines. Products that could hurt our children must be banned and safer alternatives must be developed promptly.

Additionally, even more dangerous than the health risks are the unknowns of tattoo inks. Society has always been fearful of the unknown, so why should the same not be applied to tattoo inks? In Europe, a study shows that "a third [tattoo ink] had labels that didn't accurately reflect the pigments inside" (Text 1, Lines 29-30). People don't want to place unknown things of any type into their bodies – and it's the government's responsibility to ensure that the corporations remain responsible. But that study was done in Europe – in the U.S., according to Binghamton University chemist, John Swierk, "within the U.S., there really hasn't been a lot of effort placed into understanding what goes into these inks" (Text 1, Lines 35-36). This last regulation needs to stay and the U.S. FDA should make sure the companies regard the consumer's right to know and to maintain control over their own bodies.

Opponents of these laws may state examples to refute these points. For example, tattoo artist Erich Mahrert says that EU "member states ... will also receive a substantial tax deficit" (Text 4, Lines 13-15). However,

governments should remain true to their priorities. Is the health of citizens less important than money? Can't money be earned through other means, rather than through an industry that is acutely hurting people as they read this? Even though corporations have a lot of leverage in the U.S. government, health and safety is an aspect that should not be compromised. Lest we suffer consequences and regret.

As we have derived, there are a plethora of dangers associated with the future to regulate tattoo inks. The FDA should take action now in order to prevent further harm to the world population. Today, industry should always follow science, and the inks are but one of the areas where science has truthfully been ignored in favor of the economy and politics.

Anchor Level 6–A

CONTENT AND ANALYSIS:

- The essay introduces a precise and insightful claim, as directed by the task (*The Food and Drug Administration is responsible for regulating such products that come in contact with the human body, so it should properly and completely exercise its responsibility to protect consumers in the United States*).
- The essay demonstrates in-depth and insightful analysis of the texts, as necessary to support the claim (*This could lead to tremendous inconsistency with regard to the banning of the inks, since each state would get to make its own rules and People don't want to place unknown things of any type into their bodies—and it's the government's responsibility to ensure that the corporations remain responsible*) and to distinguish the claim from alternate or opposing claims (*Opponents of these laws may state examples to refute these points ... However, governments should remain true to their priorities. Is the health of citizens less important than money?*).

COMMAND OF EVIDENCE:

- The essay presents ideas fully and thoughtfully, making highly effective use of a wide range of specific and relevant evidence to support analysis (*According to Text 3, tattoo ink "may contain hazardous substances that cause skin allergies and other more serious health impacts, such as genetic mutations and cancer"; Currently, according to Text 2, "The actual practice of tattooing is regulated by local jurisdictions"; For example, tattoo artist Erich Mähnert says that EU "member states ... will also receive a substantial tax deficit"*).
- The essay demonstrates proper citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material [*In text 2 ... (Lines 37–38), (Text 1, Lines 35–36), (Text 4, Lines 13–15)*].

COHERENCE, ORGANIZATION, AND STYLE:

- The essay exhibits skillful organization of ideas and information to create a cohesive and coherent essay, with an introductory paragraph that provides background to the debate on the regulation of tattoo pigments and establishes a positive claim, followed by two paragraphs of support (*There are tremendous health risks associated with the use of certain pigments in tattoo ink and Additionally, even more dangerous than the health risks are the unknowns of tattoo inks*). A fourth paragraph presents the counterclaim and a rebuttal (*health and safety is an aspect that should not be compromised*) and a concluding paragraph that reinforces the claim.
- The essay establishes and maintains a formal style, using sophisticated language and structure (*While some consider this to be an infraction upon the personal right of citizens, others consider it a necessary protection of consumers; This could only be done with explicit and clear regulation on the part of the FDA; Today, industry should always follow science, and the inks are but one of the areas where science has truthfully been ignored in favor of the economy and politics*).

CONTROL OF CONVENTIONS:

- The essay demonstrates control of conventions with essentially no errors, even with sophisticated language.

Tattooing has been an art form for ~~years~~ decades, if not a century. Whether done in a professional studio or in a basement with materials found online, it is a strong part of many identities and social communities. As tattooing has developed by becoming more generally seen and accepted in major society, the technologies used to perform tattoos and the realm of possibilities has significantly developed. ~~As~~ With this boom has come a drive for new colors and styles of art, ~~that~~ ^{which} are made quickly and sometimes cheaply, and have raised public health concerns. The European Union has ~~made moves~~ motioned into banning colors that they believe to be potentially dangerous, and the FDA of America has started to question the safety of certain tattoo inks. These inks, however, should not be banned until ~~there~~ ^{is} sufficient evidence against the use of them has been procured. ~~Even if~~ Despite results of either danger or suspected danger, these inks should only be regulated with a strong caution required for the customer before use.

To begin, the question of a ban on tattoo inks should not be discussed fully until the correct amount of scientific evidence and data is found. Many of the arguments for strong regulations lie in ~~the~~ seeming prejudice against tattooed people. ~~It has been~~ ~~stated~~ For the many years of tattooing, there has been a prevalent stereotype that those who have tattoos are ruffians, they are associated with biker gangs and dangerous characters, with pirates and bandits. As Text 4 ~~states~~, "~~substances~~ substances allowed in the cosmetic industry, although they are not suitable for tattooing," (Text

4, lines 36-37). This ~~3~~ shows a clear discrepancy amongst the rules, and favors cosmetics, more commonly accepted forms of expression, over tattoos, while they are both made up of similar pigments. When it ~~is~~ comes down to merging cosmetics and tattooing, a newer form of tattoos arises. People who have had reconstructive surgeries or who have chronic illnesses can find real ~~cosmetic~~ permanent solutions for their cosmetic concerns, such as "people who have lost their eyebrows due to alopecia may choose to have ~~new~~ 'eyebrows' tattooed on" (Text 2, lines 34-35). In these situations, a hailing of cosmetics first would damage the ability for permanent cosmetic procedures due to a lack of pigments, and generally harm these communities ~~due to~~ old-fashioned prejudices ^{because of}.

~~Secondly, if ~~some~~ certain tattoo inks are outright banned, then more businesses and economies would suffer.~~

There is also a dire need for more information and data surrounding this issue. Both pro and anti-regulation sides have a lack of information to the point that no real concrete claims can be made. In a study by Ines Schreier, the conclusion that the pigments ~~had~~ had a "comparatively low level of toxicity" but it wasn't possible to make a true health risk assessment "because of a lack of data" (Text 1, lines 14-15). A dermatologist said that "I would love to get some ~~more data~~ way to get data ~~to~~ to really look and see if there is an association between malignancy and tattoos... but there's multiple layers of data we don't have" (Text 1, lines 51-54). Both of these perspectives represent the giant holes in data ~~are~~ currently present in the research and regulations surrounding tattoo inks, and make it clear that ~~there~~ a ~~case~~ consensus can not be agreed upon while such

a lack of information exists, so there must be ~~Finally, banning~~ an in-between for the time being. Finally, ~~the~~ banning tattoo ink would result in other socio-economic harms. Without the two pigments currently under suspicion, many other colors could not be achieved, and eventually demand would outweigh the fear of risk, to the point that illegal, unregulated pigments of tattoo ink would enter the market and could cause even more severe health problems (Text 4, lines 7-8). ~~Another~~ ~~big concern~~ Another big concern, in a similar regard, is that tattoo businesses, and a sect of the economy, will suffer. Because of the amount of colors that the banning of these pigments would cut down on, businesses will have less creative freedom and ability.

In conclusion, tattoo ink is not a substance that should currently be strictly regulated by the FDA. There is too little information to make claim of its danger, and too much at stake ~~from~~ socio-economic standpoint, to completely wipe these pigments from the market. Instead, a strong caution for the possible harms of using these pigments should be included before the subject is tattooed, so that they are aware of the risks and are making the decision to get a potentially dangerous moderation in an informed manner. In the land of the free, creativity must be free as well.

Anchor Level 6–B

CONTENT AND ANALYSIS:

- The essay introduces a precise and insightful claim, as directed by the task (*These inks, however, should not be banned until sufficient evidence against the use of them has been procured. Despite results of either danger or suspected danger, these inks should only be regulated with a strong caution required for the customer before use*).
- The essay demonstrates in-depth and insightful analysis of the texts, as necessary to support the claim (*This shows a clear discrepancy amongst the rules, and favors cosmetics, more commonly accepted forms of expression, over tattoos, while they are both made up of similar pigments and Both of these perspectives represent the giant holes in data currently present in the research and regulations surrounding tattoo ink, and make it clear that a consensus can not be agreed upon while such a lack of information exists*) and to distinguish the claim from alternate or opposing claims (*With this boom ... a drive for new colors and styles of art ... have raised public health concerns and Many of the arguments for strong regulations lie in seeming prejudice against tattooed people*).

COMMAND OF EVIDENCE:

- The essay presents ideas fully and thoughtfully, making highly effective use of a wide range of specific and relevant evidence to support analysis (*“people who have lost their eyebrows due to alopecia ... may choose to have ‘eyebrows’ tattooed on”; “I would love to get some way to get data to really look and see if there is an association between malignancy and tattoos ... but there’s multiple layers of data we don’t have”; without the two pigments ... demand would outweigh the fear of risk, to the point that illegal, unregulated pigments ... would enter the market*).
- The essay demonstrates proper citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material [(*Text 4, Lines 36–37*), (*Text 2, lines 34–35*) and (*Text 1, Lines 51–54*)].

COHERENCE, ORGANIZATION, AND STYLE:

- The essay exhibits skillful organization of ideas and information to create a cohesive and coherent essay, with an opening paragraph that provides background to the issue and establishes a negative claim, followed by a paragraph that presents a counterclaim regarding the *stereotype that those who have tattoos are ruffians ... and bandits*, stating the similarities in pigments between those used for cosmetics and those used for tattoos and how cosmetics are considered more appropriate *forms of expression* so the pigments are not banned in this industry. A third and fourth paragraph discuss the need for more information before banning and the *socio-economic harms* that would happen as a result of banning. The essay concludes with a reiteration of the claim and supporting reasons, so that *in the land of the free, creativity must be free as well*.
- The essay establishes and maintains a formal style using fluent and precise language and sound structure (*As tattooing has developed by becoming more generally seen and accepted in major society, the technologies used to perform tattoos and the realm of possibilities has significantly developed; To begin, the question of a ban on tattoo ink should not be discussed fully until the correct amount of scientific evidence and data is found; There is also a dire need for more information and data surrounding this issue*), although *hailing* is an incorrect word choice.

CONTROL OF CONVENTIONS:

- The essay demonstrates control of conventions, exhibiting occasional errors (*possibilities has; ruffians, they are; comparitively; toxicity’” but it; abillity*) only when using sophisticated language.

The use of certain types of tattoo pigments has come under controversy recently due to potential health issues, leading some to wonder whether the FDA should intervene. While some condemn such an intervention, fearing the loss of some artistic advantages, it is clear that the FDA should regulate certain tattoo and permanent makeup pigments to prevent health issues.

The first of many reasons why the FDA should begin regulating pigments is the fact that they are currently completely unregulated. Indeed, when certain inks were tested, it was found that "a third had labels that didn't accurately reflect the pigments inside" (Text 1, Lines 29-30). Thus it was proved that the tattoo market is completely unregulated, with no one enforcing honesty in distribution and allowing for the misleading of consumers. And this is not just an issue of consumers ~~getting~~ being deceived, but it also has serious health issues in store.

The second of many reasons why the FDA should begin regulating pigments is the unhealthiness of the current system. As mentioned before, the market is unregulated, which means that any kind of pigment can be sold in any way. Due to this unregulated distribution, unhealthy pigments ended up being sold, and "during 2003 and 2004, FDA became aware of more than 150 reports of adverse reactions in consumers" (Text 2, Lines 10-11). Thus, without regulation like the FDA, this distribution system has become hazardous for the consumer, due to a failure to remove unhealthy products. However, that has not stopped some from speaking out against such regulations with counterarguments of their own.

Some, particularly tattoo artists themselves, have been vehemently against regulation from the FDA. They fear that intervention by the FDA would deprive them of certain pigments, and limit how they do their job. However, this argument loses ground ~~to~~ when one considers how

Anchor Paper – Part 2 – Level 5 – A

these pigments could "contain hazardous substances that cause skin allergies and other more serious health impacts, such as genetic mutations ~~or~~ and cancer" (Text 3, Lines 11-13). Thus, we are able to weigh our priorities. The fact that these pigments could potentially cause a terminal illness in a consumer is far more concerning than a minor setback in an artist's career. Thus, it becomes apparent ~~the~~ that FDA regulation is exactly the kind of necessity required to prevent such illnesses.

The dangers of the tattoo industry have made it ~~appor~~ clear that the FDA should regulate certain tattoo and ~~permanent~~ permanent makeup pigments. This has been determined by accounting for the currently unregulated sale of pigments, and how unsafe it has become as a result of its unregulation and the hazardous substances being used. And, while this change in regulation might negatively ~~effect~~ impact certain tattoo artists, the risk of losing human life is far more important ~~than~~ a loss in revenue.

Anchor Level 5–A

CONTENT AND ANALYSIS:

- The essay introduces a precise and thoughtful claim, as directed by the task (*While some condemn such an intervention, fearing the loss of some artistic advantages, it is clear that the FDA should regulate certain tattoo and permanent makeup pigments to prevent health issues*).
- The essay demonstrates in-depth and insightful analysis of the texts, as necessary to support the claim (*Thus it was proved that the tattoo market is completely unregulated, with no one enforcing honesty in distribution and allowing for the misleading of consumers*) and to distinguish the claim from alternate or opposing claims (*Some, particularly tattoo artists themselves, have been vehemently against regulation from the FDA. They fear that intervention by the FDA would deprive them of certain pigments, and limit how they do their job ... The fact that these pigments could potentially cause a terminal illness ... is far more concerning than a minor setback in an artist's career*).

COMMAND OF EVIDENCE:

- The essay presents ideas clearly and accurately, making effective use of specific and relevant evidence to support analysis (*it was found that "a third had labels that didn't accurately reflect the pigments inside" and "during 2003 and 2004, FDA became aware of more than 150 reports of adverse reactions in consumers"*).
- The essay demonstrates proper citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material [(*Text 1, Lines 29–30*) and (*Text 3, Lines 11–13*)].

COHERENCE, ORGANIZATION, AND STYLE:

- The essay exhibits logical organization of ideas and information to create a cohesive and coherent essay, with an introduction that presents the issue and establishes a positive claim, followed by two body paragraphs of support that focus on *the fact that they are currently completely unregulated and the unhealthiness of the current system*. A fourth paragraph presents and refutes a counterclaim regarding some people's fears of how FDA regulation will impact them and is followed by a concluding paragraph that reiterates the claim and key arguments.
- The essay establishes and maintains a formal style, using sophisticated language and structure (*The use of certain types of tattoo pigments has come under controversy recently due to potential health issues, leading some to wonder whether the FDA should intervene and This has been determined by accounting for the currently unregulated sale of pigments, and how unsafe it has become as a result of its unregulation and the hazardous substances being used*).

CONTROL OF CONVENTIONS:

- The essay demonstrates control of conventions, exhibiting occasional errors (*tattoo; decieved; vehemently; prihoritios; neccessity*) only when using sophisticated language.

Anchor Paper – Part 2 – Level 5 – B

There have been concerns over the pigments used in tattoos and permanent makeups. The FDA is seeking to control and monitor the ~~inks~~ dyes that are being injected into the skin of human beings and is being put on their faces. The FDA has concerns that it will cause health issues later in life and cause allergic reactions. The FDA should not be regulating the pigments in inks and permanent makeup because it could affect the economy and tax revenues, there is no solid evidence and if people find out they can't get a tattoo because the necessary pigment such as Blue 15 and Green 7 are banned then they will go to places that follow no regulations at all just to get the tattoo they want.

The FDA should not place regulations on pigments because it could affect the economy of the countries that placed the ban. Many people get tattoos but when they find out that they are not able to the tattooing industry will ^{lose} ~~lose~~ business causing less money to be produced for the taxes needing to be paid in for the city. The market will suffer as "up to 66% of all color tones will be lost" (Text 4, Line 15), people won't get tattoos if the colors that they want would not be available to them. People are going to move to different countries just to get the tattoo they want which means the money that could have been used for their home country is being spent somewhere else. Taxes are being used to improve infrastructure and make new roads and improve hospitals and such. That money that could have been spent on improving the city would be depleted because will spend their money elsewhere. It doesn't also cause harm to the tattoo industry but also "part of the ~~cosmetics~~ cosmetics industry and medical tattoos" (Text 4, Line 19-20) which means

Anchor Paper – Part 2 – Level 5 – B

The economic benefit of these businesses will decline. The FDA banning the use of certain colors would decline economic productivity and will also cause people to lose jobs as businesses could lose their clientele because of their limitations in what they are able to do.

~~As the FDA provides their reasons of why they are concerned about the pigments, there is no~~

People are persistent, if they want something they will find a way to get it. Banning the widely used pigments that affect the formulation of other colors as well limits the choices the customers have in what they are able to do for their tattoos or permanent makeup. "Tattooing is a adjunct to reconstructive surgery, particularly to the face or breast, to stimulate natural pigmentation. (Text 2, line 33,34). Not all people get tattoos just for the fun of it, many others get it because they want to enhance their appearances if they have any genetic conditions or something happened to them where they lost pigmentation. With the limitations set in place the ~~cosmetics~~ cosmetics and tattoo industries cannot color match ~~the~~ color pigments correctly without blue 15 (which is a primary color) and Green 7. All people have undertones that require a specific match of colors mixed, one of which includes the primary colors. If people are not able to gain access to the procedures they are really set on they will find a way to get their procedure done.

Doing this they are risking their health because the people they will find to agree to use the colors that FDA removed would mean that they don't follow other safety regulations. Limiting the people's choices of what they can get done would lead to them making drastic decisions that could cause harm to their body.

Anchor Paper – Part 2 – Level 5 – B

Some may say that the FDA has found reason to believe that the pigments, Blue 15 and Green 7 could cause health problems that the ink used in tattoos "are not approved for skin contact at all." (Text 2, 27-28) There is no sufficient solid data to prove that tattoo pigments emit harmful substances into the bloodstream of the client. Yet what isn't allowed in the tattoo industry is allowed in the cosmetic industry. *Ultramarine ~~blue~~ blue and hexacyanoferrate are "both poisonous but would be allowed in tattoo inks as they are permitted in the cosmetics ordinance" (Text 4, Line 45-46). Pigments ~~are~~ are being shamed for being used in tattooing without sufficient data but the cosmetics ordinance are not banning the use of the colors that are actually poisoning the skin. The argument being made that the inks cause cancer cannot be 100% proved as dermatologists ~~can't~~ can't make the connection because "there just multiple layers of data [they] don't have." (Text 1, 53) The doctors can't find sufficient data and evidence to link ink in tattoos that would seriously damage the body.

The FDA should not be regulating the ink and pigments as it would cause economic trouble and buissness are going to be declining, causing people to find alternative methods, which can cause even more harm as well as they cannot 100 percent prove that the pigment and ink in tattoos is harmful and could cause cancer.

Anchor Level 5–B

CONTENT AND ANALYSIS:

- The essay introduces a precise and thoughtful claim, as directed by the task (*The FDA should not be regulating the pigments in inks and permanent makeup because it could affect the economy and tax revenues, there is no solid evidence and if people find out they can't get a tattoo because the necessary pigment ... are banned then they will go to places that follow no regulations*).
- The essay demonstrates thorough analysis of the texts, as necessary to support the claim (*Many people get tattoos but when they find out that they are not able to the tattooing industry will lose buissness causing less money to be produced for the taxes needing to be paid in for the city and If people are not able to gain access to the procedures they are really set on they will find a way ... Doing this they are risking their health because the people they will find ... don't follow other safety regulations*), and to distinguish the claim from alternate or opposing claims (*Some may say that the FDA has found reason to believe that the pigments, Blue 15 and Green 7 could cause health problems ... There is no sufficient solid data to prove that tattoo pigments emit harmful substances*).

COMMAND OF EVIDENCE:

- The essay presents ideas clearly and accurately, making effective use of specific and relevant evidence to support analysis (*The market will suffer as “up to 65% of all color tones will be lost” and Ultramarine blue and hexacyanoferrate are “both poisonous but would be allowed in tattoo inks as they are permitted in the cosmetics ordinance”*).
- The essay demonstrates proper citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material [(*Text 2, Line 33,34*) and (*Text 1, 53*)], although one citation is misquoted as *they are* for “as these substances are.”

COHERENCE, ORGANIZATION, AND STYLE:

- The essay exhibits a logical organization of ideas and information to create a cohesive and coherent essay, with an opening paragraph that introduces the issue and concerns and leads to a negative claim, followed by one paragraph of support that focuses on how regulations can negatively impact the economy and a second that focuses on how people will find a way to get tattoos despite regulation and the reasons why, as well as the danger this poses. The essay concludes with a paragraph of summation.
- The essay establishes and maintains a formal style, using precise and appropriate language and structure (*All people have undertones that require a specific match of colors mixed, one of which includes the primary colors and yet what isn't allowed in the tattoo industry is allowed in the cosmetic industry*) although some instances of inexact phrasing exists within (*because will spend; It doesn't also cause; Pigments are being shamed*).

CONTROL OF CONVENTIONS:

- The essay demonstrates partial control of conventions, exhibiting occasional errors (*revenues, there is; nessary pigment; tattoos but; buissness; Line 15*), *people; clientel; persistant, if; a adjunct; of it, many; appearences; place the; peoples choices*) that do not hinder comprehension.

Anchor Paper – Part 2 – Level 4 – A

The FDA should regulate certain tattoo and permanent makeup pigments as they can be harmful to the body/health and it will not affect the economy of the country.

Firstly, according to text 1 it states "They found evidence that smaller pigment particles can indeed migrate from the skin towards the lymph nodes" (line 42-43). This evidence tells us that ~~pig~~ once the pigment enters the body it can move to other parts as well. From this we are able to know that harmful pigments can gather and harm the organ leading to the health to decline. It is also possible for the organ to fail which could cause the person to lose their lives. And as we know lymph nodes contain immune cells and attack germs, but if the pigments travel to the lymph nodes it could weaken the immune cell which then would lead the person to be more vulnerable to germs/viruses as the cells would be too weak to fight them off.

Secondly, text 2 states "During 2003 and 2004, FDA became aware of more than 150 reports of adverse reactions in consumers to certain permanent makeup ink shades, and it is possible that the actual number of women affected was greater." (lines 10-12) This tells us that certain permanent makeup can show negative or undesired results on the consumers. This also makes readers think that if FDA were to check the permanent makeup ink shades before use they can find out whether it would have harmful substances/pigments that could give the consumer the opposite result they expected. Having FDA's check could prevent consumers from experiencing undesired outcomes and instead have a safer experience.

Lastly, some may argue that if FDA's were to find the permanent makeup or tattoo inks to be harmful it could ~~to~~ negatively affect the economy of the country as they could ban it and could lead consumers to buy or leave to other countries to get access to it.

Anchor Paper – Part 2 – Level 4 – A

However, text 3 states "Overall, SEAC concluded that the restriction would not have significant negative economic impacts on supply chains nor would it lead to significant price increase to consumers. The committee also agreed that the restriction would minimize risks of regrettable substitution." (line 49-51). This clearly tells us that ~~ban~~ restricting the use of permanent makeup / tattoo ink will not affect the economy much, but would help prevent regrettable outcomes. From this I can infer that the company whose product was restricted can use that time as an opportunity to make a safer product for consumers. The evidence allowed me to understand why the economy would not be affected much. I understood that banning harmful products give ~~pe~~ consumers the opportunity to try other products that are safer and this allows the economy to still grow.

To conclude, FDA's should regulate certain tattoo and permanent makeup pigments as they can prevent ~~f~~ consumers from undesirable outcomes / minimize risk, create opportunity for companies to create safer alternatives and create opportunity for safer products to be used.

Anchor Level 4–A

CONTENT AND ANALYSIS:

- The essay introduces a precise and thoughtful claim, as directed by the task (*The FDA should regulate certain tattoo and permanent makeup pigments as they can be harmful to the body/health and it will not affect the economy of the country*).
- The essay demonstrates thorough analysis of the texts as necessary to support the claim (*the pigments ... could weaken the immune cell which then would lead the person to be more vulnerable to germs/viruses as the cells would be too weak to fight them off and if FDA were to check the permanent makeup ink shades before use they can find out whether it would have harmful substances/pigments that could give the consumer the opposite result they expected*) and to distinguish the claim from alternate or opposing claims (*some may argue that if FDA's were to find the permanent makeup or tattoo inks to be harmful it could negatively affect the economy of the country ... restricting the use ... will not affect the economy much, but would prevent regrettable outcomes*).

COMMAND OF EVIDENCE:

- The essay presents ideas sufficiently, making adequate use of specific and relevant evidence to support analysis (*"They found evidence that smaller pigment particles can indeed migrate from the skin towards the lymph nodes"* and *"During 2003 and 2004, FDA became aware of more than 150 reports of adverse reactions in consumers to certain permanent makeup ink shades, and it is possible that the actual number of women affected was greater"*).
- The essay demonstrates proper citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material [*text 1 it states ... (line 42–43)* and *text 2 states ... (lines 10–12)*].

COHERENCE, ORGANIZATION, AND STYLE:

- The essay exhibits acceptable organization of ideas and information to create a coherent essay, first introducing a claim, followed by two paragraphs of support focusing on how tattoo ink migrates in the body and can lead to a decline in health and on how *FDA's check could prevent consumers from experiencing undesired outcomes*. A fourth paragraph presents and refutes an argument relating to the negative effects on the economy and is followed by a concluding paragraph of summation (*FDA's should regulate certain tattoo and permanent makeup pigments ... for safer products to be used*).
- The essay establishes and maintains a formal style, using precise and appropriate language and structure (*This tells us that certain permanent makeup can show negative or undesired results on the consumers* and *This clearly tells us that restricting the use of permanent makeup/tattoo ink will not affect the economy much, but would help prevent regrettable outcomes*), although the formality is somewhat weakened by the use of the first person pronouns.

CONTROL OF CONVENTIONS:

- The essay demonstrates partial control of conventions, exhibiting occasional errors (*health and it will; text 1 it states "They; the person ... their lives; too weak; of women affect; the consumer ... they; FDA's were; banning ... give*) that do not hinder comprehension.

People around the world have started to argue about if the FDA should have any control over regulating tattoo ink. In the EU, there has been a new ban on blue and green tattoo inks that has created a lot of discourse in the tattoo community. Some people may argue that the FDA should regulate tattoo ink due to the health concerns that the chemicals in ink ~~to~~ pose to the body. However, the FDA shouldn't regulate tattoo ink because there is little evidence to prove that tattoo ink is harmful and the ~~ban~~ ban can affect other tattoo colors.

On the other hand, ~~people may~~ some people argue that the FDA should regulate tattoo ink to lower the risk of negative effects to the body. In this quote, the FDA is detailing health concerns of tattoos. "In addition to the reported adverse reactions, areas of concern include tattoo removal, infections that result from tattooing, and the increasing variety of pigments and diluents being used in tattooing. This supports my counterclaim because it shows how tattoos can cause health issues. In my next quote, ~~an~~ an article is showing that blood vessels can be damaged

during tattooing. "During the tattooing process it's not uncommon for drops of blood to appear, showing that blood vessels can be damaged and give the ink access to the bloodstream." (Greenfieldboyce) This supports ~~the~~ the counterclaim because it shows that tattooing can cause ink to travel inside your body.

However, the FDA shouldn't be able to regulate tattoo ink because the ban of certain inks can affect other inks. In my quote, the article is talking a video that goes against the blue and green ink ban. "It does not only affect ~~your~~ all your green tones, or all your blue tones. It's also going to affect purples, some browns, a lot of the mixed tones, the muted tones, your skin tones, all this stuff." (Greenfieldboyce) This supports my claim because it shows how the ban will affect most of the inks a tattoo artist uses. In my next quote, the writer details a situation that could happen if the ban stays. "If the consumer no longer receives this from reputable tattoo artists in Europe, he will ~~switch~~ either switch to other EU countries

or to unofficial and dubious providers. // (Mähner) This supports my claim because it shows how the ban can cause more health concerns for the consumer.

Another reason the FDA shouldn't regulate tattoo ink is because there is little evidence of how tattoo ink is harmful. In this quote, Dirks is telling the audience that Germany's statement for the ban has little evidence. "The German Federal Institute for Risk Assessment published a statement on September 8, 2020 that currently available data only indicate a comparatively low toxicity... This statement... Clearly shows that the ban was determined on the basis of insufficient data." (Mähner)

This supports my claim because it shows that the reason for the ban had no evidence to support it. Another quote that supports my claim talks how there are no alternative for the banned inks. "RAC noted that information received during the consultation indicated that safer and technically adequate alternatives were currently unavailable for only two ~~colours~~ colourants - Pigment Blue 15:3 and Pigment Green 7." (Tattoo Inks and Permanent Make-Up) This

supports my claim because the lack of alternative inks for the banned inks show how little research was conducted before the ban.

In conclusion, ~~the FDA shouldn't~~ ~~be~~ some may argue that the FDA should regulate tattoo ink due to the health risks that the ink can have on the body. However, the FDA shouldn't regulate tattoo ink because ~~that~~ there is little evidence on how tattoo is harmful and other tattoo inks will be affected by the ban.

Anchor Level 4–B

CONTENT AND ANALYSIS:

- The essay introduces a precise claim, as directed by the task (*the FDA shouldn't regulate tattoo ink because there is little evidence to prove that tattoo ink is harmful and the ban can affect other tattoo colors*).
- The essay demonstrates appropriate and accurate analysis of the texts, as necessary to support the claim (*This supports my claim because it shows how the ban will affect most of the inks a tattoo artist uses* and *This supports my claim because it shows how the ban can cause more health concerns for the consumer*) but insufficiently distinguishes the claim from alternate or opposing claims (*On the other hand, some people argue that the FDA should regulate tattoo ink to lower the risk of negative effects to the body ... This supports my counterclaim because it shows how tattoos can cause health issues*).

COMMAND OF EVIDENCE:

- The essay presents ideas sufficiently, making adequate use of specific and relevant evidence to support analysis (*"During the tattooing process it's not uncommon for drops of blood to appear, showing that blood vessels can be damaged and give the ink access to the bloodstream"* and *"If the consumer no longer receives this from reputable tattoo artists in Europe, he will either switch to other EU countries or to unofficial and dubious providers"*).
- The essay demonstrates inconsistent citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material, omitting line numbers and correctly citing one source using the author's name [(*Greenfieldboyce*)], but for other sources, the citation is incomplete [(*Mähnert*)], uses the title instead of the author [(*Tattoo Inks and Permanant Make-Up*)], or is omitted.

COHERENCE, ORGANIZATION, AND STYLE:

- The essay exhibits acceptable organization of ideas and information to create a coherent essay, first introducing the claim and counterclaim, followed by a paragraph that presents but fails to refute the counterclaim that addresses health concerns, followed by two paragraphs that support the claim that *the FDA shouldn't be able to regulate tattoo ink* by focusing on the effect the ban will have on all inks and the lack of data on the need for regulation, concluding with a paragraph that reiterates the claim (*there is little evidence on how tattoo is harmful and other tattoo inks will be affected by the ban*).
- The essay establishes but fails to maintain a formal style, using primarily basic language and structure (*In my next quote, an article is showing that blood vessels can be damaged during tattooing; In my quote, the article is talking a video that goes against the blue and green ink ban; Another quote that supports my claim talks how there are no alternative for the banned inks*).

CONTROL OF CONVENTIONS:

- The essay demonstrates partial control of conventions, exhibiting occasional errors (*is harmful and; "In addition ... tattooing.; there are no alternative; Green 7."* (*Tattoo ... Make-up*) *This; Permanant; the lack of ... show; Roman how tattoo is*) that do not hinder comprehension.

Anchor Paper – Part 2 – Level 3 – A

When reading all of these passages with many different opinions, it was very easy for me to choose my standpoint on the argument about banning certain tattoo ink.

After reading text 2, paragraph 10 I began to realize that banning certain tattoo inks would be a good option because the passage states, "In the spring of 2012, we received reports of infections from contaminated ink." This quote from the text shows that throughout the year the number of medical problems began to rise from contamination throughout America.

Text 4, paragraph 15 made a strong statement saying that, "up to 65% of all color tones would be lost." This argument is strong for people arguing for tattoos due to the fact that getting rid of the blue 15 and green 7 would limit tattoo artist to a very small amount of colors, leaving us to make new inks that use less chemicals.

Finally, text 3 emphasizes how the ink and permanent makeup put in the skin of people all over the world can cause both infections and cancers. "The chemicals will stay in your body for life." This shows the long term effect of cancer could come from putting these inks in the skin and go on and on until cancer is an outcome. Most people would agree that if they are going to get cancer from something they'd want companies to fix the product so cancer is no longer an outcome.

Anchor Paper – Part 2 – Level 3 – A

In conclusion after choosing my three texts I have come to the conclusion that tattoos have a stronger impact on the human body than many people will ever realize which is why I think banning certain tattoo inks would be a good option.

Anchor Level 3–A

CONTENT AND ANALYSIS:

- The essay introduces a reasonable claim, as directed by the task (*I began to realize that banning certain tattoo inks would be a good option*).
- The essay demonstrates some analysis of the texts (*This quote from the text show that throughout the year the number of medical problems began to rise from contamination throughout America and text 3 emphasizes how the ink and perminant makeups put in the skin of people all over the world can cause both infections and cancers*), insufficiently distinguishing the claim from alternate or opposing claims (*This arguement is strong for people argueing for tattoos due to the fact that ... would limit tattoo artist to a very small amount of colors*).

COMMAND OF EVIDENCE:

- The essay presents ideas briefly, making use of some specific and relevant evidence to support analysis (*“In the spring of 2012, we recived reports of infections from contaminated ink”* and *“The chemicals will stay in your body for life”*).
- The essay demonstrates inconsistent citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material, correctly citing texts (*After reading text 2, paragraph 10 and Text 4, paragraph 15*), but incorrectly using the word *paragraph* for line numbers and not citing a line number for an adapted, direct quote (*text 3*).

COHERENCE, ORGANIZATION, AND STYLE:

- The essay exhibits some organization of ideas and information to create a mostly coherent essay, with an opening paragraph that introduces the topic and a personal observation (*it was very easy for me to choose my standpoint ... banning certain tattoo ink*), followed by a second paragraph that states a claim and offers support of the claim by focusing on how *the number of medical problems began to rise* due to contaminated inks. A third paragraph presents a counterclaim and attempts to refute it (*leaving us to make new inks that use less chemicals*), followed by another supportive paragraph focusing on health issues (*long term effect of cancer could come from putting these inks in the skin*) and a conclusion of personal reflection that reiterates the claim.
- The essay establishes but fails to maintain a formal style, using primarily basic language and structure (*because the passage states; made a strong statement; and go on and on; In conclusion after choosing my three texts I have come to the conclusion*).

CONTROL OF CONVENTIONS:

- The essay demonstrates partial control of conventions, exhibiting occasional errors (*arguement; paragraph 10 I; recived; text show; tattoo artist ... us; the ink and perminant makeups; In conclusion after*) that do not hinder comprehension.

The food and drug administration or the FDA has noticed signs of harm within ingredients that make up tattoo ink. This is a concern for the FDA since tattoo ink often bleeds through the skin and that it is "not uncommon for drops of blood to appear, showing that blood vessels can be damaged and give the ink access to the bloodstream" (Text 1, lines 42-45).

Having these possibly toxic ingredients in your bloodstream can lead to further, more serious, health issues. Because of this the FDA should regulate certain tattoo and permanent makeup pigments as it is important to protect the safety of the consumer from such potentially dangerous health concerns. Europe is already taking action on this topic, and it is something that the U.S. should also be considering.

Safety is the number one priority for a tattoo artist, the last thing he wants to do is injure his client. Considering that makeup and tattoo pigments do contain potentially harmful chemicals, it is better to be safe than sorry and to protect the consumer's health by labeling and limiting certain chemicals. In Text 1, it says, "For years, individual countries in Europe have required labeling of tattoo ink ingredients and have limited certain chemicals that are thought to cause cancer, damage DNA, or trigger allergic reactions" (lines 6-8). These health risks present a serious reason to regulate certain pigments to avoid any damage to people's bodies.

One who opposes this argument may say that the FDA should not pass the regulation on tattoo makeup pigments because it may impact the economy in this area of artistry.

Text 1 says, "about 65-70% of the palette that a tattoo artist uses" will be lost with regulations placed on the green and blue tones as that will also "affect purples, some browns, a lot of mixed tones" and more (Text 1, 16-18).

This will cause people to go to "other EU countries or to unofficial and dubious providers"

(Text 4, 6-7). Some artists may end up struggling as a result, businesses will close and the country will lose out on taxes. Not only that, but it could put customers health in further danger if they go to an unofficial tattoo artist.

For the reasons given, the FDA should not be given the right to regulate tattoo and makeup pigments. Doing this will only hurt the consumer, the artist and the country.

Anchor Level 3–B

CONTENT AND ANALYSIS:

- The essay introduces a precise and thoughtful claim as directed by the task (*the FDA should regulate certain tattoo and permanent makeup pigments as it is important to protect the safety of the consumer from such potentially dangerous health concerns*).
- The essay demonstrates appropriate and accurate analysis of the texts, as necessary to support the claim (*These health risks present a serious reason to regulate certain pigments to avoid any damage to people’s bodies and Some artists may end up struggling as a result, businesses will close and the country will lose out on taxes*) and to distinguish the claim from alternate or opposing claims (*One who opposes this argument may say that the FDA should not pass the regulation on tattoo makeup pigments because it may impact the economy in this area of artistry*).

COMMAND OF EVIDENCE:

- The essay presents ideas sufficiently, making adequate use of specific and relevant evidence to support analysis (*it is “not uncommon for drops of blood to appear, showing that blood vessels can be damaged and give the ink access to the bloodstream” and Text 1 says, “about 65–70% of the palette that a tattoo artist uses” will be lost ... that will also “affect purples, some browns, a lot of mixed tones” and more*).
- The essay demonstrates inconsistent citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material, citing some references properly [*In text 1, it says...(lines 6–8)* and (*Text 4, 6–7*)] and others inaccurately [*(Text 1, lines 42–45)*].

COHERENCE, ORGANIZATION, AND STYLE:

- The essay exhibits acceptable organization of ideas and information to create a coherent essay, with an introduction that presents concerns about the *signs of harm within ingredients that make up tattoo ink*, leading into a claim in favor of regulation, followed by a supportive paragraph that focuses on the need for *safety to protect the consumers health*, and then a paragraph that presents and refutes a counterclaim based on the economic impact of the regulations, followed by a brief concluding paragraph of summation.
- The essay establishes and maintains a formal style, using precise and appropriate language and structure (*Having these possibly toxic ingredients in your bloodstream can lead to further, more serious, health issues and For the reasons given, the FDA should not be given the right to regulate tattoo and makeup pigments*).

CONTROL OF CONVENTIONS:

- The essay demonstrates partial control of conventions, exhibiting occasional errors (*this the; consumers health; close and; customers health*) that do not hinder comprehension.

* CONDITION CODE:

Although the essay has some Level 4 and Level 5 qualities, it addresses fewer texts than required by the task and can be scored no higher than a 3.

↑ intro

Have you consider the fact that tattoos are bad for us? When people get tattoos they dont know what they're putting in their skin. In Document 1 (7) ^{body 1} it tells us that certain chemicals in tattoo ink are thought to cause things like, "cancer, damage dna, or trigger allergic reactions." Lots of people get tattoos for the look not knowing or asking about what they're peremently putting in their skin. The FDA hasnt regulated the pigments in tattoos. Lots of people have tattoos for the look or to say they have one but ⁱⁿ (text 2 lines 15) it states "spring 2012, we received reports of infections from contaminated inks" this led to recall and market withdrawals. ~~Many~~ ^{Many} of tattoos ~~caused~~ led to alot of dieases and medical problems.

Another main reason, i think tattoos are bad for ~~people~~ the enocmy, is because were putting permentent ink in our skin, and we dont know whats in the ink, we take all. type of shots as kids and growing up to stop disease ~~then when we get older were putting ink in our skin~~

and infections, then people go get tattoos and ~~then~~ get thing like cancer and stuff like that and mess up their medical history and record. In Document 3 line 11

tell us ~~about~~ "Tattoos and permanent makeup are a mix of several chemicals. They may contain hazardous substances that cause skin allergies and other more serious health impacts such as genetic mutations and cancer." People want to put ink in their skin and the ink causes skin allergies and way more severe stuff that can lead to many problems including death. Now the part of wanting to grow up people think tattoos will make their life better when it can really end or affect them in the long run. "Ink pigments can also migrate from skin to different organs such as lymph nodes and liver." Once people get tattoos the ink might go to different parts in your body which isn't good because you don't want ink in your blood stream. A lot of things such as ~~lead~~ ink, dirty needles we don't want in our blood and getting tattoos you never know if the needle is clean or dirty. People in Europe tried to find what's in the ink but couldn't.

Some people may believe tattoos are good for us. In Document 1 it says "Her institute recently examined the two pigments, and they appeared to have 'a comparatively low level of toxicity' but it wasn't possible to prove it because of the lack of data." I believe this is wrong. I feel ~~sure~~ like if they can prove the

"~~low~~ low level of toxicity" they should be able to prove the ingredients but nobody know whats in it so if the level of toxicity is low whats in there making it toxic and causing cancer and health issue?

I used Documents (1, 2, 3) to prove that tattos shouldnt be allowed without knowing whats in the ink or causing these problems.
health

Anchor Level 3–C

CONTENT AND ANALYSIS:

- The essay introduces a reasonable claim, as directed by the task (*Have you consider the fact that tattos are bad for us? When people get tattos they dont know what they're putting in their skin*).
- The essay demonstrates some analysis of the texts (*this led to recall and market withdrawls. Many of tattos led to alot of dieases and medical problems and Once people get tattos the ink might go to different parts in your body which isnt good because you dont want ink in your blood stream*), but insufficiently distinguishes the claim from alternate or opposing claims (*Now the part of wanting to grow up people think tattos will make their life better and Some people may belive tattos are good for us*) by making generalized comments.

COMMAND OF EVIDENCE:

- The essay presents ideas briefly, making use of some specific and relevant evidence to support analysis (*“spring 2012, we recived reports of infections from contaminted inks” and “Tattos and permanent makeup are a mix of serval chemicals. They may contain hazaradous subtains that cause skin allegries and other more serious health impacts such as genetic mutations and cancer”*).
- The essay demonstrates inconsistent citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material, at times providing inexact information [(*text 2 lines 15*) should be (*text 2 line 13*)], omitting a citation completely, and miscopying the quoted material (*“Her institute recently examied the two pigments. And they appread to have “a comparalitey low level of toxicty” but it wasnt posible to prove it because of the lack of data”*).

COHERENCE, ORGANIZATION, AND STYLE:

- The essay exhibits some organization of ideas and information to create a mostly coherent essay that opens with a paragraph that introduces a pro claim and offers a reason why people get tattoos, along with negative health-related proof as to why they shouldn't, followed by two paragraphs of further support that delve more specifically into the health hazards related to tattooing in an attempt to refute a counterclaim that people think that tattoos are good for them (*for the look and to make their life better*), and concludes with a one-sentence reiteration of the claim.
- The essay lacks a formal style, using some language that is imprecise (*to cause things like; people have tattos for the look; cancer and stuff; and mess up their medicial history*), at times reverting to the less formal use of first and second person pronouns (*we take all type of shots as kids; you never know; I belive this is wrong i feel like*).

CONTROL OF CONVENTIONS:

- The essay demonstrates a lack of control of conventions, exhibiting frequent errors (*consider; tattos; dont; peremently; states “spring; recived; contaminted; withdrawls; alot; dieases; i; enocmy; all type of; Document...tell us; serval; hazaradous; subtains; impacts such as; cancer”. people; alleriges; can led to; mirgate; people...your; europe; belive; it says “Her; toxicty; nobody know whats*) that make comprehension difficult.

Topic: Should the FDA regulate certain tattoo and permanent pigments?

^{My claim}
~~The central idea~~ is should the FDA regulate certain tattoo and permanent pigments in my opinion is No because is no economic, will not only lose the current security mechanisms, the no economic in colors skin.

The evidence is "These days, lots of manufactures offer a rainbow of ink colors." (text is 1 Leni is 21)

My analysis is No, since that can also cause illnesses and problems since as the day goes by they regret having done that and that will no longer be erased from our skin color because it is permanent colors in skin.

The evidence is "In addition, it is already known that the pigment industry has no economic interest in producing the desired alternatives for the tattoo industry" (text 4 Leni is 25)

My analysis is I don't agree because this part of people can affect our skin over the years the colors in skin and no economic.

The opposing claim is Yes because the important the memory the family because the pigments and other substance economic.

The evidence is "Nevertheless many individuals choose to undergo tattooing in its various forms" (text 2 line is 30)

My analysis is Yes because most people like them since that can be a symbol for them or a meaning of ~~them~~ what is about for them and the tattooing the forms various.

Anchor Level 2–A

CONTENT AND ANALYSIS:

- The essay introduces a claim (*My claim is should the FDA regulate certain tatoos and permanent pigments in my opinion is No*), failing to distinguish the claim from alternate or opposing claims in that the opposing claims are actually supportive of the initial claim (*Yes because the important the memory the family*).
- The essay demonstrates a confused and unclear analysis of the texts in that the analysis of the evidence presented is both contradictory (*My analysis is no, since that can also cause illnesses and problems since as the day goes by*) and confusing (*My analysis is I don not agree because this part of people can affect our skin over the years the colors in skin and no economic*).

COMMAND OF EVIDENCE:

- The response presents ideas inconsistently, in that the evidence is not connected to the claim and may appear irrelevant (*“These days, lots of manufactures offer a rainbow of ink colors”* and *The evidence is “In addition, it is already known that the pigment industry has no economic interest in producing the desired alternatives for the tattoo industry”*).
- The essay demonstrates proper citation of sources to avoid plagiarism when dealing with direct quotes although they may contain some spelling and punctuation errors [(*text is 1 Leni is 21*) and (*text 4 Leni is 25*)].

COHERENCE, ORGANIZATION, AND STYLE:

- The essay exhibits inconsistent organization of ideas and information, failing to create a coherent essay, first introducing the issue and a negative, though confusing claim, and then a series of quotes from three texts to support the claim, each of which is followed by an attempted analysis of the respective quote, the first two being contradictory to the point being made, while the third succeeds somewhat in making a connection back to the quote it is analyzing (*My analysis is Yes because most people like them since that can be a symbol for them*).
- The essay lacks a formal style, using some language that is inappropriate (*My claim* and *My analysis*) and imprecise (*the no economic in colors skin* and *what is about for them and the tattooing the forms various*).

CONTROL OF CONVENTIONS:

- The essay demonstrates a lack of control of conventions, exhibiting frequent errors (*pigments in my; economic, will; Leni is; analysis; erasd; permanets colos; don not; memori; substancie; meanig*) that make comprehension difficult.

What I know about
Tattoo
The down fall and Negative side of
Tattoo

Information on tattoo: tattoo is a ink that goes in your body you can draw or do anything you like tattoo is colorful bright vibrant and more amazing beautiful things tattoo is like art but the art is tattooed on your body.

The ~~negative~~ Negative: tattoo cause a lot of thing like you can get allergic reaction it effect a lot of part in your body it can also cause purple and a brown spot A search of a European consumer safety website show that dozens of tattoo ink have been removed from the market in U.S. Manufacturers aren't to disclose what they put into the inks but they it matter what they put in the ink they are trying to protect us from the wrong ink any of the ink goes in you don't really ~~if~~ if it good for your ~~health~~ health are not because we has human we don't real know what goes in our body most of the time so we are putting are health at risk ~~but~~ because most effect is cancer harm to our DNA or the reproductive system potentially tattoo ink and permanent make up are a mix of several chemical they way contain hazardous substances that cause skin allergic and other ~~more~~ more serious health impact as genetic mutations the cause of a lot of health impact the involvement.

Anchor Level 2–B

CONTENT AND ANALYSIS:

- The essay does not introduce a claim, although a pro stance is implied (*The down fall and Negive side of Tattoo and The Negitvie*).
- The essay demonstrates a confused and unclear analysis of the texts (*you dont realy if it good for your health are not Because us has human we dont real know what goes in our BoDy*).

COMMAND OF EVIDENCE:

- The essay presents ideas inconsistently and inaccurately (*it can allso cos purpule and Brown spot and The cus of a lot of health Impact The invorment*).
- The essay does not make use of citations, although information appears from Text 1 and Text 3, and some miscopying appears within the evidence presented.

COHERENCE, ORGANIZATION, AND STYLE:

- The essay exhibits inconsistent organization of ideas and information, failing to create a coherent essay, opening with a title which leads to the focus of the two paragraphs that follow, the first of which defines and gives personal positive opinion about tattoos (*tattoo is colorfull Bright ViBrent and more amazing Beautiful Things*), and the latter which consists of a series of loosely connected ideas focusing on the negative aspects of tattoos, moving from harmful *Thing* they can cause, to the contrasting approaches of European regulation as compared to the U.S. manufacturers' lack of disclosure of ink ingredients. This is then contradicted by the comment that *They are t-rying to protect us from The wrong ink*, followed by an unfounded closing statement regarding the *health Impact on The invorment* [environment].
- The essay lacks a formal style, using some language that is imprecise (*or ta andthing; it effect a lot of part in our BoDy; if it good for your health are not Because us; are for "our"; Most effect is cancer*).

CONTROL OF CONVENTIONS:

- The essay demonstrates a lack of control of conventions, exhibiting frequent errors (*Negive; cuse a lot of Thing; lik; allegic; allso cus purpule; spot A; Europen; website show Tha; it Matter; t-rying; dont realy; BoDy Most; puting; invorment*) and frequent misuse of capital letters that make comprehension difficult.

Anchor Paper – Part 2 – Level 1 – A

TATTOOS are the one thing that most the people
on the earth have from really Big Buck
tattoos to little tattoos on the hand of
people find all sorts of places to put
there tattoos some people put ink in
there eyes crazy right but to people
tattoos are art, to some they show there
a family heritage and history some get
it to show love or to honor there
passed away loves ones

Anchor Level 1–A

CONTENT AND ANALYSIS:

- The essay does not introduce a claim.
- The essay does not demonstrate analysis of the texts.

COMMAND OF EVIDENCE:

- The essay presents no evidence from the texts.
- The essay does not make use of citations.

COHERENCE, ORGANIZATION, AND STYLE:

- The essay exhibits some organization of ideas and information to create a mostly coherent essay with one paragraph of loosely connected ideas about the different places people have tattoos (*from really Big Back tatto's to Little tattoos on the hand or arm*) and the reasons people get tattoos (*to some they show There family harritige and history*).
- The essay establishes but fails to maintain a formal style, using primarily basic language and structure (*Tatto's the one thing that most the people on the earth have and Some get it for show Love or to honor there passed away Loves one*) with some inexactness (*there* for “their”).

CONTROL OF CONVENTIONS:

- The essay demonstrates a lack of control of conventions exhibiting frequent errors that make comprehension difficult (*Tatto's; on the earth have from; Big Back; arm people find; PLaces; tatto's some people; eyes crazy right; Buti to peoplie; are art to some they show; harritige; history some get; passeD away Loves ones*).

* CONDITION CODE:

While this essay meets criteria at a range of levels, it is a personal response and can be scored no higher than a 1.

Anchor Paper – Part 2 – Level 1 – B

Yes, Topic: Should the FDA regulate certain tattoo and permanent makeup pigments?

Because it could help more people, more advantage the mean dream.

The evidence yes is because the opportunity a more people new life, new central idea.

The evidence is her institute recently examined the two pigments and said they appeared to have "a comparatively low level of toxicity" but that it wasn't possible to provide a reliable health risk assessment because of a lack of data.

The analysis is "a comparatively low level of toxicity".

The analysis because is different points, is new models the people.

Anchor Level 1–B

CONTENT AND ANALYSIS:

- The essay does not introduce a direct claim, merely saying *Yes* to a verbatim copy of the topic prompt and a lead-in to an unclear statement of evidence.
- The essay does not demonstrate analysis of the texts, while it does suggest *the oportunit a more people new life* it makes no connection to tattoos. Of the two statements that begin with *The analysis*, one is a copied section of a previously introduced quote and the other is incoherent (*The analysis because is different coints, is new modelo the people*) and not related to the task.

COMMAND OF EVIDENCE:

- The essay presents little evidence from the text, introducing one quote as evidence, which contradicts the implied pro claim.
- The essay does not make use of citations.

COHERENCE, ORGANIZATION, AND STYLE:

- The essay exhibits little organization of ideas and information, starting with a *Yes* to the copying of the task and incoherent attempt at a reason for agreement (*Because it could help more people, more advantage the mean dream*), followed by two equally confusing and, in one case, contradictory, attempts at presenting evidence which is then followed by two failed one-sentence attempts at analysis.
- The essay uses language that is predominantly incoherent (*more advantage the mean dream; the oportunit a more people new life, new central idea; is different coints, is new modelo the people*).

CONTROL OF CONVENTIONS:

- The essay demonstrates a lack of control of conventions, exhibiting frequent errors (*Yes, Topic; Sould; eviden; oportunit; life, new; pigmentes; toxicity” but; prooide a realiable; “a...data. The; coints; modelo*) that make comprehension difficult.

Part 2 – Practice Paper – A

The FDA should not regulate certain tattoo and permanent makeup pigments for three reasons. One, the data on the health risks of tattoo ink is not sufficient enough to make a claim for FDA regulation. Two, it is safer for consumers to get tattoos in reputable tattoo parlors rather than a place that ignores health regulations. Three, the toxic materials are still being used in cosmetic which allows the health risks to continue.

A cancer researcher, Walter Liszewski, wants to look into the potential of cancer and tattoo ink having a connection "but there's just multiple layers of data that we don't have" (Text 1, Line 53). In Europe tattoo ink ingredients are labeled on whether they are "thought to cause cancers" (Text 1, Line 7), not if they actually do. There is a "lack of evidence of safety problems specifically associated with these pigments," (Text 2, Line 6). "Blue 15:3 and Green 7," (Text 1, Line 10).

Although it seems the ink from tattoos ~~poses~~ poses health risks, people still get them. "Nevertheless, many individuals choose to undergo tattooing in its various forms," (Text 2, Line 30). Rather than banning the ink and forcing individuals who are going to get tattoos in sketchy shops, the FDA should continue research of the health risks further. Not enough data has been secured.

Lastly, Blue 15:3 and Green 7, are used in eye makeup which comes in "contact with the mucous membrane of the eye," (Text 4, Line 40). Ultramarine blue, gives off hydrogen sulfide and iron hexacyanoferrate gives off hydrocyanic acid which are ingredients in cosmetic makeup deposited into the skin (Text 4, Line 44-45). If there is no ban on cosmetic

The FDA should be regulating certain tattoo and permanent makeup pigments to be more safe for consumers. Some pigments are known to cause more harm than others because of their considerable amounts of toxic chemicals or metals. Tattoos can also cause a physical change to a person's lymphatic system or cause other health issues. The FDA should be regulating the use of unsafe tattoo and permanent makeup pigments.

The truth of the matter is that when tattoos are being made, the tattooer, tattooee, and even the pigment company aren't entirely sure of everything in the pigment. There are unknown ingredients. "Raw ingredients purchased to make ink can have impurities," she says. And when one of her colleagues tested tattoo inks sold in Europe, it turned out that a third had ~~labels~~ labels that didn't accurately reflect the pigments inside" (Text 1, lines 28-30). If not even the pigment manufacturers know what's in them, how can anyone be sure that they are safe to use? "A search of a European consumer safety website shows that dozens of tattoo inks have been pulled from markets there in the last few years, because of violations like excessive amounts of copper, nickel, lead, cobalt and arsenic" (Text 1, lines 31-33). These chemicals and metals can enter the bloodstream during the tattooing process when blood vessels are broken as pigment stains the skin. If a tattoo is done incorrectly, the risk of infections and cancers is heightened by the potentially harmful ^{chemicals in the} pigments.

The effects of tattooing on people longterm is in a research phase currently but there has been research conducted to know, potentially dangerous chemicals. "Special attention was given to chemicals that are carcinogenic, mutagenic, and toxic to reproduction; sensitizers, irritants, and corrosive to the skin; substances that are corrosive or damaging to the eye;

metals; and other substances" (Text 3, lines 25-29). Certain pigments can cause skin irritation and break down the body. There is risk of DNA modification, cancer, reproductive and lymphatic abnormalities and other adverse reactions. "Surgeons who do biopsies have long noted that tattooed people can have lymph nodes that are stained with color. A few years ago, Senreiver and her colleagues analyzed tattooed human skin and lymph nodes from corpses. They found evidence that smaller pigment particles can indeed migrate from the skin towards the lymph nodes" (Doc 1, lines 40-43). Any material with potential impurities traveling through a person's blood stream is cause for concern. Especially when it may impact the system that is meant to fight off infections, disease, and bacteria which causes those. These long-term effects are potentially dangerous for people with tattoos.

Any opposition to this argument may say that it is that person's choice, to see the risk and do it anyways. "many individuals choose to undergo tattooing in its various forms, for some it is an aesthetic choice or an initiation rite... For others tattooing is an adjunct to reconstructive surgery, particularly of the face or breast to stimulate natural pigmentation. Other people may have a disease with lasting physical effects such as hair loss from alopecia or hyperpigmentation, melanism, or albanism from vitiligo or a simple skin condition (Doc 2, lines 30-36). Either way, people should know what they are putting into their bodies and know the risks. The other argument is that preventing the manufacture and sale of certain pigments could impact the economy and jobs. However, the SEAC concluded that the restriction would not have significant negative economic impacts on supply chains nor would it lead to significant price increases to consumers. The committee also agreed that the restriction would minimize risks

Part 2 – Practice Paper – B

of regrettable substitution " (Doc 3, ~~para~~^{lines} 49-51). The restriction of certain pigments would not impact supply chains or job availability.

People should know everything that goes into their body whether its food into their digestive system or ink into their skin. It is often obscured or unknown what is in tattoo pigment and so being aware of potentially harmful effects is important to maintaining good health. So, in conclusion, the FDA should be regulating the pigments used in tattoos and permanent makeup because of the unknown chemicals, harmful effects of certain pigments and risky practices with potentially harmful pigments. People should be knowledgeable about what could potentially be introduced onto their bloodstream and into the sensitive micro-biome that is our body.

The FDA want to regulate the tattoos and makeup pigments think that is a good idea that the FDA do that because in United states some store where the boy of 16 to 17 old years go to do tattoos and that can affect to the boys because if they want to do something in the future they can't do and can cause different types of illness. Should the FDA ~~the~~ regulate ~~the~~ certain tattoo and permanent makeup pigments because can causes illness to the person and that some tattoos represent the vandalism groups

Should the FDA regulate certain tattoos and permanent makeup pigments because can causes illness. According to Nell Green "idbayer" for individuals countries in Europa have required labeling of tattoo ink ingredients and have limited certain chemicals that are thought to causes cancer damage ~~and~~ or trigger allergic reactions." Text#7 lines#6-8) This ~~text~~ ~~is~~ quote is important because If the FDA regulate certain tattoo is that there is search a method of the people can have severe his lifes and that the reaction that have the tattoo affect with the cancer to the people

~~Tattoo~~ Tattoos. A form of self-expression, artistry, self-confidence, restoration. Tattoos have been around as all of those things for quite a while. Many people are covered head-to-toe with the bodily illustrations. However, in recent years, questions have ~~arisen~~^{risen} regarding the safety of the ink used in tattoos. It is not a subject to be taken lightly – it's something that stays in the skin forever. Considering the long-term nature of tattoo art, it is always better to air on the side of caution. ~~To~~ If it see fit, the FDA should ban certain tattoo and permanent makeup pigments.

This is by no means a black-and-white issue. As with all issues of the sort, some are willing to take more of a risk while others would rather ~~take~~ the stay sure that they are always doing the right thing for their body. The issue can also be viewed from an economic standpoint. Tattoo artist Erich Mähner argues "this ban massively restricts the competitiveness of the European tattoo industry compared to other EU countries. This contradicts a European community 'idea'" (Text 4, lines 20-22). While this may be true, financial supremacy of a market should by no means be placed as a priority above public health. ~~The~~ The European Chemicals Agency writes "They [tattoo pigments] may contain hazardous substances that cause skin allergies and other more serious health impacts, such as genetic mutations and cancer." (Text 5, lines 11-13). When comparing these two quotes, one can see the priorities of the tattoo artist. He uses the financial standpoint as a main point of his argument, prioritizing potential profits over the health and safety of people getting tattoos. ~~And~~ If there is any chance that tattoo ink could cause serious health conditions, they should be regulated. It is far more important to preserve the health of the population than it is to maintain a highly competitive market. Because of the speaker's job – a tattoo artist – one could imagine that there is a lot of bias in his statement. He wants to profit off of his job continually, so it would not be

Part 2 – Practice Paper – D

in his best interests to advocate for the banning of inks that he frequently uses.

Another alarming truth about tattoo pigments is that "ink manufacturers aren't even required to disclose what they really put into the inks" (Text 1, lines 34-35). Tattooing, like any other invasive ~~or~~ cosmetic procedure, is not a matter to be taken lightly. Just because tattoos are widely thought of as being a form of art — a risk for everyone involved, some could argue — they should not be excluded from basic safety requirements. Anyone, ~~by~~ hearing these facts about the lack of transparency of the tattoo pigment companies could infer that they are looking to make money. The FDA should, without a doubt, have a role in regulating tattoo inks in the same way they do for all other substances + instruments used to alter and enter the human body.

The banning of certain tattoo inks, while ~~or~~ maybe frustrating for some tattoo artists and consumers, is necessary. Health should always take first priority. The banning of these inks, however, do not need to mean the end of the art form. With help from the FDA and cosmetic science facilities, new, safer pigments can be formulated and put into use. At the end of the day, safety and caution should come first — certainly before the possibility for maximizing profits.

Should the FDA regulate certain tattoo and permanent makeup pigments? NO The FDA should not regulate certain pigments on tattoos because this is a way of people showing their creativity and putting it out in the world. In text 1 it "states" tattoo artists are fighting a ban in Europe on two commonly used green and blue pigments saying that losing these ink ingredients would be a disaster for their industry and their artwork". If a regulation or a ban such as this one would happen it would put a limitation on artist creativity and can't display their full potential.

~~On~~ On the contrary people who agree believe in the pigment making people sick and fairly ill. In text 2 lines 13-15 it states "In Spring of 2012 we received reports of infections from contaminated inks, resulting in their recall and market withdrawal" there is also say about malignancy between tattoos basically meaning there could be some cancerous cells going into the human skin.

Furthermore tattoos can be a whole lot more safer than how it was before hand. In text § 3 lines 39-41 it states "both committees agreed that with a few modifications the restriction proposed would be the most appropriate means to control the risk of the hazardous chemicals in tattoo ink and permanent makeup".

Therefore with new engineering and technology scientist can make the ink safer for humans to put on their skin and artist can be themselves and be creative once again.

Practice Paper A – Score Level 4

Holistically, this essay best fits the criteria for Level 4 because the essay introduces a precise claim, as directed by the task and demonstrates appropriate and accurate analysis of the texts, as necessary to support the claim and to distinguish the claim from alternate or opposing claims. The essay presents ideas sufficiently, making adequate use of specific and relevant evidence to support analysis, demonstrating proper citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material. The essay exhibits acceptable organization of ideas and information to create a coherent essay, using precise and appropriate language and structure, and demonstrates partial control of conventions, exhibiting occasional errors that do not hinder comprehension.

Practice Paper B – Score Level 6

Holistically, this essay best fits the criteria for Level 6 because the essay introduces a precise and insightful claim, as directed by the task, demonstrating an in-depth and insightful analysis of the texts, as necessary to support the claim and to distinguish the claim from alternate or opposing claims. The essay presents ideas fully and thoughtfully, making highly effective use of specific and relevant evidence to support analysis and demonstrates proper citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material. The essay exhibits skillful organization of ideas and information to create a cohesive and coherent essay, establishing and maintaining a formal style while using sophisticated language and structure, and demonstrating control of conventions with essentially no errors.

Practice Paper C – Score Level 2

Holistically, this essay best fits the criteria for Level 2 because the essay introduces a claim, demonstrating a confused and unclear analysis of the texts that fails to distinguish the claim from alternate or opposing claims. The essay presents ideas inconsistently and inaccurately, in an attempt to support analysis, making use of some evidence that may be irrelevant while making little use of citations to avoid plagiarism. The essay exhibits inconsistent organization of ideas and information, failing to create a coherent essay and lacks a formal style, using some language that is inappropriate and imprecise while demonstrating a lack of control of conventions, exhibiting frequent errors that make comprehension difficult.

Practice Paper D – Score Level 5

Holistically, this essay best fits the criteria for Level 5 because the essay introduces a precise and thoughtful claim, as directed by the task and demonstrates thorough analysis of the texts, as necessary to support the claim and distinguish the claim from alternate or opposing claims. The essay presents ideas clearly and accurately, making effective use of specific and relevant evidence to support analysis, demonstrating proper citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material. The essay exhibits logical organization of ideas and information to create a cohesive and coherent essay while establishing and maintaining a formal style, using fluent and precise language and sound structure while demonstrating control of the conventions, exhibiting occasional errors only when using sophisticated language.

Practice Paper E – Score Level 3

Holistically, this essay best fits the criteria for Level 3 because the essay introduces a reasonable claim, as directed by the task with some analysis of the texts, but insufficiently distinguishes the claim from alternate or opposing claims. The essay presents ideas briefly, making use of some specific and relevant evidence to support analysis, demonstrating inconsistent citation of sources to avoid plagiarism when dealing with direct quotes and paraphrased material. The essay exhibits some organization of ideas and information to create a mostly coherent essay that establishes but fails to maintain a formal style, using primarily basic language and structure and demonstrates emerging control of conventions, exhibiting occasional errors that hinder comprehension.



**New York State Regents Examination in English Language Arts
Part 3 Rubric**

Text Analysis: Exposition

Criteria	4 Responses at this Level:	3 Responses at this Level:	2 Responses at this Level:	1 Responses at this Level:
Content and Analysis: the extent to which the response conveys complex ideas and information clearly and accurately in order to respond to the task and support an analysis of the text	-introduce a well-reasoned central idea and a writing strategy that clearly establish the criteria for analysis -demonstrate a thoughtful analysis of the author's use of the writing strategy to develop the central idea	-introduce a clear central idea and a writing strategy that establish the criteria for analysis -demonstrate an appropriate analysis of the author's use of the writing strategy to develop the central idea	-introduce a central idea and/or a writing strategy -demonstrate a superficial analysis of the author's use of the writing strategy to develop the central idea	-introduce a confused or incomplete central idea or writing strategy and/or -demonstrate a minimal analysis of the author's use of the writing strategy to develop the central idea
Command of Evidence: the extent to which the response presents evidence from the provided text to support analysis	-present ideas clearly and consistently, making effective use of specific and relevant evidence to support analysis	-present ideas sufficiently, making adequate use of relevant evidence to support analysis	-present ideas inconsistently, inadequately, and/or inaccurately in an attempt to support analysis, making use of some evidence that may be irrelevant	-present little or no evidence from the text
Coherence, Organization, and Style: the extent to which the response logically organizes complex ideas, concepts, and information using formal style and precise language	-exhibit logical organization of ideas and information to create a cohesive and coherent response -establish and maintain a formal style, using precise language and sound structure	-exhibit acceptable organization of ideas and information to create a coherent response -establish and maintain a formal style, using appropriate language and structure	-exhibit inconsistent organization of ideas and information, failing to create a coherent response -lack a formal style, using language that is basic, inappropriate, or imprecise	-exhibit little organization of ideas and information -use language that is predominantly incoherent, inappropriate, or copied directly from the task or text -are minimal, making assessment unreliable
Control of Conventions: the extent to which the response demonstrates command of conventions of standard English grammar, usage, capitalization, punctuation, and spelling	-demonstrate control of conventions with infrequent errors	-demonstrate partial control of conventions with occasional errors that do not hinder comprehension	-demonstrate emerging control of conventions with some errors that hinder comprehension	-demonstrate a lack of control of conventions with frequent errors that make comprehension difficult -are minimal, making assessment of conventions unreliable

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored a 0.

In The Good Earth by Pearl S. Buck, the intricate details of a rising Chinese family's life are being displayed before the readers which leads them to an understanding of the central idea that while one may bathe and bask in their new-found prosperity, they must still honor the traditions of their past. Pearl S. Buck demonstrates this through the characterization of Wang Lung in showing how, while he may have adopted some characteristics reflective of his rise in status, he also remained faithful to the cultural traditions of his past.

The text begins with the reader witnessing Wang Lung's honoring of the Chinese New Year by adhering to a number of traditions. He buys "squares of red paper on which were brushed in gilt ink the letter for happiness and some with the letter for riches, and these squares he pasted upon his farm utensils to bring him luck in the new year." He pays homage to the gods, dressing them and burning incense before them in the temple and burning candles beneath a photo of a god in his home. These acts reflect his faith and loyalty to his cultural beliefs and traditions.

The tradition of making moon cakes as part of the New Year's celebration reveals other aspects of Wang Lung's character. He buys the "best...sugar and lard" for his wife to make these and, when she has completed them, colorfully decorating some, he "felt his heart burst with pride". Here we begin to see first a rationalized consideration for others as he rejects the idea of displaying these to other family members in the words, "But prosperity had made Wang Lung cautious. One could

not ask hungry people only to see cakes". This then evolves into an air of superiority as he is well aware that his social status is on the rise which is reflected in the line, "He had himself seen to it that the colored cakes were put away into the basket lest he might have to offer them to common men". These traits of pride and superiority are further witnessed when he is described as being "pleased that to the great hall where he had stood with so much timidity and in such poverty his wife should now go as a visitor" as he, his wife, and son go to the House of Hwang well-dressed and bearing "rich" gifts of colorfully decorated moon cakes. These traits culminate in his response to the gate keeper's acknowledgement of his rising good fortune where he "answered negligently as one speaks to a man who is scarcely an equal".

All in all, Wang Lung is a complex man – a man of faith and loyalty who honors his culture's traditions and beliefs. He also is a proud man – proud of his wife's abilities and proud of his achievements that have taken him up a notch in status. Unfortunately, with the latter, there may also be a growing air of superiority developing towards those he is now beginning to see as "Common".

Anchor Level 4–A

CONTENT AND ANALYSIS:

- The response introduces a well-reasoned central idea (*In The Good Earth by Pearl S. Buck, the intricate details of a rising Chinese family’s life are being displayed before the readers which leads them to an understanding of the central idea that while one may bathe and bask in their new-found prosperity, they must still honor the traditions of their past*) and a writing strategy (*Pearl S. Buck demonstrates this through the characterization of Wang Lung*) that clearly establish the criteria for analysis.
- The response demonstrates a thoughtful analysis of the author’s use of characterization to develop the central idea (*These acts reflect his faith and loyalty to his cultural beliefs and traditions; Here we begin to see first a rationalized consideration for others as he rejects the idea of displaying these to other family members and This then evolves into an air of superiority*).

COMMAND OF EVIDENCE:

- The response presents ideas clearly and consistently, making effective use of specific and relevant evidence to support analysis (*He buys “squares of red paper on which were brushed in gilt ink the letter for happiness ... and these squares he pasted upon his farm utensils to bring him luck in the new year”; “But prosperity had made Wang Lung cautious. One could not ask hungry people only to see cakes”; These traits culminate in his response ... where he “answered negligently as one speaks to a man who is scarcely an equal”*).

COHERENCE, ORGANIZATION, AND STYLE:

- The response exhibits logical organization of ideas and information to create a cohesive and coherent response, with an opening paragraph that introduces the central idea and the writing strategy of characterization, followed by two body paragraphs that focus on how Wang Lung’s *adhering to a number of traditions* reveals how his rise from poverty has affected his character, and a summative conclusion that reinforces the central idea and writing strategy (*All in all, Wang Lung is a complex man—a man of faith and loyalty who honors his culture’s traditions and beliefs. He also is a proud man ... there may also be a growing air of superiority developing towards those he is now beginning to see as “common”*).
- The response establishes and maintains a formal style, using precise language and sound structure (*He pays homage to the gods, dressing them and burning incense before them in the temple and burning candles beneath a photo of a god in his home and The tradition of making moon cakes as part of the New Year’s celebration reveals other aspects of Wang Lung’s character*).

CONTROL OF CONVENTIONS:

- The response demonstrates control of conventions with infrequent errors.

The central idea of *The Good Earth* by Pearl S. Buck is tradition. This central idea is conveyed and amplified by Buck's use of imagery. Imagery is an integral part of the story. For instance, the text states, "and then upon the doors of his house he pasted long strips of red paper brushed with mottoes of good luck, and over his doorway he pasted a fringe of red paper cunningly cut into a flower pattern and very finely cut" (line 6-9). This vivid description of Wang Lung's house contributes to the central idea of tradition as it describes the amount of effort Lung puts into decorating the house for New Year's. This tradition is important as it signifies the prosperity of the past year and Wang Lung makes sure to honor this tradition by making the finest decorations. Along with this, the use of imagery emphasizes the use of red which signifies celebration.

The central idea is further amplified later in the passage through the use of imagery. For example, on lines 55-57 the text states "Wang Lung dressed himself quickly while his wife combed out afresh her long black hair and knotted it with the brass pin washed with silver which he had bought for her, and she put on her new coat of black". This imagery shows the amount of preparation that is put into how one appears during New Year's celebrations and how to honor the day. New clothes are worn to signify his new found prosperity as he dresses according to his new status.

Anchor Level 4–B

CONTENT AND ANALYSIS:

- The response introduces a clear central idea (*The central idea of The Good Earth by Pearl S. Buck is tradition*) and a writing strategy (*This central idea is conveyed and amplified by Buck’s use of imagery*) to develop the central idea.
- The response demonstrates appropriate analysis of the author’s use of imagery to develop the central idea (*This vivid description of Wang Lung’s house contributes to the central idea of tradition as it describes the amount of effort Lung puts into decorating the house for New Year’s and This imagery shows the amount of preparation that is put into how one appears during New Year’s celebrations*).

COMMAND OF EVIDENCE:

- The response presents ideas clearly and consistently, making effective use of specific and relevant evidence to support analysis (“*And then upon the doors of his house he pasted long strips of red paper ... and over his doorway he pasted a fringe of red paper cunningly cut into a flower pattern and very finely cut*” and “*Wang Lung dressed himself quickly while his wife combed out afresh her long black hair and knotted it with the brass pin washed with silver ... and she put on her new coat of black*”).

COHERENCE, ORGANIZATION, AND STYLE:

- The response exhibits logical organization of ideas and information to create a cohesive and coherent response, comprised of two paragraphs, the first of which identifies the central idea and writing strategy and then continues on to exemplify images that reflect traditional behavior associated with Wang Lung’s culture (*Wang Lung makes sure to honor this tradition by making the finest decorations*), and the second which focuses on the *amount of preparation* relating to dressing to honor the New Year and to signify the *new found prosperity* it has brought him.
- The response establishes and maintains a formal style, using precise language and sound structure (*Imagery is an integral part of the story and New clothes are worn to signify his new found prosperity as he dresses according to his new status*).

CONTROL OF CONVENTIONS:

- The response demonstrates control of conventions with infrequent errors.

In this passage we see a Chinese family during the New Year. We learn that Wang Lung enjoys preparing for the New Year, and decorates his house and personal items with meaningful symbols. As we continue to read we are aware that Wang Lung and his family have overcome poverty and this is their first New Year with this new prosperity. As we read we can see a developing central idea of feeling pride for ones family after overcoming a difficult time. This central idea can be seen being developed by hyperbole.

First we can see the central idea presented in the line, "When the cakes were laid out upon the table in strips, ready for heating, Wang Lung felt his heart fit to burst with pride". This hyperbole of his heart bursting helps to develop this idea of pride. He is so happy for his and his family's success. He feels this accomplishment, even though it's just cake, is a huge way from where they once were, and signifies they have succeeded. Furthermore, we can see the central idea presented in the line, "... and in such poverty his wife should now go as a visitor, carrying his son, and cakes made as these were with the best flour and sugar and lard". The hyperbole of the best flour, sugar, and lard helps to further develop the idea of pride. He says that in the past they have been poor, but now although he personally isn't going to present the cakes, his family gets to experience this honor that he didn't. Furthermore, he

Anchor Paper – Part 3 – Level 3 – A

feels pride that his son gets to go to the hall with pride, even though he himself did not. Both of these lines show the ~~central~~ central idea of feeling pride for ones family after overcoming a difficult time. They show how proud Wang Lung is and how he feels pride for his family.

Anchor Level 3–A

CONTENT AND ANALYSIS:

- The response introduces a well-reasoned central idea of *feeling pride for ones family after overcoming a difficult time* and a writing strategy (*This Central Idea can be seen being developed by hyperbole*) that clearly establish the criteria for analysis.
- The response demonstrates an appropriate analysis of the author’s use of hyperbole to develop the central idea (*This hyperbole of his heart bursting helps to develop this idea of pride ... He feels this accomplishment ... is a huge way from where they once were*).

COMMAND OF EVIDENCE:

- The response presents ideas sufficiently, making adequate use of relevant evidence to support analysis (*Futhermore, we can see the central idea presented in the line, “... and in such poverty his wife should now go as a visitor, carrying his son, and cakes made as these were with the best flour and sugar and lard” and He says that in the past they have been poor, but now although he personally isn’t going to present the cakes, his family gets to experience this honor that he didn’t. Furthermore, he feels pride that his son gets to go to the hall with pride, even though he himself did not*).

COHERENCE, ORGANIZATION, AND STYLE:

- The response exhibits logical organization of ideas and information to create a cohesive and coherent response, with an opening paragraph that introduces the context of the story, the central idea and a writing strategy, and a second paragraph that discusses how the use of hyperbole illustrates the central idea. The second paragraph concludes with a summary sentence (*Both of these lines show the Central Idea of feeling pride for ones family after overcoming a difficult time*).
- The response establishes and maintains a formal style, using appropriate language and structure (*We learn that Wang Lung enjoys preparing for the New Year, and decorates his house and personal items with meaningful symbols; First we can see the Central Idea presented; Furthermore, he feels pride*).

CONTROL OF CONVENTIONS:

- The response demonstrates partial control of conventions with occasional errors (*As we read we; Central Idea; ones family; reeady; familys success; signifys; succeded*) that do not hinder comprehension.

The story, *The Good Earth*, follows Wang Lung and his New Year's celebration through his Chinese culture. The author, Pearl S. Buck, uses writing strategies, such as structure, to display the central idea. She uses structure ~~to~~ to tell that hard work will always be noticed.

The author ~~to~~ illustrates the central idea by structuring the story in chronological order. In the beginning, the story is introduced with preparations of the New Year's celebration. For example, the author writes that Wang Lung goes into town to buy "squares of red paper on which were brushed in gilt into the letter for happiness and ~~some~~ some with the letter for riches..." Then, as the story progresses, the author writes about Wang Lung's preparations for his cake and the days leading up to the ~~the~~ New Year. On the first day of the New Year, Wang Lung hid his cakes to ensure it was not seen before the Old Mistress of the great house had seen them. Finally, on the day to present the gates, the text ends with the gateman of the great house ~~that~~ acknowledging Wang Lung's efforts. The author writes that Wang Lung "had his reverend at the great gate of the House of Huang" and that he "stepped with assurance inside the gate," after ~~with~~ meeting the gateman. Without the author structuring the story in chronological order, the reader would have misunderstood the central idea of the text.

Overall, the story, *The Good Earth*, written by Pearl S. Buck, demonstrates the central idea that hard work ~~will~~ will always be noticed. With the use of the author's writing strategies, such as structure, ~~she~~ she was able to convey the message to the reader with ease. By ordering the story chronologically, it allowed the reader to understand the central theme told by the author.

Anchor Level 3–B

CONTENT AND ANALYSIS:

- The response introduces a clear central idea (*hard work will always be noticed*) and a writing strategy (*The author, Pearl S. Buck, uses ... structure to display the central idea*) that establish the criteria for analysis.
- The response demonstrates a superficial analysis of the author’s use of structure to develop the central idea (*The author illustrates the central idea by structuring the story in chronological order and Without the author structuring the story in chronological order, the reader would have misunderstood the central idea of the text*), recounting plot events in order without providing meaningful analysis.

COMMAND OF EVIDENCE:

- The response presents ideas inconsistently and inadequately, in an attempt to support analysis, presenting a balance of evidence neither related to hard work (*the author writes that Wang Lung goes into town to buy “squares of red paper on which were brushed in gilt ink the letter for happiness and some with the letter for riches...”*) nor illustrating the relationship of chronological order to the selected central idea (*By ordering the story chronologically, it allowed the reader to understand the central theme told by the author*).

COHERENCE, ORGANIZATION, AND STYLE:

- The response exhibits an acceptable organization of ideas and information to create a coherent response, with an introductory paragraph that presents a writing strategy and central idea, followed by a second paragraph consisting of a chronological recounting of plot events using text excerpts, and concludes with a third paragraph that reiterates a central idea and writing strategy.
- The response establishes and maintains a formal style, using appropriate language and structure (*On the first day of the New Year, Wang Lung hid his cakes to ensure it was not seen before the Old Mistress of the great house had seen them and With the use of the author’s writing strategies, such as structure, she was able to convey the message to the reader with ease*), with one inexact word choice of *gates*, likely for “cakes.”

CONTROL OF CONVENTIONS:

- The response demonstrates partial control of conventions with occasional errors that do not hinder comprehension (*The story, The Good Earth; cakes...it; author*).

Anchor Paper – Part 3 – Level 2 – A

The central idea is how Chinese culture celebrate New Year. The author uses conflict. Conflict is when there's a struggle with two people or two things. Conflict supports my theme because in lines (2-5) it states, "Wang, Kong went into the town to the candlemaker's shop and he bought squares of red paper on which were brushed in guilt ink the letter for happiness and some with the letter for richness, 財". This means that the rich celebrate with nice ~~ates~~^{deserts} with gold on them. This shows conflict on the other half because the people don't feel they're rich enough to eat them. In lines (32-33) it states, "We are not rich enough to eat white sugar and lard.". I chose conflict because it shows you the struggles between the 2 situations.

Anchor Level 2–A

CONTENT AND ANALYSIS:

- The response introduces a central idea (*The central idea is how Chines culture celabrate New Years*) and a writing strategy (*The author uses conflict*).
- The response demonstrates a superficial analysis of the author’s use of conflict to develop the writing strategy (*This shows conflict on the other haff because the people don’t feel theyer rich enough to eat them*).

COMMAND OF EVIDENCE:

- The response presents ideas inconsistently, inadequately and inaccurately, mistaking the buying of *squares of red paper on which were brushed in guilt ink the letter for happiness and some with the letter for richness* with the decorations Wang Lung’s wife put on the moon cakes and, thus, is not representative of the analysis that follows, although the second example is appropriate (*“We are not rich enough to eat white sugar and lard”*).

COHERENCE, ORGANIZATION, AND STYLE:

- The response exhibits inconsistent organization of ideas and information, with a single paragraph that first introduces a central idea and writing strategy, then a misinterpreted quote that does not support the analysis that follows, and a second quote that attempts to connect the central idea and writing strategy, closing with a sentence of rationale in choosing conflict as the writing strategy (*because it shows you the struggles between the 2 sitations*).
- The response lacks a formal style, using language that is basic and imprecise (*The author uses conflict. Conflict is when there’s a struggle; deserts for “desserts”; shows conflict on the other haff; 2 for “two”*).

CONTROL OF CONVENTIONS:

- The response demonstrates partial control of conventions with occasional errors (*Chines; celabrate; New Years; struggle; lines (2–5); guilt; richness; haff; theyer; them, In; lard.”.; sitations*) that do not hinder comprehension.

The central idea of the story is that good things will come to the end. Wanglung was in town and went to a candlemaker store and saw a cake store. Wang ask the baker who was the cakes for and she said it was for the Grand house. Later on he gets asked to help with the cakes in the grand house.

A writing strategy the author used was setting. The setting plays a big role in the writing because we know exactly where we are and what is taking place. It also tells us that China is recovering from poverty and is rebuilding.

Anchor Level 2–B

CONTENT AND ANALYSIS:

- The response introduces a confused central idea (*The Central Idea of the Story is that good thing will come to the end*) and a writing strategy (*A writing strategy the aurther used was setting*).
- The response demonstrates minimal analysis of the author’s use of setting to develop the central idea (*The setting plays a big role in the writing because we know exaticy where we are and what is taking place*).

COMMAND OF EVIDENCE:

- The response presents ideas inadequately and inaccurately (*Wang ask the baker who was the cakes for and she said it was for the Grand house. Later on he gets asked to help with the cakes in the grand house*), making use of some evidence that may be irrelevant (*It also tells us that China is recovering from poverty and rebuiting*).

COHERENCE, ORGANIZATION, AND STYLE:

- The response exhibits inconsistent organization of ideas and information, failing to create a coherent response, consisting of two paragraphs, the first of which introduces a central idea that is followed by a series of inaccurate statements and the second which introduces a writing strategy with no specific support or explanation as to how it is used to develop the central idea *that good thing will come to the end*.
- The response lacks a formal style, using language that is basic (*plays a big role*) and imprecise (*thing will come to the end*).

CONTROL OF CONVENTIONS:

- The response demonstrates emerging control of conventions with some errors (*Central Idea; wented; Wong ask the; who was the; cakes...it; house. Later on he; gets asked; aurther; exaticy; rebuiting*) that hinder comprehension.

The central idea of the text is about making resolutions for the New Year even though you won't keep them.

It sounds good to say you're going to exercise more and lose weight but we know that won't last long. The truth is the best part about New Year's is the party with friends and family though it can get confusing trying to remember that you have to write in new numbers if you have to fill out the date on a form or something.

Anchor Level 1–A

CONTENT AND ANALYSIS:

- The response introduces a confused central idea, unrelated to the task or texts (*The central idea of the text is about making resolutions for the New Year even though you won't keep them*) but does not introduce a writing strategy.
- The response demonstrates no analysis of the author's use of a writing strategy.

COMMAND OF EVIDENCE:

- The response presents no evidence from the text beyond incidentally using the term *New Year*.

COHERENCE, ORGANIZATION, AND STYLE:

- The response exhibits inconsistent organization of ideas and information, failing to create a coherent response, consisting of a single paragraph that moves from a central idea about New Year's resolutions, to *the best part about New Year's is the party*, to the confusion of remembering to write the new date.
- The essay lacks a formal style, using language that is basic (*It sounds good to say; the best part; you have to write in new numbers if you have to fill out the date on a form or something*) and inappropriate with the use of the second person "you" throughout.

CONTROL OF CONVENTIONS:

- The response demonstrates control of conventions with infrequent errors (*weight but*).

* CONDITION CODE:

Although the response exhibits Level 1, Level 2, and Level 4 criteria, it is a personal response, making little reference to the task or text and can be scored no higher than a 1.

The central idea in this passage is that good earth in new year. The principal character in the history is new year, because in every house the people celebrate ~~celebrate~~ new year in family. In line (2) show that "The new year approached and in every house in the village there were preparations." This show that in all house village the preparation.

Anchor Level 1–B

CONTENT AND ANALYSIS:

- The response introduces a confused central idea (*The central idea in this passage is that good Earth in New Year*).
- The response demonstrates no analysis of the author’s use of a writing strategy.

COMMAND OF EVIDENCE:

- The response presents little evidence from the text, with one quote connected to the central idea only in that it mentions the New Year (“*The New Year approached and in every house in the village there were preparations*”).

COHERENCE, ORGANIZATION, AND STYLE:

- The response exhibits little organization of ideas and information, consisting of one paragraph of loosely connected sentences relating to the *New Year*.
- The response uses language that is predominantly incoherent (*good Earth in New Year; character in the history is New Year; New Year in family; village the preparation*).

CONTROL OF CONVENTIONS:

- The response demonstrates a lack of control of conventions with frequent errors (*good Earth; pricipal; celebry; In line (1) show; This shows that in all house*) that make comprehension difficult.

In this excerpt from *The Good Earth* by Pearl S. Buck, one central idea that is evident is materialism. The main character, Wang Lung, spends the days leading up to the Chinese New Year by purchasing new clothes, decorations, and expensive ingredients for his wife to cook with. It's not an greedy materialistic outlook that Lung holds, but rather one that developed out of previous misfortune. For the second day of the New Year, "Wang Lung dressed himself quickly while his wife... put on her new coat of black that was made from the same piece as his own new robe, twenty-four good feet of cloth for the two, and two feet of cloth thrown in for good measure, as the custom is at cloth shops" (Line 55). The fact that Wang Lung is dressing his family so nicely this year indicates that he hadn't been able to before, and he's taking advantage of the changing situation and allowing himself to make these purchases, requiring a very materialistic lens.

Buck develops this central idea by using the literary element of conflict, or rather the lack of it. It can be inferred that Wang Lung and his family were previously subject to poverty, which offers some explanation as to why he is buying so many materialistic ~~things~~ goods for the New Year. Because of the conflict he once faced, he now feels completely free with some shred of financial freedom. In line 36, Buck writes that, "Wang Lung was pleased that to the great hall where he had stood with so much f timidity and in such poverty his wife should now go as visitor, carrying his son, dressed in red, and cakes made as these were with the best flour and sugar and lard". Wang Lung is taking pride in what we might call fleeting things, but they are so important to him because they had been out of his reach for so long. Because of his

Part 3 – Practice Paper – A

past struggles with poverty, the new lack of concern (prosperity) in his life led him to indulge in materialistic practices. Buck effectively uses his former adversity to show how, or rather why Wang Lung became a man so concerned with the appearance of his family, buying countless decorations and new clothes for his family for a holiday, simply because, unlike the year before, now he could.

Part 3 – Practice Paper – B

In the Good Earth, an excerpt by Pearl S. Buck it ~~any~~ shows a situation about a Chinese family during the holidays, how they have prospered over the years. Before they were all going through poverty making them not have enough food for the entire family to eat and be healthy. They suffered tremendously, but once they began to harvest and thought of a good income they did nonetheless and became to do it on a daily. This showing the central idea that if you are suffering economically and have nothing at all, have perseverance. And the author shows this message through the use of imagery.

Wong Kung the first person in the story has absolutely nothing but wants to do something, spend for the holidays with that he decides to go to ~~the market~~ ^{the market} and make bread. "... for more than anything he wanted to enter the house with great pride" (line 49) - this makes us imagine that although Kung has a bit to give as they are still slowly getting out of the poor and going through poverty lifestyle it's important to know that no matter how difficult a situation can be, don't lose perseverance. It's always something important to strive for a good ending to any bad situation. "Good harvest and he stepped with assurance out the gate" (line 69). The fact that Wong never gave up no matter how hard his situation economically was shows a lot about who he is and imagery helped with this message the author wanted to portray.

The New Year approached and in every house in the village there were preparations. Wang Lung went into the town to the candlemakers shop and he bought squares of red paper on which were brushed in gilt ink the letter for happiness and some with the letter for riches, and these squares he pasted upon his farm utensils to bring him luck, and over his doorway he pasted a fringe of red paper cunningly cut into a flower pattern, and very finely cut. And he bought red paper to make new dresses for the gods and this the old man did cleverly enough for his old shaking hands, and Wang Lung took them and put them upon the two small gods in the temple to the earth and he burned a little incense before them ~~upon~~ for the sake of the new year, and for his ~~sake~~ house he bought also two red candles to burn on the eve of the year upon the table under the picture of a god, which was pasted on the wall of the middle room above where the table stood.

And Wang Lung went again into the town and he bought pork fat and white sugar and the woman rendered the fat smooth and white and she took rice flour which they had ground from their own rice...

The excerpt "The Good Earth" written in 1931 speaks on the experiences of Chinese culture on New Years from the perspective of a traditional family. The families experiences conveys their struggles of poverty and how they overcame it. The central idea of this excerpt is to always be grateful for what you have no matter the circumstances. The literary element used in this excerpt is point of view. This excerpt conveys the families experiences from their own viewpoints.

The author uses point of view in order to display the young Chinese family's circumstances and their status in society. "The Good Earth" writes those are not for us to eat, beyond one or two of the plain ones for guests to taste. We aren't rich enough to eat white sugar and lard. I am preparing them for the Old Mistress at the great house" (Book, Lines 32-34) This emphasizes on the difference in social class. In this case the family is low class while the Old Mistress is high class. The family is preparing food for the Mistress as a way of showing their respect to the higher ups. This displays point of view because in the young families perspective, preparing food for the Mistress is a way of showing their gratitude due to them being lower in status to the mistress. The central idea connects to the excerpt because it indicates how appreciative the young family is towards one another. Even

though they aren't the wealthiest, they still make the best out of what they have. "The Good Earth" states "Wang Lung felt his heart fit to burst with pride. There was no other woman in the village able to do what his had done, to make cakes such as only the rich ate the feast" (Buck, lines 20-23) This goes to show Wang Lung's gratefulness towards his wife. He acknowledges how good of a cook she is and doesn't compare her to the other women in the village. This also ties back to point of view because in Wang Lung's perspective, his wife is the best cook throughout the village. His viewpoint of his wife shows his gratefulness towards her for what she does best.

In conclusion, the central idea connects with this excerpt because it displays the idea of being grateful and appreciative of what you have. Having a positive mindset despite the circumstances in your life is what was shown in the experiences of the young Chinese traditional family. Overall, be thankful for what you have and also for the people in your life despite the hardships and challenges you face.

Part 3 – Practice Paper – E

New Years is a symbolism as to reflect on their prosperity.

Practice Paper A – Score Level 4

Holistically, this response best fits the criteria for Level 4. The response introduces a well-reasoned central idea and a writing strategy that clearly establish the criteria for analysis while demonstrating a thoughtful analysis of the author’s use of conflict to develop the central idea. The response presents ideas clearly and consistently, making effective use of specific and relevant evidence to support analysis. The response exhibits logical organization of ideas to create a cohesive and coherent response that establishes and maintains a formal style, using precise language and sound structure and demonstrating control of the conventions with infrequent errors.

Practice Paper B – Score Level 2

Holistically, this response best fits the criteria for Level 2. The response introduces a central idea and a writing strategy that demonstrate a superficial analysis of the author’s use of imagery to develop the central idea. The response presents ideas inconsistently, inadequately, and inaccurately in an attempt to support analysis. The response exhibits inconsistent organization of ideas and information, failing to create a coherent response and lacks a formal style, using language that is basic and imprecise that demonstrates emerging control of conventions with some errors that hinder comprehension.

Practice Paper C – Score Level 0

Holistically, this response best fits the criteria for Level 0. The response is totally copied from the text with no original writing.

Practice Paper D – Score Level 3

Holistically, this response best fits the criteria for Level 3. The response introduces a clear central idea and writing strategy that establishes the criteria for analysis and demonstrates an appropriate analysis of point of view to develop the central idea. The response presents ideas sufficiently, making adequate use of relevant evidence to support analysis and exhibits acceptable organization of ideas and information to create a coherent response while maintaining a formal style, using appropriate language and structure. The response demonstrates partial control of conventions with errors that do not hinder comprehension.

Practice Paper E – Score Level 1

Holistically, this response best fits the criteria for Level 1. The response introduces a confused central idea and writing strategy, demonstrating no analysis of the author’s use of symbolism to develop the central idea. The response presents little evidence from the text and is minimal, making assessment of organization, language and conventions unreliable.

**Map to the Learning Standards
Regents Examination in English Language Arts
August 2025**

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

The *Chart for Determining the Final Examination Score for the August 2025 Regents Examination in English Language Arts* will be posted on the Department’s web site at: <https://www.nysed.gov/state-assessment/high-school-regents-examinations> on Tuesday, August 19, 2025. Conversion charts provided for previous administrations of the Regents Examination in English Language Arts must NOT be used to determine students’ final scores for this administration.

Online Submission of Teacher Evaluations of the Test to the Department

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

1. Go to <https://www.nysed.gov/state-assessment/teacher-feedback-state-assessments>.
2. Click Regents Examinations.
3. Complete the required demographic fields.
4. Select the test title from the Regents Examination dropdown list.
5. Complete each evaluation question and provide comments in the space provided.
6. Click the SUBMIT button at the bottom of the page to submit the completed form.

Regents Examination in English Language Arts – August 2025

Chart for Converting Total Weighted Raw Scores to Final Exam Scores (Scale Scores)

(Use for the August 2025 examination only.)

Weighted Raw Score*	Scale Score	Performance Level	Weighted Raw Score*	Scale Score	Performance Level
56	100	5	27	52	1
55	98	5	26	49	1
54	96	5	25	46	1
53	96	5	24	42	1
52	95	5	23	39	1
51	94	5	22	36	1
50	94	5	21	32	1
49	93	5	20	29	1
48	92	5	19	25	1
47	92	5	18	22	1
46	91	5	17	19	1
45	90	5	16	16	1
44	89	5	15	13	1
43	88	5	14	10	1
42	87	5	13	9	1
41	86	5	12	8	1
40	85	5	11	7	1
39	83	4	10	6	1
38	82	4	9	5	1
37	80	4	8	5	1
36	79	4	7	4	1
35	75	3	6	3	1
34	73	3	5	3	1
33	70	3	4	2	1
32	67	3	3	1	1
31	65	3	2	1	1
30	62	2	1	1	1
29	58	2	0	0	1
28	55	2			

To determine the student’s final exam score (scale score) find the student’s total weighted raw score in the column labeled “Weighted Raw Score” and then locate the scale score that corresponds to that weighted raw score. The scale score is the student’s final exam score. Enter this score in the space labeled “Scale Score” on the student’s answer sheet.

Schools are not permitted to rescore any of the open-ended questions on this exam after each question has been rated the required number of times, regardless of the final exam score. Schools are required to ensure that the weighted raw scores have been calculated correctly and that the resulting scale score has been determined accurately.

Because scale scores corresponding to weighted raw scores in the conversion chart change from one administration to another, it is crucial that for each administration the conversion chart provided for that administration be used to determine the student’s final exam score. The chart above can be used only for this administration of the Regents Examination in English Language Arts.

* For guidance in calculating the total weighted raw score see the *Information Booklet for Scoring the Regents Examination in English Language Arts* found at:

[High School General Information](https://www.nysed.gov/state-assessment/high-school-regents-examinations)

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